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VARIETY

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MORAL ARBITERS OF STIXVILLE

Pierre DuPont's Trustee Controls Budgets-Bursting Bronston Pair

Proceeding under a voluntary agreement without court order, a trusteeship involving Samuel Bronson Productions has been created. The trustee is New York attorney Jesse Moss, who previously did work for both Bronston and Pierre S. Dupont 3d. Latter has been for the past several years the chief backer of the Bronston production setup operating in Madrid.

As the Bronston-DuPont operation worked in the past, each picture was set up as a separate partnership, with Bronston as general partner and DuPont as limited partner, and also money man as the guarantor of Bronston completion bonds.

Apparently because of Bronston Productions' heavy and complicated financial obligations (including a total of $24,000,000 tied up in the completed but unreleased "Fall of The Roman Empire" and "Circus World," both of which went over budget), DuPont asked Bronston to assign his rights as general partner to a trustee, in effect giving DuPont control. Bronston thus as an individual can for the present make no financial commitments or contracts involving the films without the full approval of DuPont.

A Bronston spokesman, who

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Wichita's Commercially Hot String-Tied 'Secular' Minister Clicks Vs. 'Tonite'

Wichita, March 3.

Newest commercial tv personality in this market is a Protestant minister, Dr. Ronald Meredith of Wichita's First Methodist Church, who competes on Monday nights with the late movies and NBC's "Tonight" show. He performs not as a religionist, however, but as a secular personality, although his credentials obviously serve to qualify him for his video role as adviser on personal and family problems. As if to prove that his purpose isn't to preach a doctrine, he wears a western-type business suit with string tie for a tv costume.

"Dr. Meredith Counsels" was installed on KAKE-TV a fortnight ago as a regular Monday night offering, following the success of a special seven-hour stint the minister performed on the station last New Years Eve. It was the reasoning of KAKE veep-general manager Martin Umansky that instead of the usual delirious festivities on the holiday eve it might be appropriate, and original, to offer wisdom, comfort and guidance to persons needing it. So the clergyman went on at midnight taking calls from viewers and dispensing advice on all manner of human problems. When he wound up at

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Ivor Novello Apartment, Strand Theatre, London

London, March 3.

The apartment above the Strand Theatre in Aldwych, long the home of the late Ivor Novello, has been slightly reconstructed and redecorated.

It has been named for the actor-composer and will be available as living quarters for foreign actors appearing in the West End.

Swede Film '491' Becomes Politics; Cuts Approved

Stockholm, March 3.

The Swedish government at a cabinet meeting on Feb. 28 gave the psychosexualis Swedish film "491" a license under certain conditions. Cuts will be made in four scenes, and the sound (the spoken word) shall be made impossible to hear in one sequence. The latter scene is a monolog where one of the juvenile criminals speaks very openly about how he was bred. Being out are overly frank sex scenes.

Vilgot Sjoman, who directed the film, declares that "it is a unbellevable situation when neither the producers nor the censors seem to know what rules govern. Particularly the Censorship Board is working after some very strange rules, judging films by an Ingmar Bergman from one moral ground, and films by other directors on different grounds. What Bergman shows in his pictures is 'great art' but if another director shows the same thing it seems to be pornography. The

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W. German-Soviet Culture Exchange Still Up in Air

Frankfurt, March 3.

Even though the German Circus is a sellout in Moscow, and a couple of Russian artists are currently touring West Germany, there is no word yet on whether the current German-Russian Cultural Exchange is due for a renewal.

Last official exchange is set for May, when the pop orchestra of Kurt Edelhagen will tour the Soviet Union. And currently, German organist Guenther Fischinger is swinging through the major Russian cities.

But if there is no new exchange forthcoming in June, these visits across the Iron Curtain will be halted.

AD-TAKERS RULE NUDES, IMPORTS

By MORRY ROTH

Chicago, March 3.

In hundreds of small towns around the United States the voice and muscle of unofficial film censorship is the local newspaper advertising manager. He stands as a barrier to the sexy hot imported features and Hollywood underworld bare skin epics. He is the final and highest authority on whether a film can be advertised, which is to say, profitably exhibited. He is 'Mr. Civic Conscience' though he seldom, if ever, sees the films questioned and invariably bases his judgment on the "leer" in the proposed copy, a certain amount of hearsay about the film, and the example of nearby big city police censors.

Exploiters employed by distributors of sexsational product all testify to the same general effect as to "country" playoff. The adtaker is the arbiter. You gotta get by him. There's the cold print-hot print switch as one possibility so that in some instances small burgs see more flesh and more grappling than the presumably more sophisticated big burgs get to see.

Only four states still have state censorship laws (New York, Maryland, Virginia and Kansas) but various large cities operate municipal censorships. Small towns will usually. (but not always) follow along with the nearby metropolitan

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Bing Nixes Cigaret Coin for TV Show

The cigaret commercial controversy took an unexpected dramatic turn this week when one of the top stars in television (and for that matter in all of show biz) refused to accept cigaret sponsorship money for his new half-hour tv show. The star is Bing Crosby, the spurned tobacco company is Liggett & Myers and the disappointed network is ABC-TV.

Crosby's refusal to go along with L & M as a co-sponsor of his 30-minute situation comedy series next season was attributed strictly to moral reasons, despite the show's-for-tv-exposure scheduled slotting at 9:30 to 10 p.m. Monday nights.

Show is licensed directly to Lever Bros., which is sponsoring it on an alternate-week basis. J. Walter Thompson's Danny Seymour sought to match another JWT client for the other half and came up with L & M. Everything looked set for an SRO until Crosby chimed in with his nix.

Crosby show will still go, same time and same Lever sponsor, but with ABC shopping for a new alternate-week client.

Hotel & Nitery Ops Sight Fort Knox In N.Y. Fair; $35,219,602 Advance Sale

There is a decided about-face among restaurateurs, bistro operators, hoteliers et al. anent the soon-due (April 22) N.Y. World's Fair. All see nothing but roseate Fort Knox horizons as reservations from travel agencies et al. already have the hotels wondering how to juggle matters for those inevitable last-minute, old-client, VIP or other emergencies.

Unlike the summer doldrums of 1963, this semester and '65 look like turnaway trade at the Gotham inns and the concomitant parking lots (rates raised), cabbies (they staged a one-day strike last week to pitch for upped tariffs), restaurants, pubs, clubs and the like. Even hostels which previously dropped talent budgets are reviving them to be ready for the entertainment-seekers after they return footweary, hungry and thirsty to Manhattan environs.

Meantime, the World's Fair will be the biggest show business enterprise in history, according to Fair execs who have announced a $35,219,602 advance sale involving 28,034,987 tickets. Brisk sale of reduced rate ducats, which ended Saturday midnight (29), has led to a revised estimate of the 70,000,000 attendance predicted earlier. One Fair official felt that a 90,000,000 to 100,000,000 attendance would now be more realistic.

The heavy advance, according to Thomas J. Deegan Jr., chairman

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Arthur Miller Attends Nazi Trial in Frankfurt

Frankfurt, March 3.

Arthur Miller and his wife were among the spectators last week at sessions of the Auschwitz trials held in the Frankfurt Courthouse.

The playwright denied to the local press that he is planning a play based on the notorious Nazis who are finally being brought to justice, but said that he will report on his observations for a New York newspaper.

'Black Like Me' Safely Produced In Dixie Areas

Carl Lerner, known as a New York film editor ("Fugitive Kind," "All The Way Home," "Requiem for A Heavyweight" etc.) and who is making his debut as a film director with "Black Like Me," reports that he has "a handshake deal" with Reade-Sterling (who have distrib rights to "Black") for two more pix. Lerner and his wife Gerda, who collaborated on the script for "Black," are currently working on an original screenplay with a college locale.

The director, now winding post-photography work on "Black," reports that he encountered no major problems during the shooting of "Black" on locations in Maryland, Virginia, Washington, D.C., and the Florida west coast. However, to guard against unpleasant incidents, picture was known as "No Man Walks Alone" during the shooting —it being felt that John Howard Griffin's book, "Black Like Me," which tells of Griffin's experiences

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Daily Viewing Per Home: 5 Hrs. 6 Mins.

While many Industryites are talking about tv viewing being down, and while motion picture attendance has increased some over the last year, the Television Bureau of Advertising reports daily viewing per tv home in the U.S. reached five hours and six minutes, basing the figures on A. C. Nielsen reports.

The new average, says the Bureau, marks the eighth consecutive year that time spent viewing tv has topped the five-hour-a-day level. Previous annual high was in 1957 with five hours and nine minutes. Tv deleted the viewing during the weekend of President Kennedy's death, or the figure for the year would have been five hours and 17 minutes a day.

Noise, Nazis, Nerves As 'Deputy' Hits Gotham; Pickets Are Picketed

The "field of battle" aura of New York's heart-of Times Square West 47th St., on which is located the Brooks Atkinson Theatre, where "The Deputy" premiered last Wednesday (26) night, has since had its nightly hangover with pickets and counterpickets. Though less grim and disturbing than premiere night when harrassed theatre staffers were heard to bark, "Keep the doors closed, for blankety-blankety sake." This matched equally vocal noise from the American Nazi Party pickets and from counterpickets whose placards hailed producer Herman Shumlin, "free speech" and Rolf Hochhuth.

While the 33-year-old German Lutheran dramatist of "Der Stellvertretter" ("The Vicar" or "The Deputy," in English) has had equally disturbing aftermaths in its multiple performances in many countries, since its original Berlin premiere two years ago, the sight of the fanatic American Nazi party stooges in midtown Manhattan made for bizarre contrasts.

The cops had West 47th St., between Broadway and 8th Ave., solidly phalanxed and there were

(Continued on page 78)

Director Robert Wise to Actresses: Doubt Tricky Routes for Success

By MICHAEL FESSIER, JR.

Hollywood, March 3.

"If you see me looking closely at any one of you," said director Robert Wise last week to a hip gathering of Hollywood Studio Club femmes, "it's because I'm still looking for a 16-year-old for 'The Sound of Music'."

"Suddenly — we're all 16," quipped one and a responsive giggle rippled through the group.

Opening banter was followed by a lengthy question-and-answer session during which Club members asked, in a variety of ways, "How can we succeed in Hollywood — WITH really trying." Wise, good humored and patient in the face of even the most convoluted and difficult questions, gave hefty assignment his energetic best. Following are some sample Q and A's:

Q: "How can I make a good impression when interviewing for a part?"

A: "Don't make too much of a pitch for yourself. We're often pushed too hard by the type who comes in saying, 'What ever part you have open—I'm it!' Be willing to recognize that you might not be right. Allow us our own reaction, our own judgment."

Q: "What specific qualities are you looking for in an actress?"

A: "No special quality, simply someone who fits the part we're trying to cast. . . . We realize that

(Continued on page 78)

Aloha's Visitor Jackpot

Honolulu, March 3.

Tourists spent an estimated $186,000,000 in Hawaii last year, Hawaii Visitors Bureau claims. Figure represents a sharp gain over the $154,000,000 reported for 1962.

Soaring take is attributed to the 18½% rise in "overnight or longer" visitors checked in last year. Official nose count, based on carefully-maintained airport and dock tallies, totaled 429,140 last year.

SOVIET DIRECTOR AWOL, IASTA DROPS 'GENERAL'

The Institute for Advanced Studies in the Theatre Arts announced last week that it was cancelling a workshop production of Gogol's "The Inspector General" because it has been unable to secure the staging services of Nikolai Okhlopkov, artistic director of the Mayakovsky Theatre in Moscow. IASTA after a lengthy period of negotiations, had been assured Okhlopkov would undertake the directorial assignment, but it became evident in January that obstacles were developing.

Further negotiations between IASTA and the East-West Contacts Office of the State Dept. and the Ministry of Culture failed to result in Okhlopkov's arrival in the U. S. The Institute, consequently, cancelled its production of "Inspector," but John D. Mitchell, its president, delayed announcement of the move until after the recent signing of the new U. S.-Soviet cultural agreement.

MAE MURRAY'S SON

Her Recent Publicity Draws Attention to Cunning

Troy, N.Y., March 3.

Mae Murray recently drew national notice in St. Louis when found "wandering" there. This, in turn, threw a spotlight on Daniel M. Cunning, proprietor of a shoe store in this town. He is the son of the former Metro star of "Merry Widow" fame and "Prince" David Mdivani of Georgia, USSR, not USA. He was quoted as intending to telephone St. Louis but beyond that declined all discussion of his mother. It was "a personal matter." He considered it unfair to his own immediate family.

Born in 1926 as Koran Mdivani, the shoeman acquired his present name when adopted by a New York surgeon, Dr. Daniel M. Cunning, after the Mdivanis divorced. Adoption in 1940 was opposed by the actress.

Mdivani is believed living in California.

Paul Anka Banks Near Record $37,500 for His 15-Day W. German Tour

Nuermberg, March 3.

One of the biggest paychecks, $37,500, offered by a German promoter is going to Paul Anka for a 15-day German tour which began Friday (28). Agented by Karl Buchmann, the singer is set for appearances at the Vienna Stadthalle, at Berlin, Essen and Hannover.

Others in the management field cite this as one of the most expensive tours to be booked in the German centres. Rent for the Vienna StadtHalle is $3,750 per day, it's $1,875 for the Berlin Deutschlandhalle, $1,250 for the Essen Grugahalle and $875 for the Kuppelsaal in Hannover.

Some 60 artists and accompanists are included in the tour, with Buchmann responsible for their travel expenses. Add to that the costs for advertising, 20% entertainment tax, and the fees for the music union of GEMA, and it's running a very close budget.

Cheapest tickets will be $1, with the highest about $3. Even so, unless the houses are 85% sold out on every night, there is little chance of the promoter coming out ahead of this tour.

Anka has also been given an $18,750 advance.



HARPO MARX

Currently West Coast tour for U.J.A., says:

"I never spoke in the movies, legit, vaude or TV but I have plenty of words in praise of PAUL ANKA, the talented young singer, composer and actor. His International popularity speaks for itself. Take my word (no longer mute) PAUL ANKA is tops."

Hotelmen Revel In Surprise Hawiian Tourist Biz Boom

Honolulu, March 3.

Tourist biz boom finds hotel ops wondering how come, though they're all obviously elated at the SRO situation. They're inclined to discount the cutrate $100 jet fare (from California) as a prime factor, especially in the case of the luxury resorts.

Ed Hastings and Dick Holtzman, of the rival Hilton and Sheraton chains, respectively, agree mainland promotional drumbeating is paying off, with carriers, hotels and Hawaii Visitors Bureau spending beaucoup dollars in advertising alohaland. Roy Kelley, the state's biggest operator in room count, thinks the nation's healthy economy is the reason.

Bill Charlock, of the Halekulani Hotel, has another explanation: the severe winter cold that has gripped many mainland and Canadian areas.

Meantime, the Alohalani Hotel, which will be operated by the Dinkler chain, won't be able to open in time for peak summer season bookings. Tentative opening of the $2,500,000 Waikiki facility has been rescheduled for August.

Herbert Wilcox, Prophet; Yanks to Rule Features Starring British Actors

London, March 3.

Herbert Wilcox, British producer-director, forecasts that "British films will be stone-dead, within five years." He was addressing the Royal Society of Arts on "The Future of British Films." Wilcox said that "the kitchen sink period was on its way out and that British films with its stereotyped plot and cast were already dying."

From the ashes of the British film industry, opined Wilcox, will arise great international pictures, with U.K. actors and U.S. capital. Great American producers will be used "with the know-how and, not unimportant, all the money he needs."

It seems a happy marriage, said Wilcox, but he forecast that it would take a few years. The British film industry has tried this alliance on several occasions but now, thought Wilcox, it was coming from the public's own wish. "Too many 'X' certificate films are killing the cinema as family entertainment. This type of film has attracted cinema hooligans. who are driving away family audiences."

Wilcox cited such films as "Becket," "Guns of Navarone," "Tom Jones" and "Lawrence of Arabia" as typical of future big film fare. He thought that Britain's opportunity was coming "because our artists are now accepted throughout the world, our accents are now understood and our themes and traditions are of world wide interest."

Testimonial Dinner Rackets

The charity and testimonial dinner pitch needs a new script judging by the multiplicity of such events, almost all "inviting" names to join an "honorary committee of distinguished citizens" and, almost in the very next mail, comes the followup to such "honorary committee members" to "insure" the success of this distinguished event by taking a table, and enclosing a card for the names of your "equally distinguished guests." When it's something a little special, there's a committee meeting at some posh eatery or nitery for cocktails to "plan our campaign."

Still worse are the professional charity hustlers who utilize the "big name" signature for telephonic entry, and having established communication the pitch is "I am speaking for so-and-so and since he hasn't as yet had acknowledgment to his invitation," etc.

The "clay pigeons" who accept these testimonial dinners usually do so either for reasons of ego or knowledge that they are willing tools to spark some noble fundraising pitch. But the "chairman" of such event would look askance at the manner and techniques employed by the professional fundraisers, table-sellers, etc., in his name.

Jack Warner Jogs Those With Dough

'Spend Their Time in Airconditioned Vaults Counting Their Money' He Tells Variety Club

By DALE OLSON

Hollywood, March 3.

In his inimitable and colorful way, Jack L. Warner on Friday night (28) made the most direct pitch to the wealthy and successful of Hollywood to join him in providing "20 Sunshine Coaches" similar to the $10,000 vehicle Warner has presented to the Variety Club Heart Projects.

The Warner Bros. studio head was being tributed with Variety Club Tent 25's annual heart award in a dinner attended by some 1,000 at the Beverly Hilton hotel.

Warner scoffed at his $10,000 gift, earlier described as a specialized bus to carry bedridden, wheel chair or stretcher-confined children and arranged a ceremony in London last summer when the exec was given the Commander of the Most Excellent Order (CBE) award by the Queen of England. He argued, "I can give 20 of

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Beatles Before Beethoven

Glasgow, March 3.

A plastics firm near here intends to produce 50,000 busts of The Beatles weekly. One New York buyer has ordered 1,200 of its six-inch-high head and shoulder reproductions of John, Paul, George and Ringo.

An official of the firm which started four months ago, told VARIETY: "After our casting unit was installed, we looked around for something to experiment on. Somebody brought in a bust of Beethoven. We ran off a few, and distributed them as trade samples. Then one of our customers suggested The Beatles would be better business."

CALL FILM TOO LIGHT FOR ROYAL FILM SHOW

By DICK RICHARDS

London, March 3.

The 20th Century-Fox Doris Day starrer, "Move Over, Darling" did not add up to much of a treat for the Duke of Edinburgh at the 19th Royal Film Show in aid of the Cinematograph Trade Benevolent Fund (24). It was mainly dismissed with faint praise by the reviewers though the audience mitted dutifully. But the evening itself was a financial click, raising over $85,000. The 19 Royal shows have now brought over $1,400,000 into the Fund's kitty.

The Duke, sans the Queen, because of their expected child, was introduced in the circle foyer to a gaggle of film and CBTF execs and to a number of thesps. These included James Garner, George Peppard, Richard Attenborough, Stanley Baker, Sylva Koscina, Britt Eklund, Jack Hawkins, Cliff Richard, Leslie Phillips, Honor Blackman, Millicent Martin, Michele

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ABC's Edw. P. Morgan: Honolulu Revisited Is No Longer 'Heavenly'

Honolulu, March 3.

Edward P. Morgan, ABC commentator, returned to Honolulu after an absence of 30 years and decided he doesn't dig "progress."

The town is "hideous, depressing, ghastly and unbelievable," he said in a talk to the National Assn. of Counties conference.

He cited the "hideous ride from the airport, past pizza parlors and auto junkyards" and noted that it's now hard to see Diamond Head from Waikiki because of "all those overblown chicken coops" (apartment buildings).

Morgan recalled that when he lived here—he was United Press correspondent for three years—Honolulu was "heavenly."

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RIZZOLI AS OWN U. S. DISTRIB

Vaulties Continue in Negotiation

Television deals involving feature libraries continue to perk. Paramount, which recently set a pact with NBC for the leasing of 30 pix now with options for 30 more in each of the next two years, is reportedly now dickering another lease agreement with a web for part or all of the remainder of its 200-pic post-'50 library, numbering some 110 pix.

Talks are in progress with both NBC and ABC. Latter lost out on the first package, which went to NBC for an average of $300,000 per pic. NBC has been doing a lot of feature wheeling lately, having also just exercised an option with Metro and leased 27 post-'48 features for about $8,000,000 Metro made its first deal with the web last year, when it leased 30 pix with options for the same amount for the next two years.

Actually, the way the Metro deal works, NBC took options on 37 pix a year for three years, of which it could select no more than 30 per term if it chose to exercise its option, as it has just done. The Par deal works the same way roughly, with the web getting its choice of 90 out 100 features over a three-year period if it decides to pick up its options.

How Paramount is dickering its remaining package isn't revealed but some deal on all or part of the remainder is expected shortly. ABC is very much in the market for a film package, NBC having gotten such a firm hold on pix product through its Par and other deals. But NBC is also reported making a strong bid. In any event, Par will handle the dispersal of the pix itself, it having been firmly established not to lease or sell them to another syndicator.

Calculated Vagueness Only Note As Labor 'N' Bosses Fall Apart

Hollywood, March 3.

Blaming the producers' association for a "sudden and inadequately explained" policy shift, the Hollywood American Federation of Labor has told U.S. Secretary of Labor W. Willard Wirtz of its withdrawal from, and the dissolution of the Joint Labor-Management Committee on Foreign Film Production of the U.S. film industry. Thus ended the joint effort on the part of unions, guilds and management to cooperate in a drive aimed at curbing so-called "runaway" production. Producers' association here had a terse "no comment" to the council accusations.

Formed just two years ago under sponsorship of the council and the Assn. of Motion Picture Producers, the committee had been waging a six-point program to restore production to Hollywood by stopping the flow of runaways.

Council Communique sent the Labor Secretary by Pat Somerset, former co-chairman of the Labor-Management committee, with copies to AFL-CIO prexy George Meany and the office of the President's special rep for trade negotiations, Christian A. Herter, said the breakup was precipitated by Producers' being "no longer willing to cooperate in seeking elimination or reduction of foreign film subsidies through OECD and other international channels." This policy switch was a "unilateral change of

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Manager Now Judge

Knoxville, March 3.

Wilfred Gillenwater, manager of the Paramount, Bristol, Tenn., has been appointed city judge with juvenile authority by the board of commissioners and mayor of the Tennessee-Virginia city.

Gillenwater had served since Jan. 30, 1962 as acting city judge. His term will expire on June 8, 1965. A new manager will be appointed for the Paramount.

Relative Pull Of Amusements Finds Films Rank Third

Minneapolis, March 3.

When visiting in the Minneapolis area it's not films that Minnesotans patronize the most. It's the Minnesota Twins American League baseball games. Screen fare runs third, close behind the second place annual Minnesota State Fair which every year pulls more than 1,000,000 through its gates in 10 days.

That's what was disclosed by the Minneapolis Tribune newspaper poll, taking in adult members of both sexes—a survey that extended to all portions of the state. (It's copyrighted.)

However, films outdistance in all other amusement. They beat out U. of Minnesota football that draws in excess of 60,000 per contest at $4.50 for all seats, excepting those for faculty members and students. In the aggregate they're better liked than big league pro football games here.

Screen runs ahead of touring legit although "How to Succeed in Business Without Trying" recently hit a second-week gross of just under $91,000 after a nearly $69,000 initial stanza. Other also-rans are the Tyrone Guthrie Theatre repertory company, the local annual summer Aquatennial celebration events and the Shipstads-Johnson "Ice Follies" that annually attracts big biz during its three to four weeks engagements.

Big league Twin Cities' home baseball has drawn more than 1,000,000 each of its first three seasons. The Twins' last season, in fact, led the entire American League in home attendance, even outdrawing New York and Chicago which finished higher in the standings. They're credited with luring many more transients to the Twin Cities than any other entertainment, thus helping some other businesses.

UA Brings 'Misfits' Back To Market on Strength Of Ex-Mrs. Arthur Miller

United Artists is reviving "The Misfits" in New York, prompted by the continuance in Lincoln Centre Repertory of Arthur Miller's play "After the Fall," which the playwright wrote about Marilyn Monroe and his life with her. Miller also wrote "Misfits" as a starring pic vehicle for his then-wife.

Plan is to open the film at an eastside artie in the near future. A campaign is presently being mapped for the revival of the film which was not a successful opus in its original release. Company is figuring that there will be renewed interest in the film following all the comment about Miller's "Fall." The late Clark Gable is also starred in "Misfits."

More by coincidence than anything else, UA is also re-releasing another Monroe pic currently. "Some Like It Hot," in which she starred with Jack Lemmon and Tony Curtis, began a run on a bill with another successful Billy Wilder pic, "Irma La Douce," at the Brooklyn Fox Theatre last week. This dualer will get national release by contrast to the "Misfits" local-only plan.

BUYS EDIFICE IN MANHATTAN

Italian producer-publisher Angelo Rizzoli is making plans to enter directly into film distribution in the U. S. market. This will mark the first time that an Italo film producer has attempted to distribute his product here under his own auspices since the collapse of the I.F.E. Releasing Corp., quasi-government operation, which went out of biz about eight years ago.

Rizzoli, whose film production and distribution activities in Italy are subsidiary enterprises to his vast book and magazine interests, has purchased the five-story building at 712 Fifth Ave. in New York to house his expanded film and publishing activities in the U. S.(First floor will be occupied by a foreign language book store.) It's expected that the film operations will get under way in September, with an American film exec in charge. Getting things started now is Augusto Marcelli who, for the last three years, has repped Rizzoli's publishing interests in the U. S.

Rizzoli will launch his Yank operation with six features now in various stages of production in Italy. Among them are Federico Fellini's upcoming "Giuletta of the Spirits," Michelangelo Antonioni's "Red Desert," Gualtiero Jacopetti's "Farewell, Africa" and Francesco Rosi's "Spain."

Rizzoli's already extensive publishing interests in Italy will be further augmented in September with the launching of a new daily newspaper with editions in both Rome and Milan.

Depending on the size and eventual success of the Rizzoli film distribution operation this side, it might well be anticipated that he'll get the product of other Italo producers, some of whom have not been too happy with their dealings with Yank distribs.

Grade, Robin Fox To Coast for Confabs

London, March 3.

Leslie Grade and one of his associates, Robin Fox, plane to California on Sunday (8) for top level discussions at studios and with producers. They plan three days in Hollywood before gandering local talent in Las Vegas.

Grade and Fox then go to N. Y. for March 16 preem of "The Servant," their Dirk Bogarde-Sarah Miles starrer.

Show-A-Rama Skull Practice On Obsessive Idea: Ticket Sales

Exhibs Unity Move

Kansas City, March 3.

Here for Show-A-Rama, the respective chiefs of the two national exhibitors bodies, Allied States and Theatre owners of America set up committee of four from each group. Purpose: to explore a merger.

Another objective of the eight men is to protest blind bidding practices.

By JOHN W. QUINN

Kansas City, March 3.

Show-A-Rama VII kicking off its seventh annual three-day session at the Hotel Continental today (Tues.) indicates it will tread familiar paths once again—to probably greater impact. The emphasis remains on film theatre business-building.

Thus, from the opening keynote by George Murphy at today's luncheon, this will be pretty much a How-to-do-it convention. Today's program gives a somewhat broad-scale view of the industry with speakers including: John Rowley, TOA; Marshall Fine, Allied; Margaret Twyman, MPAA; Curtis Kent, Technicolor; Phil Harling, Stanley Warner, on pay tv; C. I. Moyer, Small Business Administration; Robert Selig, National General Corp. on "Keep Home tv Free."

The business of ticket selling comes into full play Wednesday with showmanship awards to Jesse L. Marlowe, Martin Theatres, Nashville; Eddie Forester, Frontier Thea-

(Continued on page 22)

Pan 'Downbeat Critics'; Freed Extolled by SPG

By THOMAS M. PRYOR

Hollywood, March 3.

Screen Producers Guild goes along with all the others who have already designated the British-made United Artists release "Tom Jones" as best picture of 1963. Best television program award went to "The Defenders" on CBS.

Present at the Sunday (1) night ceremonies at the BevHilton Jack L. Warner, rapped "downbeat critics of Hollywood." He singled out Bosley Crowther of the N.Y. Times and called the CBS telecast special "Hollywood Fadeout" nothing less than "ridiculous." Said the studio chief, "It is high time we in the film industry fight back and just don't take it."

Speech lauding Arthur Freed (Milestone Award Winner) and producers by Samuel Goldwyn who drew bead on use of "gimmicks." Goldwyn noted Freed already has Thalberg Award and is current Academy prexy but "one part of his character I admire most is every picture he has made has been in best taste. You will not find catchpenny tricks or fastbuck devices in pictures who main titles say 'produced by Arthur Freed.' That's very high tribute, particularly today. Too many people in

(Continued on page 16)

Half of Bronstonians Exit Manhattan Office On Return From Lunch

Approximately half of Samuel Bronston Productions' 40-man New York staff were pink-slipped Friday (28) in a sudden belt-tightening move performed, according to letters written employees by Bronston, "at the request of our banks." Employees, who got no more than a couple of hours notice, received their week's paycheck without additional severance pay. (See separate story for late developments on trusteeship of Bronston Productions.)

According to exec veep Paul Lazarus Jr., who says he is not leaving "as of this moment," the cut in overhead was dictated by the fact that Bronston presently has two high-budget pix completed and unreleased ("Fall of The Roman Empire" and "Circus World", both of which Paramount will release here), with no new picture skedded to go in work before "Night Runners of Bengal" starts in late June or July. Thus, said Lazarus, Bronston, who has been here for the last week from his Madrid h.q., was advised by his "financial people," to pare unnecessary overhead.

Also, said Lazarus, Bronston's fairly elaborate N.Y. office came into being when Bronston was without a continuing distribution alliance and when Allied Artists was handling the domestic release of "El Cid" and "55 Days at Peking." With both "Empire" and "World" going out via Paramount, which has a completely equipped ad-pub and distribution staff, Bronston presently needs only "supervisory" personnel in N.Y.

It's expected that the belt-tightening here also will be reflected in more cuts in staff in the Bronston organization in Spain, but to what extent could not be immediately learned in New York.

The Bronston company last year toyed with the idea of going into active domestic distribution with his high-budget films, but dropped those plans when the deals for "Empire" and "World" were made with Par. The producer did form Bronston Distributions Inc. which late last year released the French comedy import, "The War of The Buttons," but without conspicuous financial success.

Among those dismissed in New York were Joe de Luise, advertising cost comptroller; Arnold Leland, assistant to worldwide ad coordinator Howard Kohn; Lars McSorley, New York publicity rep; Tony Silver, ad department, and virtually all secretaries. McSorley yesterday (Tues.) moved over to an assignment at United Artists. Silver is joining Mort Fallick of Cine Metric Inc. where he'll be in charge of the theatrical trailer division.

No 'Warm-Hearted' Comedies, His

Stanley Shapiro Scorns Those Coverup Adjectives—Reacts to Charge His Own Works 'Repeat Format'

"When they start labeling comedy offerings as 'warm-hearted,' 'sophisticated,' 'unusual' and such, its a coverup for the fact that they're usually not funny. The prime requisite of comedy is to be funny and when they start labeling it, they're just copping a plea." Such is the attitude of Stanley Shapiro, author of successful film comedies.

His latest is "Bedtime Story," which Universal is releasing as it has with the six others. The seven pix have cost the studio about $17,000,000 to make but they have grossed around $70,000,000 to date, which isn't too bad a return on an investment. The writer is about to begin working on his next one, to be called "The Favor," and to star Rock Hudson, Charles Boyer and an as-yet-undetermined femme. He also produces via his Lankersham indie company.

To the charge that there is a sameness to many of his films, such as "Pillow Talk," "Touch of Mink" and others, Shapiro emitted a loud and unprintable expletive. "As far as duplication is concerned, you could say that Chaplin duplicated with his second picture. There is a great difference between, say, 'Operation Petticoat' and 'Pillow' and this is true down the line." The one area of sameness that might be present, he acknowledged, is casting which, he feels, is one of the major problems in Hollywood today.

"As to casting, what do you do after Cary Grant, Rock Hudson, Gregory Peck, Burt Lancaster, Tony Curtis, Paul Newman and Marlon Brando among the men and Doris Day, Audrey Hepburn, Elizabeth Taylor, Shirley MacLaine and possibly Leslie Caron and Natalie Wood among the women?"

The big problem is that there is no place to school talent today. "The old baseball farm system approach is finished. You have to bat in the big leagues from the start today. Tv may be the proving ground but there is a chance of overexposure if an actor does 40 shows a year for, say, four years and he's seen for nothing all that that time. The big question is whether the public will pay to see him later. The answer may be to handle it likes James Garner who took a couple years hiatus before making the transition."

O'Brien Finds 'Nothing Like a Dame'; Femme Cigar Smokes Up His Rosy Metro

By EDDIE KALISH

In a long, sometimes stormy meeting, an SRO crowd of Metro stockowners heard prez Robert H. O'Brien paint a rosy picture of the company's prospects for 1964 and beyond, at the company's annual meeting at the Astor Hotel, N. Y., last Thursday (27).

Basing his argument on Metro's revised production plans, which call for generally lower cost negatives so that the winners will be able to cover the losers for an overall profit, in theory at least, O'Brien predicted a profitable year this term, with particularly strong third and fourth quarters, and "most satisfactory profits next year also." Throughout the over three-hour session, he repeatedly stressed budget control, aimed at developing a profitable inventory. Last year's inventory, although large in numbers, was a poor earner, he noted.

In this groove, the prez revealed that Metro has $63,000,000 in feature inventory this year, as opposed to $87,000,000 last year. He restated his point of a few days ago that the company presently has 34 pix completed for release through 1965, with 31 on the drawing boards for release through 1967. This contrasts with the "insufficient inventory" the company had in 1963, he said.

O'Brien pointed to the "modest" profit turned in by Metro in the first quarter and stated that "the general financial position of the company has been greatly strengthened," adding that "all divisions are ahead of the same period a year ago."

And In London

Production would be centered at Culver City but also there is to be a buildup at the company's London plant. The overseas schedule would contain mostly pix aimed for U.K. and other foreign issue, he noted, as well as providing a base for foreign locale product. It will be a coordinated plan, O'Brien commented.

He discussed upcoming product

(Continued on page 22)

Feet of Cement

Hollywood, March 3.

Dean Martin, on March 21, will become the 147th motion picture personality to be "immortalized" in cement in the forecourt of Grauman's Chinese Theatre.

Last imprinting was made a week ago with moppet Hayley Mills.

Martin's longtime early partner, Jerry Lewis, has not yet been imprinted in the famed Hollywood landmark.

Possible Pickets May Force Oscar To New Locations

Hollywood, March 3.

Academy officials are scanning situations other than the Santa Monica Civic Auditorium as possible alternates for the upcoming 36th annual Oscar Awards ceremonies April 13, should the current strike of employees against the General Telephone Co. still be in progress.

Thinking here is that picket lines undoubtedly would be thrown up around the Santa Monica structure, where awards show has been held for past three years, and many players and technicians committed to the Oscarcast conceivably would refuse to cross the line. General Telephone facilities would be used by American Broadcasting Co., should program emanate from the aud.

Academy is watching possible settlement of strike closely, simultaneously considering both the Shrine Auditorium and the Aca-

(Continued on page 24)

'Ginger Coffey' Feature Rolling in Montreal; Goes Via Continental

Montreal, March 3.

"The Luck of Ginger Coffey" has started shooting her after a big buildup. Company even got a reception and press conference in the mayor's office, no less.

Pic, based on novel by the same name by Canadian author Brian Moore, reportedly has a budget, according to producer Leon Roth of "under $1,000,000," but a closer estimate is approximately $500,000.

"Coffey," the story of an Irish immigrant adjusting to life in a new land, i.e., Canada—or more specifically, Montreal—will be a Roth Kershner production (Irvin Kershner is director) with Crawley Films of Ottawa supplying a bundle of cash, equipment and studio space.

Production has stirred considerable excitement locally because this is the first time a project of calibre, involving a property such as the "Coffey" novel, with participation by a U.S. production team and starring British topnotchers Robert Shaw in the title role and his wife, Mary Ure, in the femme lead.

One of the significant things about the project is the manner in which everyone connected with the film industry, including National Film Board personnel, are taking an interest, so much so, that the papers have been loaded with columns about "Ginger Coffey" almost from the time the company hit town.

Credit for this can go largely to Roth who seemed able to manipulate the stories from the viewpoint of whetting the appetite for a film of "quality," while having mass appeal—a unique parlay in this era where the market is so sharply divided between so-called art product, two-a-day blockbusters, and the bread-and-butter B's.

In fact, Roth was even shrewd enough to turn the super-secret matter of budget, into a good conversation piece.

At the press conference in City Hall, newsmen kept pressing him about how much the picture would cost. He declined to be pinned down, but made this point: "There's altogether too much talk about how much a picture costs rather than what the picture is like. The result is that people may stay away because they think if its budget is small, it's not worth seeing. I want to get the message across that we have a fine property, that will attract mass audiences."

The company will be shooting locally for another three weeks, after which they'll adjourn to the Crawley sound stage in Ottawa.

Film will be handled by Walter Reade's Continental Distributing of New York, which has global rights. Firm was also the distributor of "Room At the Top" and "Taste of Honey."

N.Y. to L.A.

Buddy Allen
Ethel Ennis
George W. George
E. Jonny Graff
Phil Greenwald
Vaughn Meader

Europe to U. S.

Dane Clark
Robin Fox
James Garner
Phil Gersdorf
Leslie Grade
Sol Hurok
Michael Klinger
Ralph Richardson
Tony Tenser
Ronald Waldman

U.S. to Europe

Lewis Allen
Dan Duryea
Jane Fonda
Stan Margulies
Gregory Peck
Playmates

Sybil Burton Gets 29 Votes

Among the various sidelights interjected by Wilma Soss at the Metro stockholders meeting was her nomination of Sybil Burton, the discarded wife of Liz Taylor's future husband, for a berth on the company's board. She said there were too few picture people on the board at present. She also said she felt a woman should be on the board, since there are many on other boards in other industries.

Nomination of the ex-wife of actor Richard Burton was entered as a "protest" to these two omissions, Mrs. Soss said. In the balloting, the all-unknowing protest candidate, who was neither present nor is a Metro stockholder, corraled 29 votes. She was the only new board nominee, the others being incumbents.

The performances staged by Mrs. Soss and another vocal stockholder, Evelyn Y. Davis, had the effect of often turning the annual meeting into a boisterous affair, the gathering behaving more like they were attending a sports event than a supposedly sound business meeting. Many commented both during and after the session that these "disgraceful performances" should be curbed because of the "sickly" public impressions they create.

The fact remains, however, that the circus atmosphere of film company stockholder meetings has come to be an almost expected thing, especially when there are some difficulties within the companies involved. Prez Robert O'Brien remained outwardly calm throughout most of the outbursts, only once, in fact, actually raising his voice attempting to quiet one particularly aggressive outburst by Mrs. Soss. Outside of these two women, he had few other questioners to handle and those he did have were orderly and brief.

The real problem was that Mrs. Soss in particular was so insistant with her interruptions that she often brought out the worst in several of the other stockholders who hooted and jeered and even got into some name calling amongst themseves and the speaker. It was a long three-hour meeting, of which about an hour was contributed by the two femme antagonists, who were often at odds with one another as well as the board.

Columbia's Peace Gesture to Spain

Offers 'Cardinal' and 'Lawrence of Arabia'—But Madrid Must First See 'Pale Horse'

Madrid, March 3.

Columbia Pictures has offered the April 12-19 Film Week of Religious and Human Values two major entries, but the cooperative move seems doomed by the government as adamant freeze on Columbia activities.

Columbia offered to enter "The Cardinal" in competition for Valladolid's Golden Labrador best religious film award and to screen "Lawrence of Arabia" (unreleased as yet in Spain) as the fest's closing night spectacle. The government is reported withholding any concessions until the recently finished "Behold a Pale Horse" is screened, and authorities can decide whether the Zinneman film for Columbia release reflects unfavorably on the Spanish regime.

Meanwhile, Valladolid has V's "Freud" and Warners' "Captain Newman" in fest competition.

They're Going Places

Detroit, March 3.

Robert Walker Jr. won the Detroit Free Press "New Faces Going Places" contest.

Runnerups were Britain's Peter O'Toole soon to be seen as co-equal to Richard Burton in "Becket," and Patty Duke, now 17.

Markopoulos Rap At 55th St. Stand For Faulty Ways

Moss Theatres' decision to turn its small-seat 55th St. Playhouse in New York into a showcase for avant garde and experimental pix is a sort of bourgeois bust, according to producer-director Gregory Markopoulos, whose feature, "Twice A Man," launched the new policy two weeks ago.

Markopoulos reports that he was appalled at the poor physical handling of his picture by the 55th Street, which projected the film without enough light on the screen, out of focus, and, on opening day, at silent speed instead of sound speed. The soundtrack of the new print, made especially for the 55th Street date, was eventually so chewed in the projector that the overture could not be heard. Also, he says, the management made two unauthorized deletions in the soundtrack.

"Twice A Man," shot originally in 16m and blown up to 35m for commercial release, took a top prize at this year's experimental film festival at Knokke-Le Zoute, Belgium.

L.A. to N.Y.

Ralph Andrews
Alan Bernard
Jerry Bresler
Capucine
Fred Carney
Lyn Duddy
Bill Feeder
George Greif
Al Hirt
Ben Hoberman
Robert I. Kronenberg
Milton R. Rackmil
Martha Raye
Mickey Rooney
Gary Smith
Randy Sparks
Jim Stone
Gordon Stulberg
Ruth Warrick
Andy Williams

Zugsmith's Berlin Film Of 'Fanny-Hill' After Own Collaborated Tale

Berlin, March 3.

The enduring London prostitute, "Fanny Hill: Memoirs of a Woman Of Pleasure," will be shot as a German - American coproduction starting in March in West Berlin, per Arthur Brauner, head of the CCC Studios.

Picture will be produced in association with Famous Players Corp. of Hollywood, whose Albert Zugsmith and Russ Meyer will produce and direct the feature.

Martin Milner will be the male lead. An unknown girl will play the country trollop who is 15 upon arrival in 18th Century London.

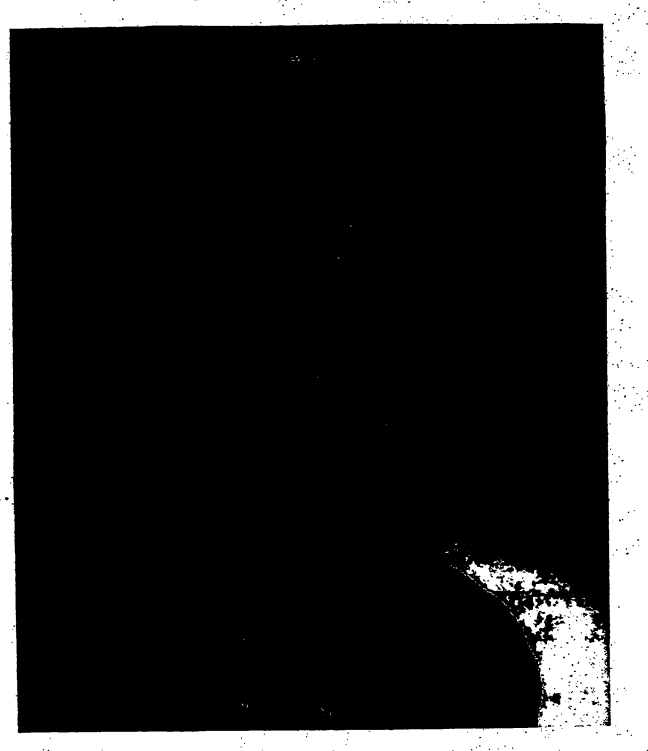
Casting commences immediately at CCC studios in Spandau-Berlin. Zugsmith came here when authorities forbade the production to be shot in England. Billy Frick will be the associate producer.

The script after John Cleland's old novel was written by Robert Hill and Zugsmith.

U & DECCA RESPECTIVE DIVIDENDS DECLARED

Universal Pictures yesterday (Tues.) declared its regular quarterly divvy of 25c. per share on the company's common stock, payable March 27 to holders of record as to March 17.

Similarly, Decca Records, also an MCA division, declared it regular quarterly slice of 30c. per share on its capitol stock, payable March 30 to holders of record as of March 16.



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Zanuck Will Dicker With Outsiders Though Currently 20th Is Do-It-Y'rself

Despite the fact that nearly all the films on 20th-Fox's 1964-65 production schedule are "totally" 20th productions, prez Darryl F. Zanuck is not necessarily adamantly against his company's bankrolling outside indies, a la United Artists.

Zanuck reveals that early on in his tenure as 20th prez, he nixed two such deals, which would have put 20th in the position of bankers to the producers concerned. Now, he says, he has modified his stand and, having become "more flexible," he might well approve the deals he earlier turned down.

Re foreign language production, and/or production via overseas affiliates which qualify those pix for local subsidies, 20th is feeling its way. Company will this year invest approximately $1,600,000 in three French language films—the film version of Marcel Achard's "Patate," a drama called "Bonfire," and a modernized version of the "Camille" story with Irina Demich. The company's first effort along these lines, "La Bonne Soupe," starring Annie Girardot and Marie Bell, is currently a hefty b.o. success in its Paris preem and will have its U.S. preem at the Fine Arts in New York March 15 (with 20th's arty affiliate, International Classics, as distrib.)

Queried as to whether 20th might design such a project as its upcoming "Agony and The Ecstacy," due to be shot in Italy, to qualify as a "native" production, the 20th prez said definitely not. There are advantages to be gained, he feels, by allowing "a certain classification of film" to be made by affiliated foreign interests in order to qualify for subsidy benefits.

However, when you are making a multi-million dollar production, "your primary objective is not to qualify for a subsidy," but to make a quality film that will return its investment plus a profit. In such an instance, "you have to protect your merchandise" by exercising all your prerogatives as the direct producer.

That, of course, is impossible with a picture which is to qualify as either a French or Italian film, or a Franco-Italian coproduction. And Zanuck is not about to committ millions of dollars of 20th money to acquire distribution rights for a film over which he has no production control.

He recalled that when 20th was considering picking up distrib rights for "The Visit," Ingrid Bergman starrer made in Rome as a Italo-French-German coproduction, he had visited the Italian capital a number of times during production. Because of the international aspects of the company (French producer, German director, Italian crew), there were more than a few production problems simply growing out of the inevitable language barriers.

Those are problems Zanuck does not need, especially with a project of the budget proportions of "Agony," due to cost in the neighborhood of $6,000,000, to be shot in Todd-AO and aimed at roadshow release.

LATEST IN UNRELIABLE FIGURES ON INDUSTRY

Hollywood, March 3.

Motion picture industry workers rose to 38,200 during January, as against 34,100 for same month in 1962 and 35,200 in '61, according to January employment figures released by the California Dept. of Industrial Relations Division of Labor Statistics and Research.

Figures, however, are extremely general and are apt to be misleading. They cover all those in Los Angeles and adjoining Orange Counties engaged in production, distribution, commercial exhibition and those who provide service to the preceding. In other words, everyone from top-bracket stars to purveyors of drive-in theatre hotdogs are covered in blanket tabulation.

U.S. TALENT DELEGATION OFF TO CARTAGENA

The United States delegation attending the current Cartagena (Colombia) film fest includes Shirley Jones, Jack Cassidy, Arlene Dahl and Tom Tryon.

U.S. pix to be shown are Metro's "A Ticklish Affair" and Charles Guggenheim's indie-made "Shadow and the Sea." The U. S. Government is being repped by the press attache from the American embassy in Bogota.

Technicolor Net For 1963 High

Hollywood, March 3.

Technicolor Inc., which in 1962 reported earnings of $149,969, boosted its net to an alltime high of $3,492,034 for fiscal year ended Dec. 28, 1963. Figure was equivalent to $1.21 pershare on 2,875,984 shares outstanding, as against six cents per share for '62 on 2,640,472 shares.

In making disclosure, board chairman-chief exec officer Patrick Frawley also stated that 1963 net sales as well as net income were the highest since company was founded in 1915. Net sales amounted to $78,715,506, repping 29% over '62's $57,927,893.

Frawley pointed out that had the 1962 earnings included earnings of those companies Tec acquired in '63, and company's equity in the undistributed net income of the foreign affiliates for that year (to conform to a change in accounting policy adopted in 1963), the '62 net income would have been $607,947 and net sales $61,033,332. Increase in 1963 sales came primarily from the Motion Picture and Consumer Photographic Divisions and the Marshall Burns companies, according to Frawley, who noted that Tech looks forward to "continued improvement in overall company operations and earnings in 1964."

GLEN ALDEN EARNINGS

Owner of RKO Theatres in 1963 Upped Coin

Glen Alden Corp., diversified operating company which is the parent of RKO Theatres, reports earnings for 1963 of $7,898,000, or $1.43 a share, up from the 1962 earnings of $7,514,000. According to chairman Albert A. List, the company's 1963 net was up 44% over its comparable 1962 income of $5,325,000, which figure was exclusive of profit on the sales of properties in the amount of $2,189,000.

Unaudited results for the month of January, 1964, reveal a profit of $7,100,000. This includes a profit of approximately $5,500,000 on Glen Alden's sale of its interest in American Hardware Corp. and a profit of $750,000 on special items.

Last week Glen Alden mailed out an offer to all stockholders to purchase 500,000 shares of its stock at $14 a share. Offer remains open until March 9.

Glen Alden Offer

Glen Alden Corp., RKO Theatres parent, last week mailed to all its registered stockholders an offer to purchase 500,000 shares of its own stock at a net price of $14 per share.

Offer will remain open through next Monday (9). Company recently reported record earnings since its 1959 when List Industries merged with GA.

2 GUYS, 2 PRINTS AND GIRL CLICK

Just about the time that most independent distributors would agree that the business of importing and releasing foreign films in the U.S. has become a game to be played only by the big money boys, along come "two guys, with two prints and a girl who can't take shorthand" to prove the lively exception to the new rule.

The two guys with two prints are Paul Peralta-Ramos and Archer King who, with their secretary who can't take shorthand, comprise Kanawha Films—just one year old this month. It might not be a noteworthy anniversary, except for the fact that Kanawha's first two films, the Polish artie, "Knife in The Water," and Swedish exploitation pic, "The Doll," are proving unusually neat money-earners in an exceptionally chancy market.

The reason (in addition to the fact that there apparently is a waiting audience for both pix): "Knife" was acquired for a guarantee of $7,500 against a percentage of the gross, and "Doll" was acquired for $10,000 against a similar percentage. In the case of "The Doll," the price also included rights to a number of foreign territories.

These, of course, are peanut prices in today's market, and it doesn't take a cost accountant to figure that, given a reasonably good reception, both pix stand to make profits long before some other more highly publicized (and more expensive) films.

Time Break Helps

In one instance, Kanawha was lucky in that "Knife" had its first U.S. showing at last September's Lincoln Center film fest, where it became one of the most talked about entries. Additionally, it received Time Magazine cover treatment and its director, Roman Polanski, was on hand to stir up a lot of personal attention.

According to Kanawha's King, pic cost approximately $15,000 to open in New York—the figure including not only advertising, promotion, five prints, etc., but also the original cost of the pic! To date, "Knife," which is the official Polish entry in this year's foreign language Oscar race, has returned rentals of approximately $42,000 from just 30 engagements, meaning that the Polish government, from whom Kanawha obtained the film, will shortly be getting its first installment (upwards of about $10,000) on the profits.

If, as King and Ramos predict, the picture goes on to do a total U.S. and Canadian rental of about $200,000, the Poles stand to earn between $70,000 and $80,000 from the film. The point emphasized by

(Continued on page 6)

'64 Festivals-Dated & Open

Herewith are actually scheduled film festivals of 1964, together with a listing of other festivals whose dates and arrangements are not yet confirmed. Moscow Festival is not held this year, but its alternate event, Karlovy Vary in Czechoslovakia, is on.

SCHEDULED

Cartagena, Colombia	Feb. 28-March 5
Buenos Aires, Argentina	April 1-11
Valladolid, Spain (Relig. films)	April 12-19
Asian Film Festival, Taiwan	April 15-19
Cannes, France	April 29-May 13
Melbourne, Australia	May 29-June 15
Cracouie, France (Shorts)	June 1-6
Berlin, Germany	June 26-July 7
Karlovy-Vary, Czechoslovakia	July 4-19
Montreal, Canada	Aug. 6-14
Venice, Italy	Aug. 27-Sept. 10

STILL OPEN

PLACE	PROBABLE
San Sebastian, Spain	August
Vancouver, British Columbia	August
Lincoln Center, New York	September
Locarno, Switzerland	July
Bergamo, Italy	
Mannheim, Germany (documentaries)	
Cork, Ireland	September
London	October
San Francisco	November
Acapulco, Mexico	December

Special Event: Not a festival with prizes but an International Film, TV-Film and Documentary Market meets twice annually in Italy. It is next due April 15-25, 1964. Address is MIFED, Largo Domodossoia 1, Milan, Italy.

'PUMPKIN EATER' TO CANNES FOR BRITAIN

Columbia's British-made Anne Bancroft starrer, "The Pumpkin Eater," has been chosen as the British entry at this year's Cannes film fest, April 29-May 13.

The pic, produced by James Woolf and directed by Jack Clayton, who worked together as a team on "Room at the Top," co-stars Peter Finch and James Mason. Off-beat playwright Harold Pinter wrote the screenplay, based on Penelope Mortimer's novel.

March 11 Latest On Brit. Lion Bid

London, March 3.

The date by which all syndicates aiming to control British Lion must finally lodge firm offers has been postponed from tomorrow (5) to March 11. According to John Terry, secretary of the National Film Finance Corp. this is because preparation by British Lion's auditors of all relevant information that will be of useful interest to prospective purchasers has taken a little longer to prepare than was anticipated.

The proposed bid by Morecambe and Wise, the comedians who aimed to form a syndicate of showbiz personalities, cannot be considered. Though taken quite seriously by the NFFC it must be ruled out because no preliminary bid had been made by Jan. 31.

NEW McCAMBRIDGE FILM

Outgrowth of Sullivan-Lanier Company

Hollywood, March 3.

Tim Sullivan and D. Charles Lanier are partnered in a new theatrical investment counselling firm, Sullanier Enterprises, for which they have formed three subsidiaries: Joshua Productions, Joshua Releasing & Distributing, and Enchanted Air Corp., latter a real estate firm.

Plans call for six features to be produced during 1964, with initialer, "Run Home, Slow," to star Mercedes McCambridge, Linda Gaye Scott, Allan Richards and Gary Kent.

National Circuit (217 Theatres) Readying to Produce Features

Los Angeles, March 3.

Following U.S. Justice Dept. last June putting its seal of approval on exhibitors participating in production-distribution of films, constituting an historic breakthrough of the 12-year restriction against such activity, National General Corp. last week finalized a deal to embark upon a program of picture-making via an agreement with Bud Yorkin and Norman Lear's Tandem Productions.

Theatre circuit has formed Carthay Center Productions Inc., named after the new headquarters, office building and theatre complex now in preparation and skedded for 1965 completion on the Carthay Circle Theatre site. Irving H. Levin, NGC exec veepee and prexy of the Theatre Color-Vision closed-circuit tv subsid, will head the new production arm. Other officers will be drawn from company's existing slate of directors.

Initial deal, under coproduction association with Tandem, calls for production in Hollywood, with some second unit exteriors to be filmed in France, of "What Are Little Girls Made Of?," based on the Muriel Resnik book, "Girl In the Turquoise Bikini," which Yorkin-Lear have owned for the past two years. Henry and Phoebe Ephron have been signed to script the property, described as a light comedy, with production aimed for Aug. 15 start on an estimated $2,500,000 budget and a summer, '65 release.

No distribution arrangements have yet been made on "Little Girls," although Levin said company has been approached on such deals by "four major releasing companies." He indicated major studio release may be sought on this and other pix to be set later.

Yorkin-Lear deal is for one firm picture, although producers are discussing other projects with National, including, according to Yorkin, possible development of a musical special aimed for Theatre Color-Vision distribution. Lear produces "Little Girl," Yorkin will direct. Pair have two-picture commitment remaining with United Artists, are now prepping "Divorce American Style," with Lear writing, and film based on the upcom-

(Continued on page 24)

PUSHING FORWARD WITH MALIBU STUDIO

In an apparent move to put to rest speculation as to their Malibu studio plans, reps of 20th-Fox, Metro and Columbia declared in New York yesterday (Tues.) that they had held a joint meeting on the project and that "substantial progress" is being made to create the three-company facility.

All facets of the project were said to have been discussed yesterday. Additionally, further meetings "will be held at regularly scheduled times until the three-company facility is brought to fruition."

Attending the meetng were MGM's President Robert H. O'Brien, vice-prez Benjamin Melniker and studio veep Ray Klune. On hand for 20th were exec veep Seymour Poe and exec studio administrator Fred Metzler. (Prez Darryl F. Zanuck is currently abroad.) The Col group was headed by prez A. Schneider, exec veep Leo Jaffe and veep-studio exec Gordon Stulberg.

Gt. Britain Enters 'Pumpkin' at Cannes

London, March 4.

"The Pumpkin Eater" is to wave the British flag as official U.K. entry for the Cannes Film Fest on April 29. Film is a Romulus-Jack Clayton production for world release by Columbia.

"Pumpkin," directed by Jack Clayton and produced by James Woolf, stars Anne Bancroft, Peter Finch and James Mason.

Becket
(TECHICOLOR-PANAVISION)

Richard Burton-Peter O'Toole in a dramatic tour de force. Richly mounted, vividly realized costume drama with exceptional dialog. An exciting film and a bit of a history lesson.

Paramount Pictures release of Hal Wallis production. Stars Richard Burton and Peter O'Toole. Directed by Peter Glenville. Screenplay by Edward Anhalt, based on play by Jean Anouilh; editor, Anne Coates; production designer, John Bryan; manager, Denis Holt; art director, Maurice Carter; costume designer, Margaret Furse; camera (Technicolor), Geoffrey Unsworth; score, Laurence Rosenthal, conducted by Muir Mathieson. Previewed at DeMille Theatre, N. Y., Feb. 28, 1964. Running time, **148 MINS.**

Thomas Becket	Richard Burton
King Henry II	Peter O'Toole
Louis of France	John Gielgud
Bishop of London	Donald Wolfit
Queen Matilda	Martita Hunt
Queen Eleanor	Pamela Brown
Pope Alexander III	Paola Stoppa
Cardinal Zambello	Gino Cervi
Brother John	David Weston
Archbishop of Canterbury	Felix Aylmer
Duke of Leicester	Inigo Jackson
Gwendolen	Sian Phillips
French Girl	Veronique Vendell
English peaasnt	Gerald Lawson
His Daughter	Jeniffer Hilary
Prince Henry	Riggs O'Hara
Bishop of Winchester	John Phillips
Bishop of York	Frank Pettingell
Bishop of Chichester	Hamilton Dyce
Farmer's Daughter	Linda Marlow
William of Corbeil	Patrick Newall
Brother Philip	Geoffrey Bayldon
Pope's Secretary	Graham Stark
French Tailor	Victor Spinetti
Girl on Balcony	Magda Knopke
Henry II's Barons	Niall MacGinnis, Percy Herbert, Christopher Rhodes, Peter Jeffrey

Leave aside the chance that this one, made in the Shepperton Studio of Britain, may go into the record as Hal Wallis' finest film ever. The buffs of cinema will argue that. Enough to declare that this is a very fine, perhaps great, motion picture, a credit to the industry as well as Wallis. It is costume drama but not routine, invigorated by story substance, personality clash, bright dialog and religious interest. Not least among its virtues is the pace of the narrative in the astute handling of Peter Glenville, with his advantage of having also mounted the stage play from which the film is derived.

Patrons, and perhaps many reviewers, will tend to heap all of the credit on the actors. They deserve what they get but a judicious weighing of values, putting first things first, cannot slight Glenville, the tight screenplay of Edward Anhalt, the art direction of Maurice Carter, the costume design of Margaret Furse, the production design of John Bryan and, very much, the swift-flow of Anne Coates' cutting. In brief, "Becket" proves again that a great film is the harmoniously combined amalgam of many professional talents assembled by a canny showman.

The screenplay owes much to Jean Anouilh's original stage script. He created the basic conflict which ties the whole panorama together. The quality of "intellectualism" in the French dramatist has been nicely dispersed by Anhalt and Glenville for the mass market and most fans will barely know they are having an intellectual as well as an emotional experience. True, there are some remaining incongruities in the dialogue. The ear is occasionally jolted back into the 20th Century when hearing terms such as "perennial adolescent" and "gate crasher."

Which is not to quibble since the modern psychology of Anouilh lends fascination to these 12th Century shenanigans by investing them with special motivational insights rare in costume drama. The basic story is, of course, historic, the murder on Dec. 29, 1170 in the Cathedral of Canterbury of its archbishop, Becket, by barons from the entourage of Henry II, great-grandson of William the Conquerer. For fictional purposes, Becket and the King had been old roustabouts together, much as, later in English history, Henry IV and Falstaff were. Liberties apart, the killing of the primate in the sanctuary was one of the great scandals of the Middle Ages. The incident yields Hal Wallis and Paramount an angle with history classes and parochial schools.

The relationship of King and Archbishop is the taut string on which many emotional notes reverberate. Beginning as easy familiars of hunt, tavern and council, the pair come to head-on clash as exponents of royal and ecclesiastical privilege. The irony of the plot lies in Henry making Becket archbishop as a political trick only to have his chum turn serious Christian on him.

In the title role, Richard Burton gives a generally convincing and resourceful performance. It is strangely theatrical when he intones Latin phrases at the altar during his consecration as archbishop, and later. The transition from the cold, calculating Saxon courtier of a Norman king into a duty-obsessed sincere churchman is not easily managed. Burton does manage, though there may be wisecracks that religious conversion is far off his personal publicity and as an archbishop he is playing against type, t h e s p i c a l l y and journalistically.

It would not be warranted to assert that, as Henry II, Peter O'Toole steals the picture from Burton. Still it emerges as the fatter role, and the more colorful, and the more likely to get a "best actor" nomination a year from now. The King is an unhappy monarch who has known little affection in life. His mother (Martita Hunt) and his wife (Pamela Brown) are mere figures in the dynastic game. He despises them. His four sons, including the stupid boy, Henry III, bore him. His only satisfying companionship has been provided by the Saxon Becket. Hating-loving, miserably lonely when deserted by his friend, O'Toole makes of the King a tormented, many-sided, baffled, believable human being. More believable than the aloof Becket can seem.

The latency of homosexuality in the relationship is more than hinted. A line of dialog describes the King's reaction to rejection "as if Becket were a woman." There is a scene, earlier, of comparable significance. Becket has given up his mistress, heartbreakingly played by Sian Phillips, to the king because he owes him a return of favor for another wench. The mistress takes the first opportunity to kill herself rather than sleep with the king. Revolted by the blood, the monarch wishes not to be alone that night. There is an implication that the two men share the one bed, the king in torment of conscience, Becket as the comforting presence.

In the large cast, there are a variety of sharply etched vignettes. The brutalized barons are well primed ahead as capable of assassination most foul. The Bishop of London, when passed up for the Canterbury see, becomes, as delineated by Sir Donald Wolfit, a man of strong personality and dubious morality. Anything to get the job in the end and get back at a Saxon pig. Strangely assorted sly faces appear around Pope Alexander III to whom Becket appeals when threatened with a royal frame for embezzlement. This tide of Italian olive oil reaches the very feet of the white-robed reigning Pontiff (Paola Stoppa) who, however, mixes some compassion with banishment to a monastery.

Incidentally, all of the opening titles and credits are represented as hand-lettered on parchment, a nice touch in itself, to suggest the age and the cultural level. Fans should be edified, too, by the introduction into Henry's court of a great novelty—forks. As for the French king (Sir John Gielgud) and his retinue, they are a curiously effete bunch. But it all makes good theatre.

Imagination in casting stumbled in the choice of Felix Aylmer, as the earlier Archbishop of Canterbury who helps the plot along by dying. The trouble is that Aylmer has done so many such elderly roles that quavery voice is now his trademark. He was too predictable. Martita Hunt was also rather stereotype as the Queen-Mother, though in this instance she had few lines.

If there is no central boy-girl romance in "Becket," there are plenty of trollops, including Veronique Vendell, as a French lass under the royal sheets, and Jenifer Hilary, a peasant girl whose one line is, "Shall I undress, my Lord?" Anyone for tennis?

David Weston, as a youthful monk, symbolizes religious sincerity and dies alongside Becket on the altar.

"Becket" comes alive and stays alive as an entertainment. It has a wealth of values running for it's boxoffice success. There is more than plot and counter-plot, broadsword and local color. Plainly great care went into the production in Technicolor and Panavision. (Of the musical score by Laurence Rosenthal it may be said, as an intended compliment, that it serves without obtruding). It appears that the liturgical detail was carefully researched to its period. The cathedral set was necessarily constructed mostly for Geoffrey Unsworth's camera angles rather than for facsimile's sake.

But judgment reverts to the essential merits. The power of this feature film is rooted in characterization. It is endowed with depth and dialog, two elements often skimped in costume epics.

Land.

Ken Adam's the One

London.

Editor, VARIETY

Ken Adam was the production designer on "Dr. Strangelove." The VARIETY review gave the credit for art direction to the wrong guy. In fact, it singled out the sets for praise. The confusion was probably because Peter Marton's credit is art director, and Adams is production designer.

But Adam is the man (as he was on "Dr. No," "Around The World In 80 Days," "The Trials of Oscar Wilde," etc.)

Lee Minoff
(Columbia Pictures)

Kissin' Cousins
(PANAVISION-COLOR)

Lesser Presley tunefilm. He plays double role and sings eight songs. Weak story.

Hollywood, Feb. 21.

Metro release of Sam Katzman production. Stars Elvis Presley; features Arthur O'Connell, Glenda Farrell, Jack Albertson, Pam Austin, Cynthia Pepper, Yvonne Craig. Directed by Gene Nelson. Screenplay, Gerald Drayson Adams, Nelson, from story by Adams; camera (Metrocolor), Ellis W. Carter; editor, Ben Lewis; assistant director, Eli Dunn. Reviewed at Crest Theatre, North Long Beach, Feb. 21, '64. Running time, **96 MINS.**

Josh Morgan	Elvis Presley
Jodie Tatum	Elvis Presley
Pappy Tatum	Arthur O'Connell
Ma Tatum	Glenda Farrell
Captain Robert Salbo	Jack Albertson
Selena Tatum	Pam Austin
Midge	Cynthia Pepper
Azalea Tatum	Yvonne Craig
General Alvin Donford	Donald Woods
Master Sgt. William George Bailey	Tommy Farrell
Trudy	Beverly Powers
Dixie	Hortense Petra
General's Aide	Robert Stone

This new Elvis Presley concoction is a pretty dreary effort, one that certainly won't replenish the popularity of Sir Swivel. Presley needs — and merits — more substantial material than this if his career is to continue to flourish as in the past. A few more like this and Cuhnel Parker may have to press the panic button.

Presumably, Metro is counting heavily on the support of ruralites to bring home the boxoffice bacon. The ammunition is Elvis in a dual role, a bunch of songs, a backwoods setting and a bevy of decorative young females in a minimum of wardrobe. But producer Sam Katzman and staff have forgotten several "little" things like a well-devolped storyline and characterizations that are at least remotely related to life. Without these vital ingredients, "Kissin' Cousins" is a commercial long shot, city or country.

Gerald Drayson Adams came up with a ripe story premise, but he and director-co-scenarist Gene Nelson appear to have run dry of creative inspiration in trying to develop it. Yarn is concerned with the problem faced by the U.S. government in attempting to establish an ICBM base on land owned by an obstinate hillbilly clan. To solve the problem, the Air Force sends in a lieutenant (Presley) who is kin to the stubborn critters, among whom is his lookalike cousin (Elvis in a blond wig, no less).

At the root of the failure of "Kissin' Cousins" are two principal factors. One is the business of bursting into song out of context in the middle of a scene. This used to be reasonably acceptable to audiences, but now it is beginning to evolve into an anachronism. Smoother, slicker, more convincing techniques for lapsing into song are necessary in the modern musical. The other prime negative factor in this film is the synthetic, two-dimensional pivotal character, the one portrayed by Presley. The star's character must be appealing. It must have depth and substance to enable his young fans to relate to him.

Histrionically, Presley does as well as possible under the circumstances. He also sings eight songs. Arthur O'Connell is excellent as the patriarch of the mountain clan, but what a mountainous waste of talent. Glenda Farrell is good as his hick wife, and delivers one musical number effectively. Jack Albertson handles a comedy role capably, and Donald Woods a straighter assignment with pro finesse.

The film features three luscious females — Pam Austin, Cynthia Pepper and Yvonne Craig. Miss Craig gets the biggest play and, with a racy, cuddly performance, makes the strongest impression. Miss Austin sort of vanishes inexplicably about halfway through the story. Evidently she is the femme lead on the cutting room floor. Beverly Powers chips in some fancy cleavage to the cause.

Some of Ellis W. Carter's photography is striking. Capable credits are also attained by editor Ben Lewis, art directors George W. Davis and Eddie Imazu and musical director Fred Karger. *Tube.*

Gunfight At Comanche Creek
(PANAVISION-COLOR)

Serviceable program western with Audie Murphy.

Hollywood, Feb. 24.

Allied Artists release of Ben Schwalb production. Stars Audie Murphy, Ben Cooper, Colleen Miller, DeForest Kelley, Jan Merlin. Directed by Frank McDonald. Screenplay, Edward Bernds; camera (De Luxe), Joseph F. Biroc; editor, William Austin; music, Marlin Skiles; assistant director, Don Torpin. Reviewed at the studio, Feb. 24, '64. Running time, **90 MINS.**

Gifford	Audie Murphy
Carter	Ben Cooper
Abbie	Colleen Miller
Troop	DeForest Kelley
Nielson	Jan Merlin
Marshal Shearer	John Hubbard
Winton	Damian O'Flynn
Janie	Susan Seaforth

Devised and executed with journeyman efficiency, "Gunfight at Comanche Creek" is tailor-made to satisfy the tastes of the Audie Murphy branch of the International Society of Western Film Addicts. Its palatability diminishes somewhat as one ascends the audience selectivity scale, but as a program western, the role for which it has been designed, it is right on target. Allied Artists should get ample boxoffice mileage out of the Ben Schwalb production.

Serviceably written by Edward Bernds and tautly directed by Frank McDonald, "Gunfight at Comanche Creek" describes, with a minimum of outrageous contrivance, the risky adventures of a member of the National Detective Agency, circa 1875, in ferreting out and bringing to justice a gang of badmen whose technique it is to spring prisoners from jail, fatten their bounties by implicating them in further hoist, and then shooting them for purposes of collecting the sizeable bounty stipend.

Murphy plays the detective who risks his neck in guinea pig fashion to uproot the gang from within. His low-pressure, easygoing histrionic style may not be great acting, but it's ideally suited to the western hero mold. Useful performances are also delivered by Ben Cooper, Colleen Miller, DeForest Kelley, Jan Merlin, John Hubbard, Damian O'Flynn and Susan Seaforth.

The film is handsomely decked out in Panavision and De Luxe Color and contains knowing production efforts in the western vein by cameraman Joseph F. Biroc, editor William Austin, art director Edward Jewell and composer Marlin Skiles. However, the use of a narrator's voice tends, in spots, to be superfluous and condescending. *Tube.*

L'Annee Du Bac
(Graduation Year)
(FRENCH)

Paris, Feb. 25.

Prodis release of CICC-Bertho Films-Carlton Film Export production. With Jean Desailly, Simone Valere, Paul Amiot, Jacques Rispal, Elisabeth Wiener. Written and directed by Jose Andre Lacour; camera, Andreas Winding; music, Claude Carrere. At Avenue, Paris. Running time, **90 MINS.**

Father	Jean Desailly
Mother	Simone Valere
Mic	Paul Amiot
Nicky	Catherine Lafond
Evelyne	Elisabeth Wiener

Adapted from a hit play of a few years ago, this loses nearly everything in transfer to the screen. Its theme about the misunderstandings of the young generation with the older folks is somewhat old hat and sans the insights, thesping or revealing direction to keep it from falling into familiarity. It is mainly a local item.

A group of young boys are disillusioned with their fathers when the truth comes out about them. One kills himself, one runs off and another forgives. A few girls help them in their decisions or aid them. But no feeling for the characters comes through.

Jose Andre Lacour, who scripted and directed, also is hamstrung by uninspired thesps. He seems unable to give this movement or snap. Technical credits are only par and even the renown of the play, which spawned many present name thesps, will not help this one.

Mosk.

Richard Jessup's novel, "The Cincinnati Kid," which Martin Ransohoff recently acquired for Filmways production, goes out via Metro.

D'Ou Viens-Tu Johnny?
(Where Are You From Johnny?)
(FRENCH-COLOR)

Paris, March 3.

Imperia release of Hoche Films-SNC-Gueville production. Stars Johnny Hallyday; features Sylvia Vartan, Evelyne Dandry, Henri Vilbert, Pierre Barrouh. Directed by Noel Howard. Screenplay, Yvan Audouard, Christian Plume; camera (Eastmancolor), Walter Wottitz; editor, R. Lichtig. At Marignan, Paris. Running time, **100 MINS.**

Johnny	Johnny Hallyday
Gigi	Sylvie Vartan
Magali	Evelyne Dandry
Christophe	Henri Vilbert
Django	Pierre Barrouh

Trying to cash in on the pull of rock and twist singer Johnny Hallyday is the mainstay of this would-be action film. Otherwise it is ineptly directed, haltingly played and mainly for local chances on the Hallyday tag.

The handsome blonde youth here gets a chance to sing one song before the titles. But after that he hardly has any more to parade his vocal talents as he goes back to his home in the plains section of France. He is chased by gangsters whose cache of dope he has destroyed.

There are some riding scenes, and also a vague love affair. Sylvie Vartan, also a rock fave, is forlornly unable to show any acting possibilities while Hallyday at least does have a fairly magnetic presence.

This feeble film, with its halting story values and flat direction, will not help Hallyday's rep much with youngsters. Regular filmgoers will not stand much of it since they get a staple of fine actioners and westerns from the U.S. Pic is a miss. However, it looks like it did not have too big a nut and could possibly make its way on playoff via Hallyday's popularity with the younger population It is technically fair. *Mosk.*

Showmen

Continued from page 5

the Kanawha chiefs is that if the pic had been bought for $50,000 outright—which producers of some equally esoteric pix ask and get, the Poles would have cut themselves off from the hefty additional change which is going to accrue.

The moral: foreign producers must be prepared to share the risks inherent in the American market by (1) offering their films at the right price, and (2) trusting their U.S. distribs to give them an honest and complete accounting of expenditures. (The latter, of course, puts something of a burden on the U.S. distrib, but the Kanawha boys feel that's the only way to beat an otherwise impossible game.) Kanawha, incidentally, would like it known that they are not interested in putting up more than $10,000 for any acquisition.

Meanwhile, "The Doll," just going into release, has been one of the season's major surprises to Broadway filmmen. Pic's preem date at the Embassy on Broadway was cut short at seven weeks because of a previous booking, but still managed, as a result of some strange chemistry which showmen are still pondering, to pay off its initial investment.

Though the film received very respectable notices for the most part, Kanawha went the exploitation route with it at the Embassy ("Banned In England!") and got some of the healthiest business to be found on Big Street. Pic is doing equally well in its second U.S. date at Ben Sack's Capri Theatre in Boston. (It was Sack, incidentally, who described Kanawha as "two guys, two prints and a girl who can't take shorthand.")

Despite its present happy circumstances, King and Ramos say they have no thought of expanding or reaching out for more expensive product. They're going to keep the overhead low, the prices right, one set of books, and setting as many dates as they can from New York—using a limited number of subdistribs where absolutely necessary.

Munoz Personals in Texas

San Antonio, March 3.

Rene Munoz, Mexican motion picture star, appearing in person this week at the Alameda, ace Spanish-language theatre here.

On the screen is the star "Fray Escoba," an Azteca Film release.

Pietro Francisci, who directed first "Hercules" pix, has two more brewing: "Hercules, Samson, and Maciste Fight Back," and "Hercules, Maciste, Samson, and Ursus against the Universe."

FILMS' FINAL FRONTIER: AFRICA

National Boxoffice Survey

Lent Moderates Trade; 'Jones' No. 1, 'World' Second, 'Strangelove' 3d, 'May' 4th, 'Cardinal' 5th

Lenten influence is being felt in many key cities covered by VARIETY this session although it doesn't seem to be harming trade of the big blockbusters. A number of pix received a nice lift when Academy nominations were announced. Weather varied from mild to snowstorms and blizzards.

"Tom Jones" (UA) (14th wk) is back in No. 1 spot this stanza after first position was taken over for one week by **"It's a Mad World"** (UA) (15th wk). "World" is finishing a strong second.

"Dr. Strangelove" (Col) (3d wk) again is finishing third, same as a week ago. **"Seven Days in May** (Par) (2d wk) is capturing fourth money, same as it did last round.

"The Cardinal" (Col) (10th wk) is winding up in fifth spot, also like it did a week ago. **"Love With Proper Stranger"** (Par) (6th wk) is edging up to sixth position.

"Sunday in N. Y." (MGM) (3d wk) is climbing to seventh spot as compared with 10th place last session. **"The Victors"** (Col) (6th wk) is finishing eighth.

"Man's Favorite Sport" (U) (4th wk) is winding up ninth as against sixth position last round. **"Merlin Jones"** (BV) (5th wk) is capturing 10th place.

"Cleopatra" (20th) (36th wk) will be 11th, same as last session. **"How West Was Won"** (MGM) (62d wk) rounds out the Top 12 grossers, getting a lift from added bookings. "Charade" (U), "America, America" (WB) and "Dead Ringer" (WB) are the runnersup pix.

"Easy Life" (Embassy) and "Knife in Water" (Kana), both just missing runnerup category, show promise as newcomers in smaller houses. "Man in Middle" (20th), which opens this week at N.Y. Paramount, is brisk in Cleveland.

"Captain Newman" (U), still big in L.A. on extended-run, looks socko in second session at N.Y. Music Hall. "Commando" (AI) looms good in K.C. on initial playdate.

"One Man's Way" (UA), another newie, shapes stout in Denver. "Billy Liar" (Cont) looms nice in Balto, brisk in Chi, big in Boston and good in K.C.

"Soldier in Rain" (AA), fine in Cincy, looks hep in Chi and lofty in Detroit. "Children of Damned" (MGM), nice in Boston, is rated dull in Portland.

"The Prize" (MGM) shapes stout in Buffalo and lusty in L.A. "Kings of Sun" (UA) looks fine in Balto.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-11-14.)

State of Hawaii Forces Wm. Forman To Unload Royal Control by 1965

Honolulu, March 3.

Majority interest in Royal Theatres, Ltd., will be sold by William Forman's Mission Amusement Co. before June 30, 1965, according to terms of settlement of an antitrust case filed by the state of Hawaii last September.

The California theatrical magnate acquired 51% of Royal in 1954 and full ownership of the rival Consolidated Amusement Co. in 1959, prior to passage of the state's antitrust law.

The suit charged that Consolidated and Royal either own or control almost every theatre in Hawaii, as well as distribution of films to the theatres, in a near-monopoly of what is considered to be a $6,500,000 a year industry.

John H. Traut, Consolidated president, said in a statement that both circuits "will continue to operate as separate companies as they had in the past" and that both have "agreed to confirm to all other exhibitors that they may continue to acquire films from any available source of supply."

He subsequently commented to a reporter that he doesn't think the outcome of the case "will make one bit of difference to the moviegoer."

L. P. Rosen, president of Royal, said he is pleased that the case has been "amicably concluded." His press statement added that Royal "will continue to serve the people of Hawaii with the finest in motion picture entertainment with the lowest admission prices possible." Traut's press release also cited Consolidated's policy of providing "the highest quality motion pictures at fair and reasonable admission prices."

Los Angeles-based Mission Amusement Co., as one of the defendants in the unprecedented (for Hawaii) case, agreed to divest itself of its interest in Royal's business of exhibiting and distributing films before June 30, 1965, in a manner acceptable to the state's attorney general.

The state, in entering into the agreement, promised it will dismiss the case against the defendants only when all terms of the agreement have been complied with by the defendants.

It was noted that the ownership situation occurred before passage of the state's potent antitrust act "and that at no time was there ever any intent to violate the law."

Both circuits operate first and subsequent run houses. Each currently operates a drive-in as part of a first-run unit.

Consolidated owns Waikiki's only two theatres and Royal for some time has been pondering about building a Waikiki showhouse.

Japan's Sony To Market Par Color Tube In the U. S.

Paramount Pictures has established a new license agreement with the Sony Corp. which gives the Japanese electronics company the right to manufacture and sell television sets in the U.S. using Par's "chromatic" color tv tube and establishing a lower royalty rate payable by Sony.

New pact triggers the belief that the Japanese developer is close to marketing the Paramount color tube, which has been under development for several years. A few weeks ago Par revealed that if and when Sony was ready to market the tube, its rights would be extended beyond Japan to include U.S. manufacture and sales. The

(Continued on page 16)

WHERE'S MY PENSION?

Ex-Prez of Consolidated, After 37 Years, Got Nuttin'

Honolulu, March 3.

Former president of Consolidated Amusement Co., the state's major motion picture chain, is suing both the company and members of its pension committee for alleged refusal to pay him a retirement pension.

Fred G. Williams has filed the suit against John B. Traut, who replaced him as president in 1961, Alan S. Davies, J. Howard Worrall, Reynolds L. Burkland, George H. Vicars Jr., and the company itself. It's understood amount at issue is somewhat more than $10,000.

Williams, now making his home in Californa, had been with the circuit 37 years.

LABOW OF LAGOS SEES PROGRESS

By VINCENT CANBY

Good guys can't die, at least not in features which hope for success in the newly independent nations which formerly comprised British colonies in West Africa.

That's the report of Jack Labow, general manager of the American Motion Picture Export Co. (Africa), the Motion Picture Export Assn.'s distributing subsid, headquartered in Lagos, Nigeria, which went into operation 20 months ago. However, while such a fundamental rule as Labow quotes above still applies, there's unmistakable evidence that the West African audiences are becoming increasingly sophisticated.

Cited by the exec as among the most successful films which AMPEC has released to date: "The Magnificent Seven," "Some Like It Hot," "The Nun's Story," the film version of George Bernard Shaw's "The Millionairess," plus any and all twist pix.

Data Under Wraps

From his Lagos office, which has a staff of 14, Labow is presently servicing, in addition to Nigeria, an area embracing Ghana, Sierre Leone, Liberia and Gambia. He declines to reveal exactly how many accounts AMPEC is actually servicing by saying: "We had no idea what the market would be until we got in there, and so I see no reason to let the opposition benefit from our experience." There are, however, about 200 theatres in the territory, though some are in opposition to each other so that a complete playoff would be somewhat less than that total.

Exec will say that the bulk of his accounts are in Nigeria, which has between 70 and 80 theatres, and that in Nigeria about 80% of the revenues are thrown off by 20% of the accounts—which is much the same percentage cited in the domestic U.S. market. In the rest of his territory, he says, there is a more even distribution of the revenues.

Last Pioneer

As Labow describes it, he heads one of the last pioneering operations in the film world. So far, in 20 months, he has released about 200 films and expects from here on out, to release approximately 200 more each year. He uses one or two prints for each pic, and the territory is so vast that it's not unusual for a pic to be out of his office for three weeks just to service one two-day account. Problem: once weekly railroad skeds, which make keeping track of prints none too easy a job.

He does feel, however, that AMPEC is slowly revolutionizing film distribution in West Africa ("Prints which have been lost since 1951 are turning up in our office"). All accounts are being sold on the bases of minimum guarantees against percentages of the grosses. How can he check such dates? "We do," he answers, via reports from the field which might come in from local newspapers, opposition exhibs and the like.

Backlog

AMPEC was somewhat slow in getting underway, he reports, since the local distribs, most of whom are primarily exhibs, had a large backlog of U.S. product to play off. That backlog has almost disappeared now, and they are buying from AMPEC and, with AMPEC's aid, learning the value of advertising and promotion. Two campaigns which paid off with extraordinary results in Ghana and Nigeria were built around "Guns of Navarone" and "Lovers Must Learn" ("Rome Adventure" in the States).

If, as Labow states, film boxoffice totals have climbed remarkably since the advent of AMPEC, have there been any moves by the various governments to grab more of the loot? According to Labow, the governments of both Ghana and Nigeria instituted admission taxes within the last 18 months, but have not moved to increase levies in

Helps Both Ways

AMPEC, he says, maintains extremely good relations with the other directions. They don't have to; their tax takings have gone up

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Nassau-Suffolk IA Local 340 Votes to Merge With Manhattan; Could Help Eastern Production

Local 340, the Nassau-Suffolk stagehands unit of the International Alliance of Theatrical Stage Employees, voted over the weekend to merge with New York studio mechanics Local 52. Gotham unit will vote on the amalgamation at its regular monthly membership meeting March 10.

A couple of months ago, the Nassau-Suffolk group had held a vote on the merger idea, which was originally proposed by 52, but then voted the idea down. Gothamites are being strongly urged to back the plan by the 52 leadership, the 52 chiefs seeing amalgamation as a positive move toward stimulating film production in the east and the New York area in particular. It is believed that the 52 membership will vote for the merger but it is also remembered that many members were displeased by 340's attitude during the first merger try.

If amalgamation is adopted by 52 membership, it will mean an end to the geographical haggling that has always been a thorn in the side of local production. It will bring all Nassau-Suffolk and New York film production under the aegis of 52, with 340 remaining intact for stage work, a lucrative part of the members' employment scheme especially during the summer stock season. It is also believed that, should merger get final approval, the Westchester stage local, 366, would not be far behind in joining the amalgamated package.

The 340-52 merger, and whatever may develop with 366, has several advantages for local production, 52 feels, in addition to the eliminating of geographical barriers. For one thing, it will do away with costly travel time charges levied against a production because crews would report directly to a job within their expanded jurisdiction. It is seen as a particular boon to Michael Myerberg's Long Island Studios, a multistage plant at Roosevelt Field which has been one of the triggering factors in the merger attempt.

It was at the L.I. Studios that Jerry Hellman's Pan Arts made its "World of Henry Orient," during the filming of which it arranged for a temporary merger between the units by seeking the intervention of the International on the grounds that 52 was necessary to the successful completion of the project. The Alliance later backed the merger plan itself, assistant prez Walter F. Diehl even addressing the 340 membership on the subject.

Execs of 52 feel that merger will ultimately mean more work for everyone in New York. Producers will be able now to select key men from both units under the merger for work on the same project, without jurisdictional hassels. 340 film men will be able to work in Gotham freely and vice versa. All film work would be handled under 52 contracts, while 340 would continue to work on its own for legit. Same would be the arrangements with 366 if it joins up.

52 is already in a strong position in eastern filming, controlling all major crafts such as grips, soundmen, propmen etc. Both 340 and 366 are primarily stage locals but have held sway in their territories, which has always caused production troubles when producers wanted to import 52 technical people across jurisdictional lines. This would, of course, be ended. 52's authority and eastern film domination would also be solidified, it being able to virtually call all the film labor shots for the whole area.

Mantel Piece Check-List

Hollywood, March 3.

Academy of Motion Picture Arts & Sciences reports that approximately 1,000 Oscars have been issued during org's 36 year of honoring top achievements on the screen, with a minimum of 26 golden statuettes to be presented this year. By actual count, total of 929 have been presented to individuals, but overall figure has been swelled to thousand-mark due to Academy permitting studios and companies for which winners turned in honored achievement to buy duplicate Oscars for their own display.

This year's 26-figure, to be presented on Awards night April 13, in all probability will be increased since some achievements are done in collaboration.

Eon Plans Half Bond, Half Other Type Production

Eon Productions, the British-based indie film company best known for the making of James Bond mysteries by Ian Fleming, is moving in other production spheres. The idea is to make two films a year, one a Fleming mystery and the other from another source.

The next Bond pic rolls Feb. 24, although some second unit work has already been done in Florida. The picture is "Goldfinger" and it follows "Dr. No" and "From Russia With Love." Latter did record biz in England and will preem in the U.S. soon, United Artists distributing.

Besides this, Eon is making a film in India called "Beyond the Pass in Kashmir." Columbia will distribute this one, UA having turned it down. Also, the company is planning to make a film of the British legit click "Fings Ain't What They Used To Be," which UA will handle. In the case of "Goldfinger," Guy Hamilton will be the director, marking a change from Terence Young who did the first two Bond pix. In addition to "Goldfinger," Hamilton will also do another pic out of the Bond range for Eon. Young has formed

(Continued on page 22)

SEEN 10 DAYS TOO SOON

British 'Terminus' Loses Oscar Eligibility As Documentary

Hollywood, March 3.

Academy of Motion Picture Arts & Sciences has withdrawn "Terminus," British-produced documentary feature nominated for this year's doc award, due to fact it was first shown to N.Y. audiences Dec. 22, 1962. Rules governing the Documentary Awards specify that qualifying films must have been exhibited for the first time during the last calendar year.

Norman Corwin, chairman of doc awards nominating committee, stressed that Edgar Anstey, film's producer, had been under the impression the American distrib had first shown pic in January, 1963.

Withdrawal now leaves three nominations in categody: "Le Maillon et La Chaine" (The Link and the Chain), "Robert Frost: A Lover's Quarrel With the World" and "The Yanks Are Coming."

B'way Spotty With Few New Films; 'Newman'-Stage Smash 152G, 'Guilty' 19G, 'Strangelove' 61G, 'May' 63G

Despite nearly a 100% holdover setup and an allnight snow last Friday (28) night, Broadway first-run biz is holding up remarkably well this stanza. Week, sans any holiday to help, is leaning almost exclusively on holdover and long-run product for support. "Two Are Guilty" is heading for a nice $19,000 in initial round, daydating the Embassy and Guild. "Young and Willing" shapes just okay opening week at the Fine Arts.

"Capt. Newman," with stageshow, is heading for a smash $152,000 in second session at the Music Hall, and, of course, stays a third. Combo likely will remain four weeks to open the Easter show March 19. "Seven Days in May" looks like boffo $63,000 in first holdover round, daydating the Criterion and Sutton.

"Dr. Strangelove" continues amazingly socko with $61,000 in fifth round, daydating the Victoria and Baronet. "Man's Favorite Sport" held with fine $14,000 or near in second week at the Astor. "Dead Ringer" is holding nicely, too, with $13,000 or close in second at the Palace.

"Silence" finished its fourth round with big $27,500, daydating the Trans-Lux East and the Rialto. "Sunday in New York" completed its third session with a trim $22,000, daydating the Forum and Tower East.

"Love With the Proper Stranger" was okay $21,400 or near in 10th round, daydating the State and Murray Hill. "Becket" opens on hardticket at the State on March 11.

"It's a Mad World" held with great $31,000 in 15th session at the Warner, on hardticket. Also hardticket, "The Cardinal" is holding with smash $30,000 or over in 12th stanza at the DeMille.

"Man in Middle" comes into the Paramount today (Wed.) after two weeks plus five days of "Dr. Crippen." Latter proved highly disappointing. "Great Dictator" looks to hold with smash $19,500 in second session at the Plaza. "Tom Jones" is racking up wow $43,500, playing in third round at Cinema Two and winding its 21st week at the Cinema One. Academy nominations naturally did biz no harm for "Jones."

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Man's Favorite Sport" (U) (3d wk). Second stanza ended yesterday (Tues.) was fine $14,000 or close after $16,500 for opener. "One Man's Way" (UA) opens March 11.

Cinerama (Loew) (1,552; $1.50-$2.50) — "Best of Cinerama" (Cinerama) (11th wk). The 10th round ended yesterday (Tues.) was okay $13,000 or close after $13,500 for previous week. New pic, maybe "The Cardinal" (Col), opens March 25.

Criterion (Moss) (1,520; $1.50-$2.50) — "Seven Days in May" (Par) (3d wk). First holdover session finished yesterday (Tues.) was wow $42,000 or thereabouts after $56,000 for opener. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50) — "Cardinal" (Col) (12th wk). This week finishing today (Wed.) is heading for great $30,000 after $31,000 for 11th week. "Fall of Roman Empire" (Par) is due in next on hardticket late in March.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Two Are Guilty" (MGM). First week ending tomorrow (Thurs.) looks like very good $11,000. Daydating with Guild.

Forum (Norel) (813; $1.25-$1.80) —"Sunday in New York" (MGM) (4th wk). Third stanza finished Monday (2) was fine $13,000 after $15,000 for second week.

Palace (RKO) (1,642; $1.25-$2) —"Dead Ringer" (WB) (3d wk). Second frame ended yesterday (Tues.) was nice $13,000 or close after $16,000 for opener.

Paramount (AB-PT) (3,665; $1-$2) — "Man in Middle" (20th). Opens today (Wed.). In ahead, "Dr. Crippen" (WB) (3d wk-5 days). Mild $12,000 after a very disappointing run. Helped in third week by fight pix. House brings in a stageshow on March 27, with pic not set as yet.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Capt. Newman" (U) and stageshow (2d wk). This first holdover session ending today (Wed.) looks like boff $152,000 or close after $169,000, over hopes, for first week. Stays, with Easter stageshow and "World of Henry Orient" (UA) opening in about two weeks.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (39th wk). The 38th week completed yesterday (Tues.) was good $15,000 after $14,000 last week.

Rialto (Brandt) ($600; $1.25-$2.50)—"Silence" (Janus) (5th wk). Fourth round ended Sunday (1) was sock $13,500 after $17,000 for third.

State (Loew) 1,850; $1.50-$2.50)—"Love With Proper Stranger" (Par) (11th wk). The 10th round ended yesterday (Tues.) was fine $12,000 after $15,000 for ninth. Daydating with Murray Hill. "Becket" (Par) opens March on hardticket, but theatre will wind run of "Stranger" on March 8 so as to hold previews.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (6th wk). Fifth session finished yesterday (Tues.) was smash $31,000 after $33,000 for fourth week. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (16th wk). The 15th round ended Saturday (29) was smash $31,000, same as for 14th week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (6th wk). Fifth week concluded yesterday (Tues.) was great $30,000 or close after $31,000 in fourth.

Beekman (Rugoff Th.) (590; $1.50; $2) — "Doulos, Finger Man" (Pathe). Opened Monday (2). Last week, "Point of Order" (Indie) (7th wk-6 days). Fair $4,500 after $8,200 in sixth.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (11th wk). The 10th stanza finished yesterday (Tues.) was nice $5,500 after $6,500 for ninth. "Dimka" (Artkino) opens March 19.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (22d wk). The 21st round ended Sunday (1) was great $27,500 after $28,454 for 20th week. Also at Cinema Two.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (4th wk). The third session finished yesterday (Tues.) was smash $16,000 after $14,388 for second week.

Coronet (Reade) (590; $1.50-$2)—"To Bed Or Not To Bed" (Cont) (11th wk). The 10th stanza completed Saturday (29) was lofty $9,000 after $10,500 in ninth week. "They All Died Laughing" (Cont) opens March 15.

Festival (Embassy (546; $2-$2.50) —"Easy Life" (Embassy) (11th wk). The 10th frame finished Saturday (29) was excellent $9,000 after $8,500 for ninth. "Yesterday, Today and Tomorrow" (Emb) opens March 17.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (UA) (3d wk). The second session completed yesterday (Tues.) was nice $5,600 or close after $7,000 for first.

Fine Arts (Davis) (468; $1.80-$2) —"Young and Willing" (U) (2d wk). Initial five days of first week was okay $4,500. In ahead, "Suddenly It's Murder" (Royal (5th wk), $6,100.

Guild (Guild) (450; $1-$1.75)—"Two Are Guilty" (MGM). First round ending tomorrow (Thurs.) looks to hit nice $8,000 or close. Holds.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (11th wk) with "Sporting Life" (Cont) (subrun) added last week. The 10th round ended yesterday (Tues.) was fine $6,400 after $4,200 for ninth week.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (11th wk). This week ending Thursday (5) look big $8,200 after $8,430 for 10th stanza.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue) (2d wk). This week finishing to-

(Continued on page 14)

'World' Tall 10G, Port.; 'Jones' 11G

Portland, Ore., March 3.

Not much in the way of new product this round. "Children of Damned" looks dull at Orpheum on opener despite the addition of fight pix. "America, America" is rated big in first round playing the 648-seat Cinema 21.

"Tom Jones" looks mighty in third at Irvington while "It's a Mad World" shapes great in 11th stanza at the Hollywood. "Cleopatra" picked up a bit in 36th week at Paramount on news that it will wind its run after the 37th session.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Man's Favorite Sport" (U) and "Young and Willing" (U) (2d wk). Okay $5,000. Last week, $7,100.

Cinema 21 (Foster) (648; $1.50) —"America, America" (WB). Big $5,500. Last week, "Yum Yum Tree" (Col) (14th wk), $3,600.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) reissue) (7th wk). Lusty $4,000. Last week, $4,500.

Fox (Evergreen) (1,600; $1-$1.49) —"Victors" (Col) (2d wk). Okay $4,500. Last week, $5,400.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (11th wk). Great $10,000 or over. Last week, $11,200.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (3d wk). Whopping $11,000. Last week, $10,600.

Music Box (Hamrick) (640; $1-$1.50) — "Love With Proper Stranger" (Par) and "Lil Abner" (Par) (reissue) (4th wk). Warm $3,400. Last week, $3,500.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Children of Damned" (MGM) and "Gladiators 7" (MGM), with fight pix. Dull $6,000 or less. Last week, "Merlin Jones" (BV) (3d wk), $4,300.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (36th). Nifty $6,000. Last week, $4,900. Due to stay only through the 37th stanza.

This Week's N. Y. Showcases

"Man's Favorite Sport" (U)—$111,700 for 20 spots, second week.

Astor, RKO 86th Street (Manhattan); RKO—Alden, Albemarle, Fordham, Colony, The New Rochelle, RKO Albee; Skouras—Academy, Riviera, Astoria, Midway, Calderone, Lynbrook, Squire, Town, Central, Pelham; Randforce—Marboro, Ridgewood.

"Sunday In New York" (MGM)—$139,844 in 17 spots, third week.

Forum, Tower East (Manhattan); Loew's—New Rochelle, Park Hill, White Plains, Avalon; Fox Brooklyn, Kings, Prospect, Triboro, Valencia (Queens), Franklin, Green Acres, Grove, Plainview, Luxor, Post Road.

"Love With Proper Stranger" (Par)—$135,708 for 19 locations in six days, third week.

State, Murray Hill (Manhattan); Paradise, Whitestone Drive-In, Loew's Mt. Vernon, Plaza, Yonkers, Elmsford Drive-In; Kingsway; Brooklyn Rialto, Metropolitan; Meadows, Queens, Continental, Roosevelt Field, Fantasy, Sunrise Drive-In, Freeport, Glen Cover, Staten Island Paramount, Huntington.

"Dead Ringer" (WB)—$101,407 for 21 spots, second week.

RKO Palace, 58th Street, Coliseum (Manhattan); Skouras—Valentine, Bronxville, Riverside, Merrick, Cove, Playhouse, Rivoli (Hempstead) Forest Hills, Valley Stream, Westbury Drive-In; RKO—Keith's Flushing, Strand ,White Plains, Castlehill, Dyker, Kenmore, Madison; Randforce—Duffield.

Additional Picture Grosses On Pages 11 and 14

L.A. Nice; 'Stranger' Strong $29,000, 'Prize' Big 24G, 'America' Mild 22G, 'Jones' Wow 30G, 'Strangelove' 27G

Los Angeles, March 3.

Firstruns here this session are picking up somewhat for a generally hefty outlook partially because of a trio of pop showcase films going into first general release and Academy nominations helping to boost biz. Of the trio, "Love With Proper Stranger" paces field with a stout $29,000 or near for four theatres. Handsome figure also figured for saturation dates.

"The Prize" looks lush $24,000 or close in three houses. Same type biz is continuing for multiple showing this pic. But "America, America," which shapes modest $22,000 in four situations isn't doing too well in multiples.

Among regular holdovers, "Tom Jones" is heading for a wow $30,000 in 14th week at Orpheum and 10th at Vogue and Picfair. "Dr. Strangelove" looms hotsy $27,000 in second at Beverly. "Charade" still is solid with $11,000 in 10th at the Chinese.

Hardticketers are topped by "It's a Mad World," which looms boff $28,000 or close in 17th session at the Cinerama.

Totals expected for three films going into first general release include "Love With Proper Stranger," fine $190,000, in 28 sites; "Prize," stout $164,000 for 30; and "America America," slow $112,000 in 24.

Estimates for This Week

Hillstreet, Wiltern, Hollywood, Village (Metropolitan-SW-FWC) (2,752; 2,344; 856; 1,535; $1-$2.40)—"Love With Proper Stranger" (Par) (1st general release, Hillstreet, Wiltern, Hollywood; 10th wk, Village). Slick $29,000 or close. Last week, Hillstreet with Pix, "Goliath and Sins of Babylon" (AI), "Samson and Slave Queen" (AI), $12,100. Wiltern with Los Angeles, "Shock Treatment" (20th), "Eyes of Annie Jones" (20th) $7,700. Hollywood with Warren's, Baldwin, "Man's Favorite Sport" (U), various second feature pix (2d wk), $10,700.

Warren's, Pix, El Rey, Loyola (Metropolitan-Prin-FWC) (1,757; 756; 856; 1,298; $1-$1.49)—"America, America" (WB) (1st general release) and "Murder at Gallop" (MGM) (m.o.). Modest $22,000. Last week, El Rey, Loyola with Iris, "Merlin Jones" (BV), various second feature pix (2d wk), $10,500.

Los Angeles, Baldwin, Warner Beverly (Metropolitan-State-SW) (2,049; 1,800; 1,316; $1-$2.40)—"The Prize" (MGM) (1st general release, 1st wk, Los Angeles, Baldwin; 10th wk, Warner Beverly) and "Gunfight at Comanche Creek" (AA)

(Continued on page 14)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Doctor' Record $23,000 in Cleve.

Cleveland, March 3.

Some smash new product and a few great holdovers will cheer exhibs here this stanza. "Dr. Strangelove" is breaking records opening week, with a record likely at Westwood Art and a wham take at the Heights Art. Pic may even cop the b.o. crown previously held by "And God Created Woman" at these two houses.

"Dead Ringer" is not so good in first at the Allen. "Tom Jones" is rated great in second at the Ohio. "Seven Days in May" looms big in second at State while "It's a Mad World" is smash in 11th round at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Dead Ringer" (WB). Sluggish $9,500. Last week, "Cardinal" (Col) (7th wk), $7,000 in 4½ days.

Colony Art (Stanley-Warner) (1,354; $1.50)—"America, America" (WB). Good $4,500. Last week, "Nurse on Wheels" (Janus) (2d wk), $2,400.

Cinema (General Drive-in Corp.) (1,184; $1-$1.25)—"Man in Middle" (20th) (2d wk). Brisk $5,000. Last week, $8,000.

Continental Art (Art Theatre Guild) (925; $1.50)—"Good Soldier Schweik" (Indie) (m.o.). Average $1,800. Last week, "8½" (Emb) (reissue), $1,900.

Heights Art (Art Theatre) (925; $1.50)—"Doctor Strangelove" (Col). Wow $11,000 or near.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Merlin Jones" (BV) (2d wk). Fair $8,000. Last week, $12,000.

Ohio (Loew) (1,020; $1.25-$1.65) —"Tom Jones" (UA) (2d wk). Great $11,000. Last week, $14,000.

Palace (F&A Theatres) (1,263; $1.50-$3) — "It's a Mad World" (UA) (11th wk). Socko $11,000. Last week, $13,200.

State (Loew) (3,450; $1.50)—"Seven Days in May" (Par) (2d wk). Big $11,000. Last week, $14,500.

Westwood Art (Art Theatre Guild) (955; $1.50) — "Doctor Strangelove" (Col). Record $12,000. Last week, "8½" (Emb) (reissue), $2,400.

'JONES' HUGE $11,000, PROV.; 'SPORT' 6G, 2D

Providence, March 3.

Elmwood's "Tom Jones" is in its fourth socko session to lead a fairly moderate town. RKO Albee's second of "Man's Favorite Sport" is still on hep side. Majestic's third of "Merlin Jones" looks just okay. Second of "The Victors" is rated good. "A Global Affair" shapes very slow in first at State.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Man's Favorite Sport" (U) (2d wk). Happy $6,000. Last week, $8,500.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (4th wk). Wow $11,000. Third was $10,500.

Majestic (SW) (2,200; 90-$1.25) —"Merlin Jones" (BV) (3d wk). Okay $4,000. Second was $6,000.

State (Loew) (3,200; 90-$1.25)—"Global Affair" (MGM). Disappointingly dull $4,500. Last week, "Children of Damned" (MGM) and "Gladiators 7" (MGM), $6,500.

Strand (National Realty) (2,200; 90-$1.25)—"The Victors" (Col) (2d wk). Good $5,000 after $6,500 in first.

'Sun.' Bright 10G, L'ville; 'World' 8G

Louisville, March 3.

Current firstrun biz will be a dandy. "Sunday in New York" at United Artists looms robust for opener. "Victors" at Mary Ann will be big, but slightly under hopes. "Tom Jones," in third at the Kentucky is solid. "Merlin Jones" for second at the Ohio looks good. "It's a Mad World" at the Rialto in 10th round is rated fancy.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Tom Jones" (UA) (3d wk). Solid $7,000. second was $8,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Victors" (Col). Big $9,000 or more. Last week, "Summer Holiday" (AI) and "Haunted Palace" (AI), $4,000.

Ohio (Settos) (900; 75-$1.25)—"Merlin Jones" (BV) (2d wk). Good $6,000. Last week, $7,000.

Penthouse (Fourth Avenue) (900; 75-$1.25) — "Cardinal" (Col) (4th wk). Sock $8,000. Third was $9,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's A Mad World" (UA) (10th wk). Fast $8,000. Ninth was $8,200.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Sunday in New York" and fight pix. Robust $10,000. Last week, "Man's Favorite Sport" (U) (3d wk), $9,000.

In June 1964...

SAMUEL
BRONSTON'S

CIRCUS WORLD

WILL WIDEN THE
HORIZONS OF THE
MOTION PICTURE
WORLD.....

SAMUEL BRONSTON'S

CIRCUS WORLD

Directed by HENRY HATHAWAY

WILL BE PRESENTED IN

CINERAMA

STARTING IN JUNE:

The Planning:

From the inception of its production planning, Samuel Bronston's "Circus World" was conceived in terms of a special screen process for its presentation.

Its unusual 'round-the-world story had to be thought of in terms of audience-impact beyond the ordinary.

The Product:

"Circus World" is not only big, not only breathtaking—but overwhelming in its sheer showmanship and entertainment. Scene by scene, and star by star, it is screen-filling motion picture pleasure.

The Presentation:

Accordingly, the release of "Circus World"—in Cinerama—is being timed to insure maximum penetration, to audiences of all ages. It is an engagement destined to widen the horizons of the motion picture world.

SAMUEL BRONSTON presents JOHN WAYNE • CLAUDIA CARDINALE • RITA HAYWORTH in "CIRCUS WORLD" • Also starring Lloyd Nolan • Richard Conte • John Smith • Directed by Henry Hathaway • Music by Dimitri Tiomkin • Screenplay by Ben Hecht and Julian Halevy From an Original Story by Philip Yordan • Executive Associate Producer, Michael Waszynski Produced by Samuel Bronston • Technicolor®

In General Release in 1965 by Paramount Pictures

Balto Big; 'May' Mighty 13G, 'Jones' Wham $18,000, 'Victors' Lofty 12G, 'Sport' 10G; 'Doctor' Smash 13G, 2d

Baltimore, March 3.

Downtown biz is alive this week, with new films and holdovers doing brisk trade. "Tom Jones" is great on opener at the Charles. "Seven Days in May" shapes socko on its bow at the Mayfair. "The Victors" is tall on opener at the Hipp.

"Dr. Strangelove" looms smash in second week at the New. "Man's Favorite Sport" is rated good in first at Stanton. "It's a Mad World" shapes great in second week at the Town. "Billy Liar" is pleasing in first at the Playhouse. "Kings of the Sun" is fine in third at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Tom Jones" (UA). Wham $18,000. Last week, "Prize" (MGM) (9th wk), $5,000.

Five West (Schwaber) (435; 90-$1.50)—"Any Number can Win" (MGM) (2d wk). Warm $2,300. Last week, $2,500.

Hippodrome (T-L) (1,800; 50-$1.65)—"The Victors" (Col). Solid $12,000. Last week. "Cleopatra" (20th) (35th wk), $6,300.

Little (T-L) (300; 90-$1.50)—"West Side Story" (UA) (reissue) (2d wk). Nice $3,000. Last week, $3,500.

New (Fruchtman) (1,600; 50-$1.50)—"Dr. Strangelove" (Col) (2d wk). Smash $13,000. Last week, $18,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Seven Days in May" (Par). Great $13,000 or near. Last week, "Cardinal" (Col) (10th wk), $7,000.

Playhouse (Schwaber) (365; 99-$1.50)—"Billy Liar" (Cont). Nice $3,000. Last week, "Suitor" (Indie) (4th wk), $1,300.

Senator (Durkee) (960; 90-$1.65)—"Kings of Sun" (UA) (3d wk). Nice $6,500. Last week, $10,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Man's Favorite Sport" (U). Good $10,000. Last week, "Dead Ringer" (WB), $7,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's a Mad World" (UA) (2d wk). Torrid $16,000. Last week, $15,000.

'Man's Way' Good $13,000, Denver; 'May' 15G, 2d

Denver, March 3.

Some new films here this round but holdovers generally are doing better than these newcomers. "Love on a Pillow" is okay at Esquire while "One Man's Way" is good at Paramount. "Seven Days in May" looms socko at RKO International for second round. "Tom Jones" looks big in second session, daydating two fairly small houses. "The Victors" shapes fancy in second at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—(U) (10th wk). Good $5,000. Last week, $4,500.

Centre (Fox) (1,270; $1.25-$1.45)—"Victors" (Col) (2d wk). Fancy $11,000 or near. Last week, $14,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (52d wk). Strong $10,500. Last week, $11,000.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (MGM) (36th wk). Stout $6,000. Last week, $4,500.

Denver (Fox) (2,432; $1.25)—"Merlin Jones" (BV) (3d wk). Fast $11,000. Last week, $13,500.

Esquire (Fox) (600; $1.25)—"Love On a Pillow" (Col). Warm $2,500. Last week, "Strait-Jacket" (Col) (m.o.) (2d wk), $3,300.

Paramount (Wolfberg) (2,100; 90-$1.25)—"One Man's Way" (UA). Good $13,000 or near. Last week, "Man's Favorite Sport" (U) (3d wk), $10,000.

RKO International 70 (RKO) (1,530; $1-$1.50)—"Seven Days in May" (Par) (2d wk). Socko $15,000. Last week, $17,500.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA) (2d wk). Socko $9,500. Last week, $9,000.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (UA) (2d wk). Big $10,000. Last week, $9,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Knife in Water" (Kana). Okay $1,700. Last week, "My Name is Ivan" (Indie) (2d wk), $1,000.

Broadway Grosses

Estimated Total Gross

This Week **$618,100**
(Based on 33 theatres)

Last Year **$566,000**
(Based on 30 theatres)

'Doctor' Boffola $11,000 in Cincy

Cincinnati, March 3.

Film trade here is shaping for another sturdy session currently. Most pleasant weekend weather in quite sometime cushioned strong holdovers and lone newcomer "Dr. Strangelove," a sock entry at the Valley. "It's a Mad World" appears untamed in 11th week to retain the lead for city. "Tom Jones" remains robust in third week at the small Times. "Sunday In New York" continues bright in second week at Palace.

"Four For Texas" rates modest in holdover at Albee. "Cardinal" bids for a nice third round at Keith's. "Cleopatra" is getting a slight lift from "last weeks" announcement in its 36th frame at Grand.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Four For Texas" (WB) (2d wk). Fair $7,000. Last week, $7,500 for six and a half days, recessed for Liston-Clay fight tele.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (11th wk). Looks great $14,500 or better to top $14,400 for 10th frame.

Esquire (Cin-T-Co) (500; $1.25)—"To Bed Or Not To Bed" (Cont). Soft $1,200. Last week, "Love on Rivieria" (Indie), $1,100. Daydaters with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (36th wk). Fairish $4,500 on lift from "last weeks" announcement over $4,000 for 35th week. "Fall Of Roman Empire" (Par) opens in April.

Guild (Kilgore) (272; $1.25) — "War Of Buttons" (Indie). Good $1,800 for topper in recent weeks. Last week, "Paris Love" (Cont) and "Wrong Arm" (Cont) (reissues), $1,000.

Hyde Park (Cin-T-Co) (700; $1.25)—"To Bed Or Not To Bed" (Indie). Light $1,100. Last week, "Love On Riveria" (Indie), $1,000.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Cardinal" (Col) (3d wk). Nice $7,000 after $7,800. for second.

Palace (RKO) (2,600; $1.25-$1.50)—"Sunday In New York" (MGM). Hotsy $9,000 after $11,000 bow.

Plaza (Fine Arts) (600; $1.25)—"La Dolce Vita" (Astor) (reissue) (2d wk). Okay $1,200. Last week, $1,500 for tops under new art policy here.

Times (Mid-States) (660; $1.25-$1.50)—"Tom Jones" (UA) (3d wk). Strong $13,000 or more after $13,400 in second stanza.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Soldier In Rain" (AA) and "Cattle King" (MGM) (subruns) plus Liston-Clay fight films. Pleasing $5,000. Last week, "Strait-Jacket" (Col) and "Gun Hawk" (Col) (subruns), $5,100.

Valley (Cin-T-Co) (1,275; $1.50)—"Dr. Strangelove" (Col). Socko $11,000 or more. Lase week, "Victors" (Col) (2d wk), $4,800.

'Strangelove' Big 24G, Frisco; 'May' Sock 20G

San Francisco, March 3.

"Dr. Strangelove" still is the big news here this session with five-figure totals for second week in two very small houses. But "It's a Mad World" continues its great gait with the fattest bundle in the city. It's rated great in 10th round at Orpheum. "Seven Days in May" is tops for a newcomer, with a smash session at Paramount.

Estimates for This Week

Alexandria (Un. Calif) (1,444; $3-$4)—"Cleopatra" (20th) (36th wk). Nice $14,000 or under. Last week, $15,000.

Clay (Ros) (360; $1.75) — "Dr. Strangelove" (Col) (2d wk). Big $9,500. Last week, $10,000.

Coronet (United Calif.) (1,250; $2-$2.50) — "America, America" (WB). Okay $8,000. House was dark.

Embassy (Dibble-McLean) (1,400; $1.49) — "Children of Damned" (MGM). Fairish $9,000 or close.

Geneva Drive-In (Syufy) (910 cars; $1.25 person)—"Children of Damned" (MGM). Okay $8,000. Last week, "Love with a Proper Stranger" (Par) (3d wk) ,$6,000.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Man's Favorite Sport" (U) (3d wk). Mild $6,000. Last week, $9,000.

Metro (United Calif.) (1,000; $1.75-$2) — "The Silence" (Indie) (2d wk). Sock $10,000. Last week, $11,000.

Music Hall (Ros) (364; $1.49-$1.75)—"Billy Liar" (Cont) (4th wk). Good $3,500. Last week, $3,400.

Larkin (Ros) (384; $1.49)—"High and Low" (Toho) (2d wk). Fancy $2,900. Last week, $3,000.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (10th wk). Great $33,000. Last week, $35,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Seven Days in May" (Par). Socko $20,000. Last week, "Merlin Jones" (BV) (3d wk), $9,000.

Presidio (Art Thtr Gld) (750; $1.25-$1.50)—"To Bed or Not to Bed" (Cont). Good $4,500.

St. Francis (Par) (1,400; $2)—"The Victors" (Col) (5th wk). Lively $9,000. Last week, $11,500.

Stage Door (A-R) (444; $1.75-$2) —"Dr. Strangelove" (Col) (2d wk). Wham $14,500. Last week, $17,000.

United Artists (No. Cst.) (1,148; $2-$2.40)—"Tom Jones" (UA) (11th wk). Great $15,000. Last week, $14,500.

Vogue (S.F. Th.) (365; $2)—"Swedish Mistress" (Indie) (2d wk). Good $1,500. Last week, $3,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Love with Proper Stranger" (Par) (3d wk). Fair $7,000. Last week, $7,500.

'May' Whopping $14,000, Pitt; 'Jones' Great 16G, 3d; 'World' 12G, 11th

Pittsburgh, March 3.

"Tom Jones" is heading for another record-breaking week this (third) round at the Squirrel Hill topping the highs set in the first two weeks. Oscar nominations will help "America, America" which got off to a fast start at the Shadyside. The other newcomer, "Seven Days in May," looks socko in first at the Stanley.

"Victors" is fair in fourth week at Fulton. "Lilies of Field," is maintaining a hotsy pace in 17th week at Forum. "Man's Favorite Sport" is rated mild in second at Gateway. "Merlin Jones" shapes neat in second at Penn. "It's a Mad World" looks wow in 11th session at the Warner.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lilies of Field" (UA) (17th wk). Brilliant $3,500, same as last week.

Fulton (Assoc.) (1,900; $1-$1.75) —"Victors" (Col) (4th wk). Fair $5,000. Last week, $6,500.

Gateway (Assoc.) (1,900; $1-$1.75) — "Man's Favorite Sport" (U) (2d wk). Mild $6,000. Last week, $8,000.

Penn (UATC) (3,472; $1-$1.50)—"Merlin Jones" (BV) (2d wk). Nice $9,000. Last week, $9,800 in six days.

Shadyside (MOTC) (623; $1.75) —"America, America" (WB). Excellent $4,500, with three-hour running time apparently holding down gross. Last week, "Ceremony" (UA) (2d wk-5 days), $1,000.

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA) (3d wk). Record $16,000 or near for another record week. Second was $15,500, also a new high. On Saturday (29) night, ticket sale was stopped 45 minutes before last pic began.

Stanley (SW) (3,700; $1-$1.75)—"Seven Days in May" (Par). Socko $14,000. Last week, "Love With Proper Stranger" (Par) (2d wk), $9,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (11th wk). Wham $12,000 or near. Last week, $11,500.

Chi Better; 'May' Sockeroo $28,000; 'Doctor' Wow 29G, 'Sport' Fine 19G, 'Jones' Great 24G; 'World' 23G ,16th

Chicago, March 3.

This round's newcomers and last week's slow starters are all benefitting from mild weekend weather, and Chi firstrun biz looks to tally a snappy session. Preem champ is "Seven Days In May," which is sighting a wham $28,000 in first United Artists stanza

"Billy Liar" is bowing fairish at Cinema. Monroe reissue pair of "Just Once More" and "Flesh and Desire" shapes tidy.

"Dr. Strangelove" is posting a mighty second Esquire frame. "Man's Favorite Sport" is nice for same Chicago session. "Sunday In New York" is notching a fine second Oriental round. "Soldier In The Rain" is robust in its Roosevelt second frame.

Daydating "Knife In The Water" is fast at World and the Town in second. Second subrun week of "Charade" is trim at the Carnegie.

"The Victors" is mildish in fourth State-Lake session. Reissued "Fantasia" is dandy in its Loop sixth. "The Cardinal" is grabbing a hefty 10th Woods week. "Tom Jones" continues torrid in Todd 11th round.

"It's a Mad World" is nailing a smash 16th hardticket stanza at McVickers.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Charade" (U) (subrun) (2d wk). Good $3,500. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80) —"Man's Favorite Sport" (U) (2d wk). Nice $19,000. Last week, $22,500.

Cinema (Stern) (500; $1.50) — "Billy Liar" (Cont). Fair $3,000. Last week, "Ladies Who Do" (Cont), $2,500.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (2d wk). Wham $29,000. Last week, $35,000.

Loop (Brotman) (606; 90-$1.80)—"Fantasia" (BV) (reissue) (6th wk). Hardy $7,000. Last week, $8,500.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (16th wk). Smash $23,000. Last week, $21,000.

Monroe (Jovan) (1,000; 65-90)—"Just Once More" (Indie) and "Flesh and Desire" (Indie) (reissues). Neat $4,500. Last week, "Wacky Playboy" (Indie) and "Glass Cage" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80) —"Sunday In New York" (MGM) (2d wk). Fast $22,000. Last week, $21,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Soldier In Rain" (AA) (2d wk). Tall $14,000. Last week, $18,500.

State-Lake (B&K) (2,400; 90-

(Continued on page 14)

Key City Grosses

Estimated Total Gross

This Week **$2,955,400**
(Based on 23 cities and 280 theatres).

Last Year **$2,757,500**
(Based on 24 cities and 285 theatres, chiefly first runs including N. Y.)

'Doctor' Boff 12G, Mpls.; 'May' 7G, 3d

Minneapolis, March 3.

Current firstrun lineup boasts the distinction of including simultaneously three pix which won the local newspaper reviewers' most lavish praise in years. The acclaimed pix are "Tom Jones," "Seven Days in May" and "Dr. Strangelove," the last a newcomer, which is smash at the Mann. "May" still is sock in third Park round.

"How West Was Won" on roadshow, which this week will be starting its second year, is still great in 52d session at the Cooper. "Love With Proper Stranger," helped by its own merits as well as Natalie Wood's "best actress" nomination, still prospers in third week at Lyric. "Dead Ringer" is only drab at Orpheum for opening week.

Estimates for This Week

Avalon (Frank) (900; $1) "Witch" (Indie) and "Women of World" (Embassy) (reissues) (2d wk). Okay $1,000. Last week, $1,200.

Campus (Mann) (600; $1.25) — "Knife in Water" (Kana). Also at another local nabe house. Sturdy $1,100. Last week, subrun.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (36th wk). Steady $4,000. Last week, $4,500.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (52d wk). Great $10,000. Last week, $10,500.

El Lago (Carisch) (800; $1) — "Traveling Light" (Indie) and "Lovers" (Indie) (subruns). Okay $1,300. Last week, "Pagan Hellcat" (Indie), "Affairs of Model" (Indie) and "Legend Love" (Indie), $1,000.

Gopher (Berger) (1,000; $1.25-$1.50) — "Sunday in New York" (MGM) (2d wk). Hot $6,500. Last week, $6,000.

Lyric (Par) (1,000; $1.25-$1.50) —"Love With Proper Stranger" (Par) (3d wk). Great $8,500. Last week, $9,000.

Mann (Mann) (1,000; $1.25-$1.50) — "Dr. Strangelove" (Col). Smash $12,000. Last week, "Man's Favorite Sport" (U) (3d wk), $5,000 in five days.

Orpheum (Mann) (2,800; $1-$1.25)—"Dead Ringer" (WB) and

(Continued on page 14)

'Stranger' Snappy 12G, Col.; 'Darling' Big 11G

Columbus, O., March 3.

Academy nomination of Natalie Wood for her performance in "Love With Proper Stranger" is giving it an added boost at the Ohio for first week. Six nominations for "It's a Mad World" at the Grand is helping this comedy in its second week. "Move Over, Darling" at the Palance looks hefty in first with Liston-Clay fight pix helping.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"Mad World" (UA) (2d wk). Boffo $12,000. Last week, $15,000.

Ohio (Loew) (3,079; 50-$1.50)—"Love With Proper Stranger" (Par). Good $12,000 or better. Last week, "Man's Favorite Sport" (U), $7,000.

Palace (RKO) (2,845; 50-$1.50)—"Move Over, Darling" (20th). Big $11,000 or close. Last week, "Sword in Ston" (BV), $12,000.

'SUNDAY' OKAY $7,000, INDPLS.; 'RINGER' 6G

Indianapolis, March 3.

Firstrun biz is spotty here this stanza, first big weekend of state high school basketball tournament, with radio and tele coverage, taking its toll. "Sunday in New York" is doing okay at Loew's. "How the West Was Won," in 38th week at the Indiana, is solid gaining strength since announced that it has only two more weeks to go. "The Cardinal" is rated good in third round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Dead Ranger" (WB). Fair $6,000, with fight pix added not helping much. Last week, "Sword in Stone" (BV) (4th wk), $4,500.

Indiana (C-D) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (38th wk). Nifty $8,000. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"The Cardinal" (Col) (3d wk). Good $5,000. Last week, $7,500.

Loew's (Loew) (2,427; $1-$1.25) —"Sunday in New York" (M-G). Okay $7,000. Last week, "Global Affair" (M-G), $5,000.

Lyric (Cockrill-Dolle) (1,000; $1-$1.25)—"America, America" (WB). Slow $2,500. Last week, "Easter Parade" (MGM) and "American in Paris" (MGM) (reissues), $3,000. House filling in with continuous-runs after months of "Cleopatra" (20th) on roadshow.

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ACADEMY AWARD NOMINATIONS

again...
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Tony Richardson's
TOM JONES
A Woodfall Production

BEST PICTURE

BEST ACTOR — Albert Finney

BEST DIRECTOR — Tony Richardson

BEST SUPPORTING ACTOR — Hugh Griffith

BEST SUPPORTING ACTRESS — Diane Cilento

BEST SUPPORTING ACTRESS — Edith Evans

BEST SUPPORTING ACTRESS — Joyce Redman

BEST SCREENPLAY (from another medium) — John Osborne

BEST ART DIRECTION (Color) — Ralph Brinton and Ted Marshall

BEST MUSIC SCORE — John Addison

Ralph Nelson's
LILIES OF THE FIELD

BEST PICTURE

BEST ACTOR — Sidney Poitier

BEST SUPPORTING ACTRESS — Lilia Skala

BEST SCREENPLAY (from another medium) — James Poe

BEST CINEMATOGRAPHY (Black and White) — Ernest Haller

John Sturges'
THE GREAT ESCAPE
Presented by The Mirisch Company

BEST FILM EDITING — Ferris Webster

David L. Wolper's
THE YANKS ARE COMING

BEST DOCUMENTARY FEATURE — Marshall Flaum, Producer

Stanley Kramer's
IT'S A MAD, MAD, MAD, MAD WORLD
Presented in Cinerama®

BEST CINEMATOGRAPHY (Color) — Ernest Laszlo

BEST MUSIC SCORE — Ernest Gold

BEST SONG — "It's a Mad, Mad, Mad, Mad World"; Music — Ernest Gold, Lyrics — Mack David

BEST FILM EDITING — Frederic Knudtson, Robert C. Jones, Gene Fowler, Jr.

BEST SOUND — Samuel Goldwyn Studio Sound Department; Gordon E. Sawyer, Sound Director

BEST SOUND EFFECTS — Walter G. Elliott

Billy Wilder's
IRMA LA DOUCE
Presented by The Mirisch Company and Edward L. Alperson

BEST ACTRESS — Shirley MacLaine

BEST CINEMATOGRAPHY (Color) — Joseph LaShelle

BEST SCORING OF MUSIC (adaptation and treatment) — Andre Previn

Hall Bartlett's
THE CARETAKERS

BEST CINEMATOGRAPHY (Black and White) — Lucien Ballard

Walter Mirisch's
TOYS IN THE ATTIC
Presented by The Mirisch Company

BEST COSTUME DESIGN (Black and White) — Bill Thomas

THRU UA

'Victors' Sock $20,000, Det.; 'Soldier' Lusty 17G, 'Sport' Hot 15G, 'May' 13G

Detroit, March 3.

The first runs are packing them in this week. "Tom Jones" stays wow in fourth round at Trans-Lux Krim. "Seven Days in May" is big is second session. "It's a Mad World" continues huge in third session at Music Hall.

"The Victors" is headed for a smash total in initial frame at Grand Circus. "Man's Favorite Sport" looks snappy in first unreeling at the Michigan. "Soldier In Rain" shapes hotsy in bow at the Palms. "Cardinal" looms sock for 11th week at Madison.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Affair of Skin" (Indie) and "Tiara Tahiti" (Indie). Oke $12,000. Last week, "Invincible Gladiator" (Indie) and "Giant of Metropolis" (Indie), $8,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Man's Favorite Sport" (U). Sporty $15,000. Last week, "Love With Proper Stranger" (Par) $8,000 in fifth week.

Palms (UD) (2,995; $1.25-$1.49)—"Soldier in Rain" (AA). Lusty $17,000. Last week, "Dead Ringer" (WB) and "Dr. Crippen" (WB), $13,000.

Midison (UD) (1,408; $1.25-$1.49)—"Cardinal" (Col) (11th wk). Smash $12,000. Last week, $12,400.

Grand Circus (UD) (1,400; $1.25-$1.49)—"The Victors" (Col). Boffo $20,000 or near. Last week, "Global Affair" (M-G) and "Life in Danger" (AA), $6,000 in second week.

Adams (Community) (1,450; $1.23-$1.50)—"Sunday in New York" (MGM) (2d wk). Fine $7,000. Last week, $7,800.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (36th wk). Steady $8,000. Last week, $9,000.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3)—"It's Mad World" (UA) (4th wk). Giant $30,000. Last week, $27,200.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Seven Days in May" (Par) (2d wk). Torrid $13,000. Last week, $13,700.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (4th wk). Wow $27,000. Last week, $28,000.

'Way' Smooth $10,000, D.C.; 'To Bed' Fast 9G 'Doctor' 17G, 'May' 20G

Washington, March 3.

Trade is on a steady course this frame, with holdovers providing the push. "Dr. Strangelove" figures great in second session at Dupont while "Seven Days In May" shapes socko in third round at Trans-Lux.

"Tom Jones" looms boffo in its 10th at Ontario. "It's a Mad World" shapes smash in second frame at The Uptown.

Of the openers, "One Man's Way" is fairly big at Keith's while "To Bed or Not to Bed" looms hep at the Apex.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; $1,000; $1-$1.49) — "Love With Proper Stranger" (Par) (2d wk). Still big at $13,000 after initialing at $15,000.

Apex (KB) (940; $1.25-$1.40)—"To Bed or Not to Bed" (Cont). Hep $9,000. Last week, "Any Number Can Win" (MGM) (7th wk) $4,200.

Dupont (Mann) (400; 90-$1.55)—"Dr. Strangelove" (Col) (2d wk). Great $17,000 after opening at $20,000, new alltime high for this tiny house.

Embassy (Loew) (567; $1.25-$2)—"Victors" (Col) (3d wk). Good $7,000. Last week, $9,000.

Keith's (RKO) (1,838; $1-$1.49)—"One Man's Way" (UA). Okay $10,000. Last week, "Man In Middle" (20th) (2d wk), $7,000.

MacArthur (KB) (900; $1.25-$1.40) — "Billy Liar" (Cont) (2d wk). Fair $4,500 after $5,900 opener.

Ontario (KB) (1,240; $1.75-$3)—"Tom Jones" (UA) (10th wk). Smash $24,000. Last week, $23,400.

Palace (Loew) (2,360; $1.25-$1.80) — "Man's Favorite Sport" (U) (3d wk). Fair $8,000 or near. Last week, $10,000.

Playhouse (TL) (459; $1.25-$1.80)—"Cardinal" (Col) (subrun) (3d wk). Brisk $6,000. Last week, $6,600.

Plaza (TL) (278; $1.25-$1.80)—"Orgy at Lil's Place" (Indie) (10th wk). Nifty $5,000. Last week, $5,200.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (10th wk). Good $7,000. Last week, $7,500.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days In May" (Par) (3d wk). Socko $20,000 or close. Last week, $22,000.

Uptown (SW) (1,300; $1.65-$2.75)—"It's a Mad World" (UA) (2d wk). Great $14,000 after initialing at $15,700.

Warner (SW) (1,250; $1.50-$2.75)—"Cleopatra" (20th) (34th wk). Mild $7,000. Last week, $7,800.

'Jones' Terrific $38,000, Philly; 'Strangelove' Wow 26G, 'Cardinal' Big 14G

Philadelphia, March 3.

Three blockbusters are helping firstrun biz in the current stanza. "Tom Jones" shapes mighty on opener at the Midtown while "The Cardinal" is heading for a lofty take in first week at the Goldman. Third big one is "Dr. Strangelove" which looks boffo on initial round. Also new, "Dead Ringer" is rated strong at the smaller Stanton.

"It's a Mad World" looms big in 11th week at the Boyd. "Charade" still is in the chips in 10th stanza at the Trans-Lux. "Sunday in New York" looks like torrid for second at the Arcadia.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Sunday in New York" (MGM) (2d wk). Hotsy $10,000. Last week, $14,000.

Boyd (SW) (1,536; $2-$2.75) — "Mad World" (UA) (11th wk). Big $17,500. Last week, $18,000.

Bryn Mawr (Goldman) (630; $1.49) — "Easy Life" (Embassy) (3d wk). Neat $2,700. Last week, $4,300.

Fox (Milgram) (2,400; 95-$1.80)—"Love With Proper Stranger" (Par) (5th wk). Fat $11,000 or near. Last week, $12,000.

Goldman (Goldman) (1,000; 95-$2) — "Cardinal" (Col). Lofty $14,000. Last week, "Victors" (Col) (4th wk), $10,000.

Lane (SW) (1,000; $1.49) — "Small World of Sammy Lee" (Indie) (4th wk). Okay $2,100. Last week, $3,400.

Midtown (Goldman) (1,200; 95-$1.80)—"Tom Jones" (UA). Wham $38,000. Last week, "Cardinal" (MGM) (10th wk), $14,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Dr. Strangelove" (Col). Socko $26,000 or over. Last week, "Man's Favorite Sport" (U) (2d wk), $9,000.

Stanley (SW) (1,450; $1.49-$2.50) — "Cleopatra" (20th) (36th wk). Hep to $9,500. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)—"Dead Ringer" (WB) plus fight pix. Lusty $15,000. Last week, "Soldier in Rain" (AA) (2d wk), $9,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (10th wk). Smart $9,000. Last week, $10,000.

World (Rugoff) (499; 95-$1.80)—"Easy Life" (Embassy) (3d wk). Trim $2,700. Last week, $5,400.

Yorktown (SW) (1,000; $1.49)—"South Pacific" (20th) (reissue) (2d wk). So-so $2,200 Last week, $4,200.

LOS ANGELES

(Continued from page 8)

(Los Angeles, Baldwin). Lush $24,000 or close. Last week, Warner Beverly, $9,400.

Four Star (UATC) (868; $1-$1.49)—"Merry Widow" (Bor) and "Great Waltz" (Bor) (reissues). Dull $1,600. Last week, "L-Shaped Room" (Col), "Please Turn Over" (Col) (reissues), $1,600.

Iris (FWC) (825; $1-$1.49)—"This Sporting Life" (Cont) and "Lord of Flies" (Cont) (reissues). Modest $4,000.

Beverly (State) (1,150; $2-$2.40)—"Dr. Strangelove" (Col) (2d wk). Torrid $27,000 or near. Last week, $33,200.

Crest (State) (750; $1-$1.49)—"Fantasia" (BV) (reissue) (2d wk). Hep $4,000. Last week, $4,200.

Fine Arts (FWC) (631; $2-$2.40)—"Silence" (Janus) (4th wk). Fine $5,000. Last week, $7,200.

Lido (FWC) (876; $1-$1.49) — "Easy Life" (Emb) (4th wk). Happy $4,000. Last week, $6,000.

Chinese (FWC) (1,408; $2-$2.40)—"Charade" (U) (10th wk). Firm $11,000. Last week, $14,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Victors" (Col) (10th wk). Slow $6,000. Last week, $7,500.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Captain Newman" (U) (10th wk). Strong $8,500. Last week, $9,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Cardinal" (Col) (11th wk). Brisk $16,500. Last week, $17,100.

Orpheum, Vogue, Picfair Mertopolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (14th wk, Orpheum; 10th, Vogue, Picfair). Wham $30,000 or over. Last week, $26,600.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (17th wk). Lively $28,000 or near. Last week, $28,200.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (37th wk). Tall $25,000. Last week, $21,700.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (54th wk). Flashy $21,500. Last week, $20,600.

SEATTLE MILD ABOUT 'SHOCK TREATMENT'

Seattle, March 3.

"Shock Treatment" looks best of newcomers in a limping sort of week here. It is okay at Coliseum. "How West Was Won" shapes solid in 48th round at Martin Cinerama. "Irma La Douce" is rated swell in 32d stanza at Music Box. Elsewhere, takings are light to drab.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "America, America" (WB). Mild $4,000. Last week, "Ceremony" (UA) (2d wk), $2,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Shock Treatment" (20th) and "Deep Six" (20th). Okay $8,000. Last week, "Merlin Jones" (BV) (2d wk-5 days), $6,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Love With Proper Stranger" (Par) and "To Catch A Thief" (Par) (reissue) (3d wk). Modest $6,000. Last week, $6,800.

Martin (Cinerama) (870; $1.25-$2.50) — "How West Was Won" (MGM) (48th wk). Solid $7,000. Last week, $7,500.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA) (32d wk). Swell $6,000. Last week, $5,800.

Orpheum (Hamrick) (2,200; $1.25-$1.50) — "Children of Damned" (MGM) and "Gladiators" (MGM). Drab $5,000. Last week, "Man's Favorite Sport" (U), (2d wk), $4,200.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Victors" (Col). (2d wk). Moderate $5,600 or near. Last week, $6,700.

BROADWAY

(Continued from page 8)

morrow (Thurs.) looks like wow $19,500 after $21,500 on initial round. Stays indef.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (3d wk). First holdover session ended yesterday (Tues.) was great $21,000 or over after $23,500 for initial week.

Toho Cinema (Toho) (299; $1.50-$2)—"Stray Dog" (Toho). Opened yesterday (Tues.). In ahead, "Different Sons" (Toho) (reissue) (3d wk-5 days). Fair $3,200 after $5,000 for second week.

Tower East (Loew) (588; $1.50-$2)—"Sunday in New York" (MGM) (4th wk). Third week completed Monday (2) was big $9,000 after $11,000 second round. Daydating with Forum.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (5th wk). Fourth round completed Sunday (1) was sock $14,000 after $17,500 for third. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues). Opened today (Wed.). Last week, "Day and Hour" (MGM) (2d wk). Thin $2,700.

World (Perfecto) (390; 90-$1.50)—"Psychomania" (Vic) (3d wk). This week ending tomorrow (Thurs.) is heading for smash $12,000 or close after $14,600 for second. Continues.

'May' Rich 14G, St. Loo; 'Jones' Socko 18G; 'World' Wow 17G, 'Doctor' 13G, 2

Holdovers Hamper Hub Albeit 'May' Great 15G; 'Sport' Slick 14G, 2d

Boston, March 3.

More bad weather with a sleet storm Friday (28) night cutting grosses. Then a resumption of towing cars by the police department, plus difficult transportation finds downtown deluxers hard pressed to hold their own this round. There's little in the way of new product. Newcomer "Global Affair" is passable at Orpheum. "Silence" is doing big biz at two theatres in second round. "Point of Order" is slick at new Esquire, Cambridge, playing firstrun with downtown Hub.

"Man's Favorite Sport" is fancy in second at the Memorial. "Merlin Jones" shot up in third at Music Hall. "Love With Proper Stranger" is perky in second at Paramount. "Seven Days in May" continues smash at Astor in third week. "Victors" is holding nicely in third round at Gary. "Tom Jones" is rated big in 11th round at Beacon Hill.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Seven Days in May" (Par) (3d wk). Hot $15,000. Last week, $17,000.

Beacon Hill (Sack) (900; $1-$1.80) — "Tom Jones" (UA) (11th wk). Big $14,000. Last week, $16,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (16th wk). The 15th round ended Monday (2) was socko $27,000. Last week, $30,000.

Capri (Sack) (850; 90-$1.50) — "Doll" (Indie) (3d wk). Good $6,000. Last week, $7,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Katu" (Indie) and "Fall Girl" (Indie). Fair $6,000. Last week, "Comedy of Terrors" (AI) and "Saddist" (Indie) (2d wk), $6,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"Silence" (Janus) and "Old Man and Flower" (Indie) (2d wk). Boffo $6,000. Last week, $6,900, above estimate.

Exeter (Indie) (1,276; 90-$1.49)—"Easy Life" (Embassy) (5th wk). Fourth week ended Friday (28) was slick $7,500.

Esquire (Indie) (500; $1-$1.50)—"Point of Order" (Indie) (2d wk). New arty house built by Al Daytz in Cambridge to play firstruns with Boston theatres, jazzy $5,500. Last week, $6,000.

Gary (Sack) (1,277; $2-$3.90) — "Victors" (Col) (4th wk). Third week was big $12,000. Last week, $14,000.

Mayflower (ATC) (689; 90-$1.50)—"Children of Damned" (MGM) and "Gladiators" (MGM) (2d wk). Nice $5,000. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.50)—"Man's Favorite Sport" (U) and "Hide and Seek" (U) (2d wk). Slick $14,000 or close. Last week, $17,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Merlin Jones" (BV) (3d wk). Big $20,000, with school vacash helping. Last week, $15,000.

Orpheum (Loew) (2,900; 90-$1.65) — "Global Affair" (MGM). Fairly good $15,000. Last week, "Sunday in New York" (MGM) (3d wk), $10,000.

Paramount (NET) (2,357; 90-$1.65)—"Love with Proper Stranger" (Par), (2d wk). Nice $15,000. Last week, $17,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Gal in Hollywood" (Indie) and "Like Wow" (Indie) (2d wk). Oke $6,500. Last week, $7,500.

Park Square Cinema (Indie) 300; $1.80)—"Silence" (Janus) and "Old Man and Flower" (Indie) (2d wk). Socko $5,500. Last week, $6,100 above est.

Paris Cinema (Indie) (698; $1.75)—"Billy Liar" (Cont) (4th wk). Hot $5,000. Last week, $6,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (12th wk). Great $24,000. Last week, ditto.

State (Trans-Lux) (730; $1-$1.50)—"Just Once More" (Indie) and "Searching For Venus" (Indie). Hotsy $9,000. Last week, "All of Me" (Brenner) and "Ravaged" (Indie) (3d wk), $8,000.

West End Cinema (E. M. Loew) (500; 75-$1.50) — "Family Diary" (MGM) (2d wk). Oke $5,000. Last week, $6,500.

St. Louis, March 3.

Batch of new screen fare launched this week but not all of the newcomers are doing well. "Seven Days in May" shapes big on opener at the Ambassador while "Tom Jones" is rated smash in first at Loew's Mid-City. "Dark Purpose" looms light on initialer at the St. Louis. "Young and Willing" is okay in first at Shady Oak. "Any Number Can Win" looks slow on opening round at State.

"Dr. Strangelove" shapes lofty in second Esquire session. "Love With Proper Stranger" is rated trim in third at the Fox. "It's a Mad World" looks great in second at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Seven Days in May" (Seven Arts). Big $14,000. Last week, "Dead Ringer" (WB) (2d wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25)—"Love Makers" (Indie) and "Women of World (Indie). Okay $1,500. Last week, "8½" (Emb) (2d wk), $1,300.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Dr. Strangelove" (Col) (2d wk). Lofty $13,000. Last week, $16,000.

Fox (Arthur) (5,000; 90-$1.25)—"Love With Proper Stranger" (Par) (3d wk). Neat $12,000. Last week, $13,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tom Jones" (UA). Socko $18,000. Last week, "Merlin Jones" (BV) (3d wk), $8,000.

State (Loew) (3,600; 60-90)—"Any Number Can Win" (MGM). Slow $9,000. Last week, "Sunday in New York" (MGM) (2d wk), $8,700.

Martin Cinerama (Martin) (913; $1.30-$2.50)—"It's a Mad World" (UA) (2d wk). Great $17,000. Last week, $17,500.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (9th wk). Fair $1,000. Last week, $1,500.

Paris Art (Chernoff) (800; $1.50)—"Stella" (Indie). Light $1,200. Last week, "Illicit Interlude" (Indie) and "Swedish Mistress" (Indie), $1,000.

St. Louis (Arthur) (3,800; 75-90)—"Dark Purpose" (U). Light $8,000. Last week, "Wuthering Heights" (Cont) and "Our Very Own" (Indie) (reissues), $7,000.

Shady Oak (Arthur) (760; 90-$1.25—"Young and Willing" (U). Oke $2,500. Last week, "Billy Liar" (Cont) (2d wk), $2,000.

CHICAGO

(Continued from page 11)

$1.80)—"Victors" (Col) (4th wk). Fair $13,500. Last week, $14,500.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Hallelujah The Hills" (Indie) (2d wk). Steady $3,400. Last week, $3,000.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (11th wk). Wow $24,000. Last week, $22,500.

Town (Teitel) (640; $1.25-$1.80)—"Knife In Water" (Kana) (2d wk). Fine $4,000. Last week, $4,500.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days In May" (Par). Wham $28,000. Last week, "Love With Proper Stranger" (Par) (5th wk), $11,000 in five days.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (10th wk). Tall $23,000. Last week, $24,000.

World (Teitel) (608; 90-$1.80)—"Knife In Water" (Kana) (2d wk). Lively $7,000. Last week, $7,500.

MINNEAPOLIS

(Continued from page 11)

fight pix. Sad $5,000. Last week, "Global Affair" (MGM), $5,000.

Park (Mann) (1,000; $1.50) — "Seven Days in May" (Par) (3d wk). Socko $7,000. Last week, $9,000.

State (Par) (2,200; $1-$1.25) — "Mail Order Bride" (MGM). Good $8,000. Last week, "Victors" (Col) (2d wk), $7,000 at $1.25-$1.50 scale.

Suburban World (Mann) (800; $1.25)—"Knife in Water" (Kana). Daydate with Campus Theatre. Modest $2,000. Last week, "Billy Liar" (Cont) (4th wk), $1,500.

World (Mann) (400; $1.25-$1.50)—"Tom Jones" (UA) (2d wk). Wow $9,500. Last week, $10,000.

THERE NEVER WERE FIGURES LIKE THESE

CITY	THEATRE	GROSS (1st 5 days)
Albany, Ga.	State	$ 3,898
Baton Rouge, La.	Paramount	9,670
Billings, Mont.	Babcock	6,686
Binghamton, N.Y.	Riviera	6,779
Birmingham, Ala.	Ritz	8,667
Charleston, W. Va.	Capitol	7,944
Charleston, S.C.	Gloria	6,720
Charlotte, S.C.	Cinema II	3,598
Columbia, Mo.	Uptown	4,755
Columbia, S.C.	Carolina	7,097
Daytona Beach, Fla.	Beach	4,608
Durham, N.C.	Center	7,038
Fall River, Mass.	Center	6,832
Halifax, Canada	Paramount	6,398
Hamilton, Canada	Century	10,212 (1st 7 days)
		7,386 (1st 5 days, 2nd week)
Harlingen, Texas	Rialto	4,172
Huntington, Ohio	Orpheum	7,077
Jackson, Miss.	Paramount	9,331
Lawrence, Mass.	Palace	6,955
Louisville, Ky.	Uptown	5,727
Macon, Ga.	Grand	5,330
Mobile, Ala.	Loop	6,149
New Orleans, La.	Saenger	12,277
Orlando, Fla.	Seminole Cinema	8,356
Parkersburg, W. Va.	Burwell	4,675
Pensacola, Fla.	Rex	4,556
Quincy, Ill.	State	3,104
Raleigh, N.C.	Ambassador	8,251
Roanoke, Va.	Grandin	5,610
San Antonio, Texas	Woodlawn	6,341
Saskatoon, Canada	Capitol	7,267
Savannah, Ga.	Savannah	5,931
Scranton, Pa.	Westside	6,359
St. Petersburg, Fla.	Florida	9,167
Springfield, Mass.	Capitol	13,393
Tucson, Ariz.	Catalina	7,824
Twin Falls, Idaho	Orpheum	3,994
Tyler, Texas	Arcadia	3,244
Victoria, Canada	Odeon	7,485

THE RESULTS ARE IN!

CLEOPATRA

IN FIRST 39 RESERVED PERFORMANCE OPENINGS

THE ALL TIME No. 1

BY A COUNTRY MILE!

Dead-Heat United Artists Tandem, 'Jones'-'Mad,' Brave Feb.'s Blizzards; 'The Cardinal' Holds Second Place

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

By MIKE WEAR

The shortest month, February, even in leap year, was helped by some new, strong fare but was also badly damaged by snowstorms, blizzards, severe cold and the fact that the prize winter holiday (Feb. 22) fell on Saturday this year. Result was that even the blockbusters failed to roll up the grosses recorded in January.

Two United Artists' pictures are tied for first honors in February. "Tom Jones" and "It's a Mad World" raced to the tape neck-n-neck, with little to choose between the pair. "Jones" cashed in with some sock to mighty takes, unusual in that some feared it would not do so well in lesser key cities covered by VARIETY. Instead, the pic followed the pattern set in such big cities as New York and Chicago. "Mad World" actually topped it in gross total, with better than $1,000,000. "World," of course, is on hardticket and playing better now that some 30 minutes has been trimmed from its running time.

"The Cardinal" (Col) copped second position and is maintaining the heady gait established early in the month. "The Prize" (MGM) is taking third place, nosing out "Charade" (U) for this position. "Charade," which was champ in January, wound up the month with better than $625,000 gross, and fourth place.

"Love With the Proper Stranger" (Par) finished fifth, confounding some pessimistic exhibitors who feared the dearth of established name stars would hurt its chances at the wickets. "The Victors" (Col) took sixth position, with the likelihood that it will be heard from additionally in the future. It was out in release only three weeks to any extent.

"How the West Was Won" (MGM), which was 10th in January, moved up to seventh spot although having finished its engagements in major keys the final two weeks of February. "Man's Favorite Sport" (U) copped eighth place despite being out in distribution only two weeks.

"Cleopatra" (20th), which was eighth in January, wound up ninth as it concluded its initial runs in several cities or was down to fair takes in others. "Strait-Jacket" (Col) captured 10th position, not holding to its initially strong pace later in the month.

"Merlin Jones" (BV) wound up 11th. It, too, was out on release extensively only two weeks. "Soldier in Rain" (AA) rounds out the Top 12 grossers. Pic actually has been faring better in smaller cities than in the bigger keys.

"Move Over, Darling" (20th), which was fifth in January; "Dead Ringer" (WB), a newcomer; "Any Number Can Win" (MGM), and "Easy Life" (Embassy) are the runnerup films for the month.

Some unusually strong newcomers, launched late in the month, promise big returns at the boxoffice in March. "Seven Days in May" (Par) was so strong that it finished fourth the final week in February. "Dr. Strangelove" (Col), already rated a blockbuster, did so well that it captured third place the same week.

"Capt. Newman" (U) also is showing high potential, judging from its showings in New York and L.A. In the former city, "Newman" checked in with a socko opening week at the Radio City Music Hall. "Sunday in New York" (MGM), another new entrant, chalked up fine to boff returns in some 11 key cities the last week of the month. It also holds real promise.

"Silence" (Janus), also new, hints considerable potential, coming through with some hefty to socko-ero showings near the end of February. "Man in Middle" (20th), which comes into the N.Y. Paramount this week, did nicely in scattered key cities. "To Bed or Not To Bed" (Cont) also shapes as having possibilities, with the title a magnet.

February's Top 12 Grossers

(In 25-City Boxoffice Check)

1. **"Tom Jones"** (UA) (13th wk). **"It's a Mad World"** (UA) (14th wk).
2. **"The Cardinal"** (Col) (9th wk).
3. **"The Prize"** (MGM) (9th wk).
4. **"Charade"** (U) (9th wk).
5. **"Love With Proper Stranger"** (Par) (5th wk).
6. **"The Victors"** (Col) (5th wk).
7. **"How West Was Won"** (MGM) (61st wk).
8. **"Man's Favorite Sport"** (U) (3d wk).
9. **"Cleopatra"** (20th) (35th wk).
10. **"Strait-Jacket"** (Col) (7th wk).
11. **"Merlin Jones"** (BV) (4th wk).
12. **"Soldier in Rain"** (AA) (6th wk).

SUPERMART REDEEMED: IT'S NOW A THEATRE

Boston, March 3.

Al Daytz Theatres has opened a new 500-seat house in Cambridge near Harvard Square, called the Esquire, built on the location of a former supermarket, now playing "Point of Order" (Continental), and have established a firstrun policy.

Daytz reports house will be firstrun with downtown Boston theatres. Daytz theatre interests now operate the Park Square Cinema and the Kenmore Square Cinema in downtown Boston. Esquire is the third art house in their new art circuit which they plan to ring around Greater Boston.

Joseph E. Levine, meanwhile, has sold his interest in the Park Square Cinema to Daytz coincident with Levine's avowed intentions, stated at a recent press confab here, to divest himself of all his theatres and exhibition ventures, cracking "they don't mix."

NW Variety Tent In Salute to Barkers

Minneapolis, March 3.

Northwest Variety Club, Tent No. 12, 30th anni. celebration on March 9 will fire "a special salute to all past Chief Barkers," but especially will honor retiring Chief Barker Donald Swartz, manager of 20th-Fox's local KMSP-TV, the ABC tele affiliate here, and Mrs. Newton Wolpert, the club's retiring auxiliary president.

Rotus Harvey, of San Francisco, International Chief Barker, will be special guest at the affair which will be held at the local Hotel Pick-Nicollet.

'Tiger' Into 500 Keys

Walt Disney's "A Tiger Walks," the Buena Vista Easter release, will launch 500 key city dates around the country March 13.

Pic stars Brian Keith, Vera Miles and Pamela Franklin.

Freed Feed

Continued from page 3

our business at this time—here and abroad seem to believe way to make successful picture is to leave nothing to imagination and pay no attention to bounds of good taste.

"I have always opposed censorship and still do—but continuation of over-emphasis on sex, violence, nudity, semi-nudity and similar gimmicks, forced into pictures because producer thnks them good boxoffice, can only encourage censors and would-be censors. Our industry does not need this kind of hypo because it's only short term stimulant at best and then reaction from public sets in. That reaction is already very strong."

Freed's Hollywood career as songwriter (lyrics) and film producer spans 35 years. He's first fullfledged member of this guild accorded its highest honor. The milestone award for historic contribution to the American Motion Picture.

Jesse L. Lasky inter-collegiate award for best film submitted went to U. of Wisconsin and was accepted by alumnus Walter Mirisch (class '42) and a past SPG prez.

Highlight of tribute to Freed was special reel containing scenes from a dozen out of long line of musicals he has produced for MGM, where he began film career writing lyrics to Nacio Herb Brown tunes for "Broadway Melody" (1929).

Besides Goldwyn, Warner, Fred Astaire, Gene Kelly and George Jessel, dais included Lawrence Weingarten, SPG prexy; Stanley Adams, ASCAP prez; Mervyn Leroy, Julie Andrews, Shirley Jones, Robert Goulet, Vincent Minnelli, Y. Frank Freeman, chairman assn. MP Producers Anns. and v.p. Paramount; George Stevens Jr., film chief USIA, and Louis De Cabrol, French Consul General in L.A.

At table hosted by Robert Cohn, who escorted his mother, was Will Durant, Mrs. Durant.

Sony of Par

Continued from page 7

Japanese company was originally licensed to handle the tube in its own country in 1962.

No exact price has been fixed for the Sony set which will utilize the "chromatic" tube but estimates are that it will be available for under $400. The projection is made that Sony will be able to manufacture a set for 25% less than what other makers can produce color receivers for. The company has yet to go into pilot production and price determination will finally be based on the results of the pilot tests. Such production is being planned to begin shortly, it is understood.

Basic plan for the Par tube is to use it in Sony's tiny (six-inch screen) portable sets and some larger models. It will be the first time color will be available in portable sets. Existing color tubes, developed primarily by RCA, are too costly at present for portable use but the "chromatic" outfit can be developed for sale at a much lower price, thereby making it practical for portables.

Also, the Par tube is said to have great strength and brightness, which provide true color even in bright daylight. Existing color tubes generally wash out in daylight. Brightness and lower costs are listed as the major assets of the Par tube and, with Sony's talent for miniaturization, it is seen as a natural for portable use. It is believed that at present Sony is the only manufacturer in the world that can provide color sets embodying this "chromatic" principal for public use.

The color tube is one of the few remaining diversifications Par operates. It's development to the marketing stage, which is seen as being close at hand, will get the project into production after nearly 13 years of attempts. No U.S. company was able to get the tube to the marketing stage, although rights had been assigned and lapsed. The development of the tube is seen as adding nicely to Par's already handsome financial picture.

New York Sound Track

Indie producers **Max Youngstein** and **David Karr** have moved into new offices at the Columbia homeoffices . . . Producer **Lewis Allen** off to Stockholm to sign **Max Von Sydow** for star role in the upcoming Broadway production of **Frederic Durrenmatt's** "The Physicists." He'll also stop off in London to cast some key roles for the film version of "Fahrenheit 451". . . **Stanley Kramer** has signed **Michael Dunn,** who plays the dwarf in Broadway's "The Ballad of The Sad Cafe," for a role in the film version of "Ship of Fools". . . **Carl Foreman** is spending the next two months at Hebrew U. in Jerusalem lecturing on film writing . . . **Howard Morris** will contribute the voices for several characters in **Walt Disney's** animated pic based on "Winnie The Pooh."

Norman Mailer's new novel, "An American Dream," has been purchased by Warners. Novel is now been serialized by Esquire and is to be published in the fall by Dial . . . **Walter Blake** signed as associate producer on **Robert Aldrich's** upcoming 20th-Fox pic, "Whatever Happened to Cousin Charlotte?" . . . Football star **Jim Brown** (All-American for Syracuse and all-pro fullback with the Cleveland Browns) makes his debut as an actor in 20th's upcoming "Guns of The Rio Conchos" . . . **Charles M. Reagan** is chairman of the motion picture division of the Cardinal's Committee of the Laity for the 1964 annual appeal of New York Catholic Charities. Vice-chairmen are **Robert H. O'Brien** and **George J. Schaefer.**

Zero Mostel, late of Broadway's "A Funny Thing Happened On the Way To the Forum," set to portray **Agatha Christie's** think-detective Hercule Poirot in Metro's "The A.B.C. Murders" . . . **Robert Preston** nabbed the N. Y. Daily News Magazine cover last Sunday (1), timed for the return of Par's "All the Way Home," in which he stars, to Gotham via the Loew's and other nabe theatre route . . . "Where Love Has Gone" has finished lensing at Paramount for the company and **Joe Levine.**

Meredith Willson, composer of Metro's "Unsinkable Molly Brown" among other legit and film entries, will be honored next month by the American Bandmasters' Assn. for his contributions to U.S. music . . . Par's "Love With the Proper Stranger" spreads next Wednesday (11) into 95 theatres in the Gotham area . . . **Robert Morse,** who recently completed "Honeymoon Hotel" for MGM, spotlighted in the March issue of McCalls . . . Theatre Equipment & Supply Manufacturers Assn. and the Allied States Assn. will jointly present a Picture Industry Trade Show Oct. 19-22 at the Sheraton-Cadillac Hotel, Detroit.

George Ornstein has been appointed head of UA production in the U.K. . . . German actor **Werner Peters** set for Metro's "36 Hours" . . . Cinema Distributors of America has pacted with National Screen Service for the latter to handle advertising for its "The Flesh Eaters" . . . Hollywood newcomer **Anjanette Comer** inked for Metro's "Quick Before It Melts". . . **Mirisches** have skedded a sequel to their successful "Magnificent Seven" called "Return of the Seven," **Larry Cohen** to script and **Yul Brynner** to star.

Ronald Lubin, producer of "The Outrage" for Metro, has returned to Culver City from a short trip to Mexico in connection with his forthcoming project "The Rurales". . ."Becket" will have its overseas preem March 25 at the Plaza Theatre, London . . . MGM's "Night Must Fall," written by actor-writer **Emlyn Williams,** will have its New York preem March 18 at the Embassy and Murray Hill Theatres . . . **Herman Silver** out as pub chief of the Ely Landau Co., **Roger Lewis** filling in on a consultant basis.

George Waldman, whose Pan World Films handles AIP product in this territory, off for a swing through Tokyo and Hong Kong this week . . . **Ezra Baker,** one of the Little Movies trio who received an Oscar for their "Day of The Painter" short, quite elated with the Oscar nomination for his second short, "The Concert." He also plans two more littlies—one called "The Supermarket" he describes as "a $12,000, suburban 'Cleopatra,'" and the other, "The Appointment," he calls "a $10,000, urban 'Psycho.'"

Indie producer **Lester Cowan** back in town from Moscow and winding up major distribution auspices for his Russ-American coproduction, "Meeting at A Far Meridian" . . . **Moira Walsh,** film critic for America, the national Catholic weekly, off for a speaking engagement in Spokane, to be followed by look-sees in San Francisco and Los Angeles . . . **Lillian Hellman** signed by **Sam Spiegel** to do the screenplay for **Horton Foote's** "The Chase,"—her first screen assignment since "The Searching Wind" in 1945 . . . Col veepee **Rube Jackter** among the New Yorkites attending the Show-A-Rama convention in Kansas City this week.

Ernie Pintoff, now planning a live-action feature, has moved his Pintoff Productions into larger quarters with animation and optical facilities, a fully equipped sound stage, editing rooms and a 35m interlock theatre . . . Col veep **Gordon Stulberg** in town for his Coast h.q. for talks at the homeoffice . . . The indie Sextant Productions has acquired film rights to the life of late, famed photog, **Robert Capa,** a project earlier on the sked of **Robert Wise** and the Mirisch Co. Sextant is currently prepping "Young Cassidy," film bio of **Sean O'Casey,** which **John Ford** will direct in England for Metro release.

Helen Scott, formerly with the French Film Office here, has joined Allen-Hodgdon Productions to work as assistant producer on "Fahrenheit 451," the **Ray Bradbury** novel to be made here by producer **Lewis Allen** and director **Francois Truffaut.** Latter is expected in New York at the end of the month to start preliminary work on the pic . . . The New School auditorium was the scene of a symposium last Friday (28) on **Stanley Kubrick's** "Dr. Strangelove." Among the participants were **Dwight MacDonald, Terry Southern, Jonathan Miller** and **Jack Richardson** . . . Add New York visitors: **Samantha Eggar,** young British actress en route to Hollywood and a role in Col's "The Collector," which **William Wyler** will direct; **Robert Walker Jr.,** who has the title role in WB's "Ensign Pulver." He picks up his Photoplay Gold Medal award tomorrow (Thurs.) night.

Producer-director **Delmer Daves** has returned from location hunting through England, France and Italy for his upcoming adaptation of **Rumer Godden's** "The Battle of The Villa Fiorita," to be made for Warners . . . Young Mexican actress **Begona Palacios** goes into Col's "Major Dundee," now filming in Mexico . . . VARIETY erred last week in referring to **Jean-Pierre Melville's** "Doulos—The Finger Man," now at the Beekman, as the French director's first pic to get commercial release this side. His "The Strange Ones," based on **Jean Cocteau's** "Les Enfants Terribles," was released here in 1952.

Barney Pitkin Associates will be distributing Jerome Hill's indie, "Open The Door and See All The People" this spring . . . The husband-and-wife team of **Allen Rivkin** and **Laura Kerr** will write the screenplay for indie producer **Leonard S. Field's** "Old Students Never Die," based on **Ivan T. Ross'** Crime Club novel . . . French cinematographer **Ghislain Cloquet** signed for **Arthur Penn's** "Mickey One," to be made entirely in Chicago. This is Cloquet's first U. S. assignment . . . **Tony Curtis** and **Jack Lemmon,** who successfully camped through "Some Like It Hot," will team again in Warners' "The Great Race," the **Martin Jurow-Blake Edwards** production to start this summer.

Oren Productions, indie recently formed by **Henry Markosfeld, Michael Kagan** and **Peter Jones,** expect to start their first feature in Israel this summer. It's "Man Without A Name," based on a play by Israeli playwright **Igal Mossinsohn** and will be shot in both Hebrew and English . . . **Annie Capell,** who headquarters in Munich, has been named the William Morris Agency's affiliate in Germany for film and tv casting and the sale of scripts.

Trans-Lux 52nd St. house manager **Donald Britton** now district manager of Trans-Lux' three Washington houses.

Marshall Naify, prez of United Artists Theatre Circuit, has gone to

(Continued on page 20)

A GIRL ON THE VERGE OF WOMANHOOD...
A WOMAN ON THE EDGE OF LONELINESS...

BOTH SUSPICIOUS OF AFFECTION
YET STARVED FOR LOVE!



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OPENS RADIO CITY MUSIC HALL
for the SUMMER SEASON! ...from UNIVERSAL

UNIVERSAL CITY STUDIOS

New England Film Theatremen Count Blessings, Chart Storms

By GUY LIVINGSTON

Boston, March 3.

Theatre Owners of New England met recently in Brookline for a one-day session. Issues before the theatremen included the rising problem of "showcase" type of multiple-theatre first-runs, the threat of tollvision and the thefting of theatre employes.

John G. Broumas, assistant to the president of Theatre Owners of America, and chairman of the board Maryland Theatre Owners Assn., told more than 200 exhibitors that "we have challenged with new theatres, new methods of operation—we have challenged at state levels and we have challenged at the national levels — and we won." He said "exhibition is bigger today, stronger today, because we came up from the slump of eight and 10 years ago when we began to analyze ourselves, our business and our responsibility."

With a blast at California's Subscription TV, Arthur Lockwood, Lockwood & Gordon Theatres, warned: "What happens in California that will sooner or later affect us in New England. The situation there is most difficult to deal with. They've got their money, their families, and they are ready to go as soon as they get the equipment."

"I feel this is the worst threat we have ever had because this is the first time we have an outfit putting a boxoffice in every home and taking away the merchandise that we need. Even if they should take 10, 15 or 10% of your business away, unless you have an unusual situation, you are a dead duck," Lockwood concluded.

Julian Rifkin, New England prexy, opened the sesh, lauding northeast exhibitors as "the most daring, progressive exhibitors in the world." He called attention to the many new theatres that have been opened in the territory in the past 12 months. "As sure as I'm standing here," he said, "there's a new vibrancy, a new push in the business that was badly needed. We couldn't have gone on much longer. Exhibitors needed more revenue, film companies needed more revenue."

Rifkin, later at a panel session in the afternoon, reported a new distribution method is coming in called "showcase," in whcih a downtown theatre and drive-ins or suburban theatres are coupled with first run booking. He predicted that the new technique would mean big business.

Addison H. Verrill of Dale System warned exhibitors on the mounting theft patterns in theatres across the country. "Provide the opportunity," he said, "and some employes will always steal from you." He said a survey of 3,500 entertainment areas, many of them conventional and drivein houses, had shown an increase in known theft of 4.9% in just one year.

"These are not faceless people," Verrill said, "they are all people we know who work for us." To point up theft in picture theatres, he read actual confessions.

With the theme for the meet, "See More in 64," and with the room hung with posters and art from National Screen's Joe Rossi, Larry Lapidus, film buyer for Smith Management, gave a rundown of new upcoming product for exhibitors with an analysis of the possibilities of each film.

Charles McCarthy, executive veep COMPO, told exhibs that the org is engaged in behind the scenes work for the betterment of all motion picture exhibitors. "We are engaged in several activities," he said, "one of which is the campaign for the elimination of the Federal admission tax."

A panel, which included Nick Lavidor, Smith Management; Chris Joyce, Interstate; Bernie Hickey, Shea Circuit, Manchester, N.H.; Sam Feldman, district manager, Redstone Theatres; Bob Carroll, district manager L and G Theatres, Conn.; Nat Buckman, Theatre Merchandising Corp., took over the afternoon session of the all day confab.

Under discussion was the new "showcase" method of exhibition wherein a first run picture is opened in a downtown house and in two or more suburban or drive-in theatres at the same time. Drive-in theatreoperators indicated they favored the idea. Speakers predicted there would be more and more "showcase" openings this year.

Advertising procedures were discussed in relation to the "showcase" openings, and the majority of panel participants were agreed that they would not favor block advertising, but wish to retain their own theatre identities as separate and distinct from the other theatres where the same picture would be playing. Carl Goldman, executive secretary TONE, chaired the morning session, and Jim Mahoney, Interstate Theatres, chaired the afternoon session.

Other speakers were Joe Rossi, National Screen; Jack Fitzgerald, Coca-Cola, who brought a guest from the furtherest distance, Carlos Suter, Coca-Cola Bottler, Argentina, here studying American distribution methods.

Salas-Porras, Ex-Azteca, Joins Met Chain; Guides Spanish-Lang Expansion

Los Angeles, March 3.

Sherrill Corwin's Metropolitan Theatres Corp., which now operates two downtown Spanish-language houses, the State (old Loew's State) and Broadway, is planning an expansion of Spanish-language activities and has brought in Francisco Poncho Salas-Porras, former veepee of Azteca Films, Spanish-language film distrib, to head up Spanish division.

Salas-Porras will concentrate first on development of State Theatre into a top Spanish-language film and stage show house, latter a new operation for situation. Number of new foreign houses will be added to circuit.

Chief competition to State and Broadway for language audiences is Frank Fouce Jr.'s Million Dollar Theatre (old Grauman's Million Dollar), also downtown, which for years has combined pix and vaude policy, importing acts and personalities from Mexico and other Latin countries.

TO EDUCATE P.A.'S PROGENY

Detroiters Start Scholarships Honoring Sam Arnold

Detroit, March 3.

The Sam Arnold Scholarship Fund has been established by some of the city's top show biz and civic leaders to aid the family of the late show biz press agent who died of a heart attack recently.

Funds will be used for the eduction of the colorful publicists chilren, Mark, 4, and Lori, 8.

Trustees are Hebert Aronsson, prexy of Aronsson Printing Co.; Joseph Nederlander, of Nederlander Theatres, and Charles Stone, prexy of Stone and Simons Advertising Agency.

New Mexico's Cinerama

Albuquerque, March 3.

Fox-Intermountain's 800-seat Winrock here will close about March 15 for a five-day remodeling project that will make the house the only Cinerama operation in the state. Cost of the project is estimated at about $100,000 with about three fourths of that to be spent on additions to equipment.

Everett C. Callow of New York, international advertising-publicity director for Cinerama, was here last week to confer with house manager Louis Gasparini.

Screen size will be increased from its present 65 feet to about 100 feet. In addition, the first five rows of seats in the houseare to be removed.

The standard three Cinerama projectors will be installed, along with the revamping of the house's present sound system.

House plans to premiere with the initial offering in the process, "This Is Cinerama" in late March, on a reserved seat basis.

Carry Bed to Cannes

London, March 3.

Jack Clayton, director of "Pumpkin Eater," named as Britain's official pic at Cannes Film Fest, was asked why so much of the pictures' action takes place in bed.

Quipped Clayton: "Most people spend a third of their life in bed, so why should the picture ignore that fact?"

Rules for Catching Thieves

(Working for Theatres)

Boston, March 3.

Addison H. Verrill of the Dale System addressed the Theatre Owners of New England in session here recently on the question of petty-and-not-so-petty thieves working for theatres and drive-ins. Among his remarks were these:

"Is it possible for any of your cashiers and ticket takers to work in collusion and resell tickets for private gain? Do you instruct any of your supervisory staff to make periodic surveillances of those who fill these job functions? Does your ticket taker deposit his tickets promptly in the receptacle? Does he put his hands in his pockets often?"

"Does anyone go to the cashier's box other than the manager? Is the relief cashier ever one who has just taken, or shortly will take tickets? Do you allow any person, even a manager, to serve as relief for both ticket takers and cashiers?"

"Can your cashier continue to sell daytime tickets after price change in the evening and pocket the difference? Do you ever make a check as tickets switch from daytime to evening?"

"Are your ticket numbers booked on the hour on your boxoffice statements, so that at any given time a check can be made to determine if a cashier is selling loose tickets or tickets out of sequence?"

"What provision have you for check of late sales? Can someone close the boxoffice 30 minutes early, send the cashier and ticket taking employes home, and pocket the receipts for the next half-hour?"

"In drive-ins, whether you use car counter, tickets, both or neither, what check do you have on the employes who operate them and make up your boxoffice statements? Do you make periodic car counts to match against your statements?"

"Are you cross checking attendance figures and refreshment sales within theatres to allow each to be a control on the other?"

"Can refreshment stand attendants at hardtop theatres, working with an open cash box, deliver just part of a sale? Can they slip their own merchandise into your display case?"

"Can refreshment stand attendants of drive-ins make deals with vendors to receive just part of a shipment, sell the rest elsewhere at a fraction of its cost and split the proceeds?"

"Money stolen represents lost net profit," Verrill declared. "A theatre operating at 5% net profit must take in $2,000 without profit to make up for each $100 stolen." He advised exhibitors to take three steps to guard against theft:

(1) *A rigid tightening of security within and around operations, a tightening made obvious to the employe, a tightening that is unremitting and does not loosen after management regains its confidence.*

(2) *A continuing program of watchfulness through the carefully planned use of checkers, or investigators working under cover as employes.*

(3) *And perhaps most important, the desire on the part of management to wage the war—for it is a war—of theft control—against every person who would steal from you. For whether it be the seller of loose tickets, the drivein person who lets in cars you never know about, or the refreshment attendant being paid by you to sell his own merchandise—these people are waging a war. They are waging a war against you with the deadliest of results—a shrinking net profit or even bankruptcy."*

Amusement Stock Quotations

Week Ended Tues. (3)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	89	13½	13⅛	13⅛	— ¼
38¼	27⅞	Am Br-Par Th	460	34	32¼	33¾	+1⅜
22¼	14½	Ampex	611	15¾	14⅝	15¼	— ½
44⅞	36½	CBS	958	45	42¾	44	— ¼
18¾	12⅛	Chris Craft	259	14⅝	13⅜	13⅝	+ ⅝
29½	21⅛	Col Pix	334	24⅝	22	22¾	+ ¾
46¼	45⅛	Decca	5	45¾	45¾	45¾	..
46⅜	27¾	Disney	67	41⅜	39½	39⅝	—1⅜
128¾	106⅛	Eastman Kdk.	288	129	125⅜	128¾	+2½
6⅜	5¼	EMI	188	6⅛	5¾	6⅛	+ ¼
27⅞	20⅝	General Tire	535	23⅝	22	23⅝	+1½
16½	9⅝	Glen Alden	315	14	13⅝	13¾	+ ⅜
86¾	57½	Litton Ind.	503	71⅜	67½	67½	—3⅝
23¾	15¾	Loew's Thea.	90	19	18⅜	18¾	+ ⅜
68¾	48	MCA Inc.	38	57¼	55½	55½	—1
38⅜	15	Metromedia	150	30⅝	28	29¼	+1
37¼	26½	MGM	224	31⅝	29⅛	31½	+2½
24¾	20¼	Outlet	†620	21¼	20⅞	21	..
12¾	7⅞	Nat. G'l Corp.	306	9⅜	9	9	— ⅛
62⅝	35¼	Paramount	148	61⅞	59	59	—2¼
211½	120½	Polaroid	469	163¾	155	160	+3⅛
113⅜	56	RCA	†1400	106¾	99⅝	106⅝	+3⅞
10¼	6¾	Republic	98	8⅛	8	8⅛	+ ⅛
27⅞	20½	Stanley War.	83	25⅝	24½	25	— ½
45⅜	31	Storer	18	39¾	38¼	39¼	..
28¼	17⅞	Taft Bdcst.	45	27⅜	25⅝	25¾	—1⅝
37	20	20th-Fox	246	23¾	22¾	23	— ⅛
32	17¾	United Artists	927	25½	23¼	23⅝	+1⅛
16¼	11¾	Warner Bros.	128	13⅜	12¾	13¼	+ ½
84¼	51	Zenith	‡751	83½	78¼	82⅝	+4¾

American Stock Exchange

4	2⅛	Allied Artists	40	2⅞	2⅝	2¾	..
10	7	All'd A't., pfd.	2	9¾	9¾	9¾	+ ¼
12¼	5	BalM'nt GAC.	59	11⅞	11⅜	11⅜	— ⅛
12¼	6¾	Cam-P'kway	15	7⅝	7⅛	7¼	..
24⅞	16⅞	Cap. Cit. Bdc.	262	23⅜	22	22¼	—1¾
17½	10	Cinerama Inc.	312	11¾	11	11¾	+ ⅝
9	6½	Desilu Prods.	23	7	6⅞	6⅞	— ¼
9⅞	4¾	Filmways	24	8⅜	7⅞	8⅜	+ ⅜
13⅞	5¾	MPO Vid.	57	11⅜	9¾	10¾	+ ¾
11⅞	8½	Movielab	46	11¾	10	11¼	+1¼
3⅝	2⅛	Reeves Bdcst.	15	2¾	2⅝	2¾	+ ⅛
5⅛	2⅜	Reeves Ind.	415	3½	3⅛	3¼	+ ⅛
17¾	13¼	Rollins Bdcst.	11	15½	14¾	14¾	— ½
25⅜	16¾	Screen Gems	22	20¼	20	20	— ⅛
22	8⅝	Technicolor	572	20¼	18½	18½	— ⅜
6¾	4⅛	Teleprompter	170	6⅞	5⅝	6	+ ⅜
2¾	⅝	Tele-Indus.	22	13/16	¾	¾	+1/16
14½	10½	Trans-Lux	19	14⅝	13¾	14¼	— ½

* Week Ended Mon. (2).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅝	6½	
Four Star Television	6¼	7	— ¼
Gen. Aniline & Film	340	368	—10
General Artists Corp.	8	8⅜	—1¼
General Drive-in	10½	11½	+ ½
Magna Pictures	1⅛	1½	..
Medallion Pictures	14⅝	15⅞	+ ⅝
Pickwick International	3⅝	4¼	
Premier Albums	7	7¾	
Rust Craft Greeting Cards	13¼	14⅜	..
Seven Arts Productions	9½	10½	+ ½
Transcontinent Television	20¾	22½	..
U.A. Theatres	7½	8⅝	+ ¼
Universal Pictures	66	70	
Walter Reade-Sterling Inc.	2⅜	2¾	— ⅛
Wometco Enterprises	32¼	34½	+2¼
Wrather Corp.	3¾	4⅜	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

The Unsinkable Christine Gilliam

Repudiated as (a) Censor and (b) Civic Reviewer She Still Rules Atlanta Taste—Yanks Bardot Pic

Atlanta, March 3.

Columbia Pictures and Ruth and John Carter, owners and operators of Fine Art Cinema, are mulling what, if any, future steps to take as a result of the forced yanking of "Love on a Pillow," the Brigitte Bardot starrer, from the Capri.

Picture was arbitrarily removed after showing one day and one performance on a second day after Mrs. Christine Smith Gilliam, former City of Atlanta motion picture censor and latterly city's official "reviewer" with power to rate films, woman lowered the boom on Bardot picture under Georgia's anti-obscenity law, under which she is operating since the demise of both censorship and rating ordinances due to unconstitutionality rulings.

Mrs. Gilliam said she saw the Bardot film last August and ruled it violated the prohibitions set forth in the obscenity law. She was joined in this opinion by Assistant City Attorney Ed Stern.

Mr. and Mrs. John Carter were out of the city and could not be reached when manager was instructed to discontinue showing film or risk arrest and have print seized. Their reps and Columbia Pictures, who released film, decided to withdraw it from exhibition and it was yanked in favor of "The L-Shaped Room," another Col release starring Leslie Caron.

Mrs. Gilliam told a reporter she found the picture offensive because of the nudity scenes and the frank dialogue. She also pointed out that the film had been placed on the condemned list by the Legion of Decency. She said she did not prefer charges in case because of absence from city of Carters and fact that film was taken off screen at her request.

Bill and Cora Baird, puppeteers, signed by Robert Wise to create a series of puppets for his 20th-Fox production, "The Sound of Music," also to instruct seven moppets in proper use of puppets for key sequence in musical.

ADVANCE TO THE REAR?

You'll advance to the bank!... with all that loot come April!

(For further information call your enlistment officer at M-G-M)

There's no question about it... some fronts are just nicer than others!

ADVANCE TO THE REAR

(Formerly called Company of Cowards)

starring GLENN FORD · STELLA STEVENS · MELVYN DOUGLAS co-starring JIM BACKUS JOAN BLONDELL

Screen play by SAMUEL A. PEEPLES and WILLIAM BOWERS
Directed by GEORGE MARSHALL in PANAVISION®
Music by RANDY SPARKS and the NEW CHRISTY MINSTRELS

Hear the New CHRISTY MINSTRELS perform selections from their score for "Advance to the Rear" on Columbia Records.

M-G-M IS ON THE MOVE!

Double 'Green Sheet' Circulation; Hope to Curb Classification Trend

In a dramatic move to counteract the pro-classification forces around the country, the Motion Picture Assn. of America's board of directors has authorized the doubling of the circulation of its monthly Green Sheet from 30,000 to 60,000, Ralph Hetzel, acting MPAA chief, revealed in New York Friday (27).

Beginning with the March issue, the Green Sheet will start going out to about 900 daily newspapers in the U.S., all exhibs (14,000), libraries—including branch libraries (13,000), major religious magazines, circuit heads and New York radio and tv stations.

The move is obviously designed to undercut one of the classification proponents' principal arguments: statutory classification is necessary because there is not enough advance info available on pix to enable parents to properly supervise their children's film-going habits. This has been a major point made each year by New York state legislators who have annually backed (so far unsuccessfully) various forms of classification legislation. (It was largely at the prodding of the N.Y. legislators that Green Sheet circulation was stepped up in New York last year to include exhibs, many daily and weekly papers and churches. Now that expansion has been adapted to the national scene.)

Neither Hetzel, nor the MPAA's community relations director, Margaret Twyman, specifically referred to the Green Sheet expansion in connection with the fight against the classification forces, but it was implicit in all their remarks. Said Hetzel, the "real significance" of the expansion is that it is "a strong affirmation of the family's right to govern what their children will see."

Economics

Entire cost of publication and distribution of the Green Sheet continues to be carried by the MPAA, and Hetzel estimated that printing and postage will now run well over $50,000 a year. He stressed that this is not a part of the MPAA's projected public relations campaign which is to have a budget of something more than $250,000 for the first year for which it has been approved.

While the recipients do not pay for the Green Sheet, the new service, for the first time, is making additional copies of it available "at just about cost" for further "subdistribution" by exhibs who might want to give them out to patrons in their theatres. (Sample cost: 100 copies at $2.50, 1,000 copies at $12, with costs further reduced for even larger orders.)

Additionally, Green Sheet is being made available not only in its present large form, but also in a pocket size, plus (for the benefit of newspapers), in a condensed, capsulated version suitable for republication in short columns on the film pages.

The Green Sheet, whose costs are underwritten by the MPAA, is actually the work of the Film Estimate Board of National Organizations, comprised of 10 different organizations who review pix separately and whose composite reviews and suggested audience classifications are run in the Sheet.

Mrs. Marie Hamilton, its editor, reported Friday that moves are constantly underway to broaden the base of the coverage. For example, they would like to see a youth organization repped among the FEBNO groups. Also, the Sheet has—since last year—been reviewing those foreign films which are expected to get wide U.S. release. (When the Sheet was founded 30 years ago, it restricted itself to covering only U.S. major company product.) Last year, the FEBNO people reviewed 190 films. This year that total is expected to be even larger.

In reply to a question from a reporter, Hetzel said that N.Y. legislators had been apprised of the new move to expand Green Sheet distribution, but that the MPAA had not received any assurance in return that classification legislation now pending in Albany would be withdrawn.

Bishops Vs. Al Smith

Albany, March 3.

The desire of major companies to make films in good taste, and the operation of the Production Code machinery in Hollywood to this end, and plans for increasing the circulation and effectiveness of "The Green Sheet" were among the points stressed by James L. Herlihy of the Motion Picture Assn. of America, at a panel on "Good Reading and Movies." It was held at Westminister Presbyterian Church, in connection with the annual Legislative Seminar of the State Council of Protestant Churches here last week.

Herlihy's opposite number, Senator Thomas Laverne, of Rochester, spoke of its efforts to curb "filth-in-print" for youngsters, to enact film classification for schoolage children, and to pursue an affirmative course within the narrow framework of "obscenity."

Herlihy and Laverne agreed that nudity films are not produced by important companies; rather by independents, working with small bankrolls, rapid shooting schedules and a driving desire for "quick buck."

Later Senator Laverne commented, "I do not like everything which the industry has done, but I think its self-policing has been generally effective."

Senator Laverne had quoted from a statement by the Roman Catholic Bishops' National Committee. Herlihy countered, "I have another, from one of the state's great governors, Alfred E. Smith, made some 30 years ago." Governor Smith had said, "Censorship of thought, word or action would be an abridgment of freedom of speech and press. It would encourage intolerance. . . . I am opposed to censorship." Smith recommended "Love Thy Neighbor" as the binding commandment.

Margulies' 20th Chore

Hollywood, March 3.

Stan Margulies, former film publicist and for past two years veepee of Tony Curtis' Reynard Productions, has been borrowed by 20th-Fox to produce "Those Magnificent Young Men in Their Flying Machines" to roll May 11 in England in Todd-AO.

He left for London over weekend to start chore.

3 B'klyn & Long Island Cinemas in Bankruptcy

Brooklyn, March 3.

Bankruptcy petitions were filed against three Long Island motion picture exhibiting corporations in the Eastern District court here last week.

Charben Cinema Corp., operating the Jewel Theatre in Flatbush, owes Shorlane-Benet Co., Inc., $2,000; Joseph La Rocca, doing business as Lojo Construction Co., $200; and Philip Herschman, $200. The Jewel Theatre has pursued a foreign film policy for many years.

Argyle Associates Inc., operating the Fine Arts, Hempstead, owes Shorlane-Benet $1,000; Lojo, $200 and Herschman, $2,000. The Fine Arts Theatre also plays foreign films.

Port Washingtoff Theatre Associates Inc., operator of the cinema in the Sunset Shopping Center on Manhasset Bay, Nassau County, owes Shorlane-Benet $400; Lojo, $3,000 and Drew Eberson, $2,000. American-made films are featured in this house.

'Black Like Me'

Continued from page 1

in the south when posing as a Negro, was well enough known to stir resentment in a number of quarters.

Shooting took 32 days, with a full-integrated, 35-man crew, and never did the crew get split up—according to color—when seeking room and board when on the road. For the most part, says Lerner, company would only spend one day in each location and thus was able to get out before trouble developed. Before going in to most communities, company contacted "responsible" civic authorities and explained what the troupe was up to. There were a couple of occasions when they were asked by local reps of the National Assn. for the Advancement of Colored People not to shoot in specific locales if there was any chance of stirring up resentment and aggravating already touchy local situations. The company always complied with such requests.

Inside Stuff—Pictures

The 1964 Curt Oertel Medal, an annual award of Arbeitsgemeinschaft (working committee) of W-German film journalists for the best domestic cultural film, was given to "Black-White-Red," a short cartoon subject created by Helmut Herbst.

Pic "compares" the German masses of the past with that of the presence. More precisely, it shows in a provocative manner (it teems with swastika crosses) the millions of Hitler followers and then the millions of readers of "Bild-Zeitung," the country's biggest mass tabloid paper. And still more precisely, it's a heavy attack against Axel Springer, the powerful publisher of "Bild" and other big gazettes, Germany's newspaper star. The little pic's "message" is rather strange if not dubious for there is a political difference between the masses that followed Hitler and the masses that read "Bild."

Quite obviously, the Arbeitsgemeinschaft picked the pic for political reasons and let its tendency go before its artistical value. Producer Walter Kruettner, who had hoped that his short "It Must Be a Piece By Hitler" would get the Curt Oertel Medal, called the decision "a political support gesture." (Kruettner's "Hitler," a satirical report on tourism to Obersalzberg in Bavaria, Hitler's favorite hangout, captured three essential awards at last year's Mannheim Festival and would have deserved the Oertel Medal too.)

The Arbeitsgemeinschaft is strongly composed of so-called "Linksintellektuelle" (young intellectuals with leftist leanings) and has always shown an open dislike for the Springer press. Springer himself is a strong anti-Communist and very active in combatting Communism and the latter's viluntary or involuntary supporters. He's also active in combatting the radical rightists and former Nazis back in top positions. So a comparison between the Nazi era and Springer's political activity via his outlets is by no means fair.

Showmen who know of the potency of Run Run Shaw and brother Run Me Shaw, tycoons in film production, theatre ownership, real-estate, hotels and other large interests in Hong Kong and Singapore, predict dire things for the Chinese bandits who dared to kidnap Run Run's son, 32-year-old Shaw Vee Ming, who works with the Singapore branch of the Shaw Bros. show biz interests. It was not generally known that Lily and Run Run Shaw have two sons and two married daughters. The Reuters dispatch from the Far East specifically stated that the son was released without ransom after 11 days; but the ransom portion, quoting Run Run, might be regarded with skepticism. American showmen who have a healthy respect for the Shaws' influence and power are sure of one thing, that the Chinese (presumably) bandits who dared this undertaking will ever be in fear of punishment, with the odds favoring the showmen to prevail ultimately.

Some of the raucous behavior in the film "Tom Jones" seems to have carried over to its customers. The Rialto, a 595-seater in Durham, N.C., experienced some of this or a Saturday when the crush was so great that two of the house's doors were broken off their hinges and glass smashed in one, mainly caused by pushing Duke U. students trying to get in before the exiting crowd had dispersed.

Some patrons were badly mashed despite the efforts of extra help hired to keep the peace and additional aid from the Durham police force. Pic has been SRO since its opening, with the opening day gross reported to be a house record and first week biz hitting nearly $12,000, another high.

New York Soundtrack

Continued from page 16

the Coast to discuss production plans for Dimension-150. Prez just recently returned from Europe where he was prepping plans for D-150's exploitation abroad . . . Due to the success of its Wayne Theatre, in the Preakness Shopping Center, Wayne, N. J., which opened its doors in January, Skouras Theatres is going to turn the theatre into a twin-theatre operation. Construction of the new, 600-seat adjunct will start soon . . . Warners will preview its upcoming summer release, "Robin and The Seven Hoods," for exhibs in 32 key cities around the country next Tuesday (10).

Leonard Lightstone, Embassy Pictures exec v.p., paid a visit to the hospital last week for a couple of days checkup and was back at his desk on Monday (2) . . . documentary disk-radio-film producer **Bud Greenspan** prepping a 51-minute featurette on **Jessie Owens,** tracing the track star in a return to his triumphant showing at the 1939 Berlin Olympics, and also working on a radio series called "Jessie Owens Remembers."

UA execs **Arnold Picker** and **Fred Goldberg** back from a visit in Greece with **Jules Dassin** over the weekend . . . **Nancy Kwan,** who recently made "Honeymoon Hotel" for Metro, will be seen on Broadway next season in "A Candle For St. Jude" . . . **Jane Fonda** in Paris to dub her first French pic, "La Ronde" . . . **Sophia Loren** and **George Peppard** set to star in Metro's "Operation Crossbow," to be scripted by **Douglas Home,** brother of British Prime Minister Sir **Alex Douglas-Home.**

George Weltner, Paramount exec v.p., returned over the weekend from a European biz trip . . . **Robert Taylor** inked to star with **Shelley Winters** in **Joe Levine's** "A House Is Not a Home" . . . UA's **Dr. Norman Vincent Peale** biopic "One Man's Way" opens in 24 "premiere showcase" houses in Gotham March 11 . . . **Norman Jewison** set to direct "The Art of Love" for **Ross Hunter** and Universal . . . **Capucine** in Gotham on a holiday.

Claudia Cardinale profiled in the current Saturday Evening Post . . . **Herb Bregstein** handling distribution of "Purlie Victorius" on the Coast . . . **A. C. Lyles** has inked **John Agar** and **Richard Arlen** to a two-pic pact, the duo having most recently appeared for the producer in Paramount's "Law of the Lawless."

Franklin Schaffner, who directed "Best Man" for **Stuart Millar** and **Lawrence Turman** and UA, has returned to New York from Hollywood . . . "The Spy Who Came In From the Cold," bestselling tome soon to be filmized via **Martin Ritt** and Par, is discussed in an artiele on its author, **John Le Carre,** in the current Life issue . . . **Joanne Quackenbush** and the nitery act the **Four Step Brothers** signed for **Jerry Lewis'** "The Patsy" **Carole Wells** added to "The Lively Set" at Universal.

Metro's ocean-going replica of the legendary H.M.S. Bounty, now, incidentally, being billed in press releases as "the star of 'Mutiny on the Bounty', safely undertook a short voyage from its Oyster Bay, L. I., berth last Monday (2) to the World's Fair Marina, where it will begin to receive passengers as an exhibit March 14 . . . Columbia U's weekly "Film Series Program" discussed Samuel **Bronston's** "Fall of the Roman Empire," last evening (Tues.) and viewed Par's short on its making, "Rome In Madrid."

Meredith Willson, Broadway composer whose "Unsinkable Molly Brown" has been filmed by Metro, will begin a series of personal appearances at colleges and civic group functions April 13, discussing musicals in general and "Molly" in particular . . . **James Lee Barrett** set to script "The Green Door" for Universal, having recently completed "Miss Jude" and "Fields of Honor" for the studio . . . **Joan Freeman** and **Lief Erickson** signed by **Hal Wallis** for the **Elvis Presley-Barbara Stanwick** starrer "Roustabout" for Par.

Following its switch from Allied States Assn. to Theatre Owners of America, Allied Theatre Owners of Indiana has changed its name to Theatre Owners of Indiana, the board deeming it wise to drop the "allied" association from the tag . . . Talbot Perkins Adoption Service will sponsor the March 12 evening performance of "Becket" at the Loew's State Theatre, N. Y. . . . **Perlberg-Seaton's James Garner-Eva Marie Saint-Rod Taylor** starrer "36 Hours" is skedded to roll April 13 at Metro.

E. Jonny Graff, Embassy tv v.p., back from a midwest biz trip . . . "Tom Jones" has broken four records in two weeks at the Squirrel Hill Theatre, Pitt., with a second week take of $12,375 topping the record first week gross of $11,163, shattering some individual day records along the way . . . **Elsa Lanchester** in Hollywood from London where she did some promo work for Metro's "Honeymoon Hotel".

Tony Randall set to topline in "Fluffy" for **Gordon Kay** and Universal . . . UA and Giant Food Stores have arranged a hefty promo tieup for "Mad World" in the Washington-Baltimore area, with special in-store displays, a newspaper campaign, radio spots, a "mad money" contest and other gimmicks . . . **Ross Elliott** set for Universal-Pennebaker's "Daffy," having recently completed a role in U's "Lively Set" . . . **George Maharis** signed for Metro's "Quick Before It Melts," to follow the mid-April completion of his chores in **John Sturges'** "The Satan Bug" for UA.

In a somewhat prophetic mood, Metro has inked **Richard Lyons** to produce "Welcome to Hard Times," a recently-purchased western property, as the third pic on his forthcoming sked. He's currently prepping "The Rounders" for a May start, to be followed by "The Last Hill," **Burt Kennedy** scripting and directing both . . . **Chill Wills** has begun a two-week tour of Europe to plug "McLintock," repeating a proceedure he followed in a U.S. trek last fall toting a special sales promo kit and other gear.

The Seventeen mag poll of femme teener film tastes came out this way: **Cary Grant** and **Doris Day** were voted "most popular" male and femme stars, with **Rock Hudson** a close second male and **Sandra Dee** and **Debbie Reynolds** tied for second among the femmes. **Hayley Mills** topped the list of femme stars of the future, with **Richard Chamberlain** tapped for male future stardom. Top six pix, in order of preference were: "West Side Story," "Lawrence of Arabia," "Great Escape," "To Kill a Mockingbird," "Irma La Douce" and "Thrill of It All." . . . **Bill Hobin,** who directed first 13 "Judy Garland Show" segs, is partnered with **Jim Stanley** in a new indie company for production of a feature and teleseries, pic to be "The Great American Yacht Race."

Royal Film Show

Continued from page 2

Mercier, Samantha Eggar, Margaret Rutherford and youngster Nicholas Winch. This moppet plays the title role in "The Boy and the Pelican," the neat Ian Dalrymple Wessex short which opened the proceedings.

Vivian Cox wrote and staged the short, brisk stage show which followed. This was wisecrackingly linked by Richard Attenborough and Millicent Martin, the redhead songstress from the tv show, "This Was The Week That Was." Stars mostly took a bow and exited, but there were exceptions. Jack Hawkins, Leslie Phillips and Honor Blackman guyed the James Bond pix in a short skit, Cliff Richard trilled a ditty from one of his films and there was an equally short and amusing takeoff of the Beatles. This consisted of "The Startlers," a new group exploiting "The Plymouth Sound." Quartet, duly togged up in beat haberdashery, consisted of Hawkins on drums and Phillips, Attenborough and Baker on guitars. Significantly, oldtimer Margaret Rutherford got the biggest hand on her arrival on stage.

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

15-25 APRIL 1964

A WORLD-RESOUNDING SUCCESS

MIFED - the International Film, TVfilm and Documentary Market - will hold its Ninth Cine-Meeting in April next. MIFED meets in Milan twice a year. In APRIL at the time of the Milan Fair, the world's largest annual trade show. Then again in OCTOBER.

MIFED's 1963 Meetings drew 306 film men who showed 2570 film and TVfilm titles to 750 cine-circuit managers and buyers. They came from 62 countries.

MIFED has great pleasure in inviting representatives and interested persons to its Ninth Cine-Meeting. To be held from 15 to 25 April 1964, it is already attracting a wide-spread response.

MIFED

Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 2

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 1

COLUMBIA
Starts, This Year 4
This Date, Last Year 3

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LORD JIM"
(Richard Brooks Production)
(Shooting in Hong Kong)
Prod.-Dir.—Richard Brooks
Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Daliah Lavi
(Started Dec. 9)

"LOVE HAS MANY FACES"
(Bresler Prods.)
(Shooting in Acapulco)
Prod.—Jerry Bresler
Dir.—Alex Singer
Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann
(Started Feb. 3)

"MAJOR DUNDEE"
(Bresler Prods.)
(Shooting in Mexico)
Prod.—Jerry Bresler
Dir.—Sam Peckinpah
Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr., Mario Adorf, Brock Peters, Warren Oates, R. G. Armstrong, Ben Johnson, Slim Pickens, Karl Swenson, L. Q. Jones, John Davis Chandler, Jody McCrea
(Started Feb. 6)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 1
This Date, Last Year 3

"THE OUTRAGE"
(Harvest-February-Ritt-Kayos Prod.)
(Shooting in Arizona)
Prod.—Ronald Lubin
Dir.—Martin Ritt
Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson, William Shatner, Howard Da Silva, Albert Salmi, Thomas Chalmers, Paul Fix
(Started Dec. 9)

"FLIPPER'S NEW ADVENTURE"
(Ivan Tors Films)
(Shooting in Florida and the Bahamas)
Prod.—Ivan Tors
Dir.—Leon Benson
Brian Kelly, Luke Halpin, Helen Cherry, Francesca Annis
(Started Jan. 20)

"RIDE THE WILD SURF"
(Jana Films)
(Shooting in Hawaii)
Prods.—Art & Jo Napoleon
Dir.—Art Napoleon
Fabian, Shelley Fabares, Tab Hunter, Barbara Eden, Peter Brown, Susan Hart, Jim Mitchum, John Anthony Hayes, Roger Davis, Catherine McLeod
(Started Feb. 28)

PARAMOUNT
Starts, This Year 1
This Date, Last Year 4

"THE PATSY"
(Jerry Lewis Prod.)
Prod.—Ernest D. Glucksman
Dir.—Jerry Lewis
Jerry Lewis, Ina Balin, Keenan Wynn, Peter Lorre, Phil Harris, John Carradine, Everett Sloane, Hans Conreid, Richard Deacon, Nancy Kulp
(Started Jan. 6)

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 1

"FATE IS THE HUNTER"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Ralph Nelson
Glenn Ford, Rod Taylor, Nancy Kwan, Suzanne Pleshette, Nehemial Persoff, Constance Towers
(Started Jan. 5)

UNITED ARTISTS
Starts, This Year 2
This Date, Last Year 1

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"THE SATAN BUG"
(Mirisch-Kappa Prod.)
(Shooting in Palm Springs)
Prod.-Dir.—John Sturges
George Maharis, Richard Basehart, Joan Hackett, Dana Andrews
(Started Jan. 6)

UNIVERSAL
Starts, This Year 3
This Date, Last Year 2

"MARNIE"
(Alfred Hitchcock Prod.)
Prod.-Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane Baker, Mariette Hartley, S. John Launer
(Started Nov. 25)

"SEND ME NO FLOWERS"
(Universal-Martin Melcher Prod.)
Prod.—Harry Keller
Dir.—Norman Jewison
Rock Hudson, Doris Day, Tony Randall, Clint Walker, Edward Andrews, Patricia Barry
(Started Dec. 19)

"DAFFY"
(Universal-Pennebaker Prod.)
Prod.—Al Rudy
Dir.—Brian Hutton
Michael Parks, Celia Kaye
(Started Feb. 4)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 2

INDEPENDENT
Starts, This Year 1
This Date, Last Year 3

"MY SOUL RUNS NAKED"
(Genesis Prods.)
(Shooting in Southern California)
Prod.—Lewis Andrews
Dir.—James Landis
Schuyler Hayden
(Started Feb. 10)

PEPPARD ASKS COURT UNCHAINING FROM MGM

Los Angeles, March 3.

George Peppard, charging studio has breached its contract with him, has asked for declaratory relief in a Superior Court suit filed here against Metro. Actor, who said he was inked by Metro Dec. 2, 1958, claims that as a result he no longer is under any obligation to work for company. But Metro claims Peppard is still under contract.

Thesp, who starred in Columbia's "The Victors" and Paramount's "The Carpetbaggers" with studio's consent, alleged that Metro failed to properly exercise its option for a third contract year and materially breached its pact with him by failing to pay him $60,000 for period from April 1, 1960 through March 31, 1961.

Allegation also was made by Peppard that contract does not meet the requirements of Civil Code Section 3423 (5) and Civil Code of Procedure Section 526(5). As a result, he said, Metro has absolutely no right to prevent him from accepting employment elsewhere.

'Peppard Is Ours'—MGM

Metro, from which Peppard seeks out, contends actor is still under pact. "It is MGM's position," says studio legal dept. head Saul Rittenberg, "that it has an existing and valid contract with Peppard and it is our intent to take every step legally available to us to enforce it."

HARRY ROMM SUES

Dissatisfied With Paramount As To 'Hey, Let's Twist'

Harry Romm Productions, producer of "Hey, Let's Twist," has filed a $1,000,000 suit in N. Y. Supreme Court against Paramount Pictures, charging that Par "failed to use its best efforts to secure the largest return for the picture."

Romm also claims that Paramount failed to pay his company all monies demanded for the pic, with the further charge that Par charged excessive fees as deductions in its payments to the production outfit. Romm states that the agreement between he and Paramount called for the distrib to pay 50% of the gross to the indie after deducting allowances for certain expenses.

Meanwhile, Paramount has sought arbitration on certain parts of its pact with Romm, which is how the suit came to light in the first place.

George Maharis to star in Metro's "Quick, Before It Melts" as first on multi-pix deal, Delbert Mann and Douglas Laurence to coproduce, Mann to direct.

Lip Service Only?

Detroit, March 3.

Allied States is beefing about the lack of good releases in April and May. The March issue of Allied Report headlines the story: "Feast and Famine, or What Ever Happened to Orderly Release?"

The story says: "In spite of all the lip service to the contrary, April and May will be orphans again this year when it comes to getting product. Until the major film companies contribute big pictures instead of lip service, there will be no orderly release."

Labor-Bosses

Continued from page 3

position on the part of AMPP," declared the Council.

Somerset's letters indicated the Council would keep Secretary Wirtz and Meany informed of "future developments" in its own separate drive against "runaway" production now that the Joint Committee activities are ended "at least for the time being." Council is composed of studio unions and guilds.

Secretary Wirtz last fall announced adherence of the U.S. to the 20-nation code of rules calling for abolishment of pix production subsidies by member countries of the Organization for Economic Cooperation and Development, as recommended by the Labor-Management Committee. Soon afterwards, Meany assigned his European economic rep in Paris, Bert Seidman, to work with the joint group on OECD's periodic talks anent subsidies and other film trade issues. Herter's office had skedded a March 18 hearing in Washington before an interagency trade info committee to receive joint labor-management testimony on removal of discriminatory foreign trade barriers to the export of U.S.-made pix.

A key point in the six-point program involved "Federal Government assistance in removing subsidies, unfair trade barriers and other competitive restrictions in world markets which favor foreign-made motion pictures." Seeking to implement this aim, a series of confabs were held in Washington and Hollywood throughout last year by Joint Committee spokesmen with Assistant Secretary of Labor for International Affairs George L. P. Weaver and reps of the Departments of State, Commerce and Treasury.

Show-a-Rama

Continued from page 3

tres, Dallas; Don Rist, Kerasotes Theatres, Springfield, Ill.; and Carl Hoffman, Tri-States Theatres, Omaha; with M. B. Smith, Commonwealth Theatres here, presiding. Each of the four will document a campaign on an upcoming release.

The Wednesday afternoon session is to present award-winning ideas from seven top showmen: Jack Frazee, Chakeres Theatres, Urbana, O., William Hastings, RKO, Denver; Ed Kidwell, Frontier Theatres, Roswell, N. M.; Buck Prewitt, Gulf States, Jackson, Miss.; Al Goddard, Walter Reade-Sterling Kingston, N. Y.; Harold Wyatt, National General, Southern California; and Oscar Brotman, Brotman & Sherman Theatres, Chicago.

Concessions will claims the emphasis Thurs. (5), along with some special theatre operation reports: the traditional small town clinic, Paul Ricketts, current president, United Theatre Owners of the Heart of America, Ness City, Kans., exhibitor; Virgil Odell, Mountain States Theatre Assn., Caldwell, Ida.; J. T. Hitt, Arkansas Theatre Owners, Bentonville, Ark.; Jim Cook, Maryville, Mo., exhib. The concession forum includes: Bill Proctor, National General, Beverly Hills; Bill Slaughter, Rowley United Theatres, Dallas; Lloyd Hirstine, Des Moines drive-in exhib; Lee Joehnck, Commonwealth Theatres, here.

Glamor comes at the Thursday luncheon, including presentation of the statuette to Natalie Wood as "star of the year." Local team of Fred Klemp and Dr. Herbert True also stages its clinic on the psychology of business, "The Big Pay-Off," and convention concludes with presentation of new UTO officers.

Her Cigar Smoke In His Eye

Continued from page 4

and players involved, putting emphasis on "Unsinkable Molly Brown," which, he revealed, will play Radio City Music Hall this summer, and "Night of the Iguana." In answer to a question, the prez said that "Molly" cost $4,100,000. Pic's Music Hall booking is Metro's fourth since September, he noted. O'Brien said that the company was not undertaking any long-range committments with performers, although Metro will continue to seek and develop youngsters.

More and more, the company will be seeking deals with indie producers and directors based on strong properties in book, legit and other form. As an example, he revealed that Metro has acquired Cornelius Ryan's upcoming "The Last Battle," another war tome by the author of "Longest Day."

Video Pulsating

Metro expects continued strength from its tv division, he noted, saying that "Dr. Kildare," "11th Hour" and "Mr. Novak" had all been renewed. Two new one-hour film series, "Solo" on NBC and "Many Happy Returns" on CBS and a new half-hour series called "Flipper" for NBC will debut next season, he added. Also, a series of one-hour specs under the title "Great Bible Adventures" is currently being dickered and the company's first "live-on-tape" show, "Science All-Stars" will continue. Additionally, a new tape show, "Made in America," debuts on CBS in April, he reported.

In area of sale of features to tv, O'Brien reported that company is presently dickering with NBC for lease of 27 post-'48 pix for 1964-65 airing. Actually, the web is exercising an option in the deal Metro made with it last year, worth around $8,000,000. One more option is available next year for another 30 pix.

Frequent interruptions were contributed by Wilma Soss, a familiar and vocal figure at such meetings. Her constant challanging of the running of the meeting drew heated response from other owners. Among her ascerbities was the suggestion that Metro officers share austerity along with the stockowners through salary cuts or the like. She demanded to know the company's advertising expenses in '63 as compared to the previous year, which O'Brien reported to be $12,447,000 as opposed to $10,756,000 in '62.

Salaries Issue

Mrs. Soss questioned the size of the salaries paid to members of the exec committee, which she said isn't commenserate with the work they do. She additionally demanded to know which pix lost money in 1963, to which O'Brien replied that "Mutiny on the Bounty" and others had losses but refused to say what percentage of the total output lost or name titles because, he contended, several of them are still being sold. Mrs. Soss also demanded to know how much Richard Burton was paid for "Iguana," but the prez again refused to say because, he claimed, it was a competitive matter.

Another verbalizer was Evelyn Y. Davis, who asked Metro officers to take a cut of 25% in view of the 25% drop in the company's dividends and questioned O'Brien's own salary raise last year in the face of poor earnings. He explained that it was increase of responsibility when he stepped from treasurer to president.

She Smokes Cigars

Mrs. Davis asked about profit from Metro tv programming and O'Brien reported that company had shown a $500,000 profit in this area in 1963 but wouldn't comment on what percentage of total earnings such programming represented. He also said, in answer to a question about the use of stock or cash for acquisitions, that there were no acquisitions or mergers in sight.

Proposal introduced by the articulate cigar-smoking femme, which sought amendment of Metro's certificate of incorporation to prohibit donation of corporate funds to charitable or similar organizations, was defeated, 1,552,272 voting against and 184,666 voting for.

A resolution to amend the Metro by-laws to provide indemnification of directors and officers of the company so that the individuals will not bear any loss resulting from law suits in which they are not found derelict in the performance of their duties was passed.

Existing board of directors was returned to office by the stockholders and, in a meeting after the holders session, the board voted a quarterly divvy of 37-1/2c, payable April 15 to holders of record March 17. Incumbent officers were also returned to their posts by the board.

Returning officers include O'Brien, Weitman, v.p.-general counsel Benjamin Melniker, v.p. Maurice Silverstein, v.p. Morris E. Lefko, veep Howard Strickling, veep Raymond A. Klune, v.p. John B. Burns and treasurer Jason Rabinovitz. The board also paid tribute to Ellsworth C. Alvord, a recently-deceased director of the company and its tax attorney for 20 years. A resolution was passed honoring him.

Films in Africa

Continued from page 7

as the film biz has expanded anyway.

finance ministers of the individual countries and they, in turn, realize that "we are making a contribution to the developments of their countries."

Censorship of films is a sometime thing in a couple of the territories, where it's often impossible to predict just what will offend whom. Recent pix nixed in Ghana include a Tarzan film, "The Inn of The Sixth Happiness," "Never on Sunday" and "Desire in The Dust."

Despite all the difficulties which the U.S. government has had in Ghana recently, Labow reports that he himself has not encountered any resentment against Americans there.

Exec returned to Lagos this past weekend after a two-week stay in New York to brief major company participants in AMPEC. These include all major company MPEA members with the exception of Universal and Allied Artists. At a meeting of the AMPEC board last week, all officers were reelected for the coming year, including Ralph Hetzel, prez; George Vietheer, veep; Herbert Erlanger, secretary; and Thomas McNamara, treasurer.

Labow expects to make another homeoffice visit in August.

Eon

Continued from page 7

his own production company in association with Associated British Co., which he has joined as a producer-director.

The Bond series has provided a springboard for Sean Connery, who has a non-exclusive pact with Eon which calls for him to portray the Bond character throughout. He has, since "Dr. No," made "Woman of Straw" for UA and is presently winding "Marnie" for Alfred Hitchcock and Universal. The femmes who have played opposite Connery have also prospered, Ursula Andress from "Dr. No" having made several pix already and Daniella Bianchi from "Russia" having been inked by Italo producer Carlo Ponti to topline a coming project.

There are still two books in the Fleming series which Eon doesn't control. One is "Casino Royale," which is owned by Charles K. Feldman who, incidentally, has a production pact with UA. The other is "Thunderball" which is controlled by Kevin McClory.

The success of the Bond books has been considerable. It is estimated that upwards of 100,000,000 people have read Bond stories in either paperbacks or newspaper serials. The serialization gambit has been picked up by U.S. papers and magazines as well as British. Fleming's next Bond book, in fact, has been purchased for serialization prior to book publication by Playboy magazine for $35,000, reportedly.

Although a new director will be making "Goldfinger," it is felt that the same style will be retained. Richard Maibaum is still writing the screenplays for the pix, with adaptation credit going to Joanna Harwood. Plan is for UA to release the pic this fall, in an attempt to end the five-month or more time lag that has existed between the previous two pix's London preems and their U.S. debuts. That will give UA two Bond pix virtually back to back. "From Russia" opening this spring. And there will be several more to come, 10 planned in all.

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ON MARCH 16th, 1964

Taped Beatles Two-Matinee Goal Of $1,000,000 Watched as Toll Hint

Gate of $1,000,000 is the aim of the two-matinee theatre tele promotion in which a tape of The Beatles will be shown March 14 and 15 under auspices of National General Corp. The Coast theatre chain has projected 500,000 ticket sales at $2 each. On the show with The Beatles will be The Beach Boys and Leslie Gore.

The Beatle exhibit was taped during the Britons' recent date in Washington, and General Artists Corp. acted as sales agent in the venture.

The entire promotion is being watched carefully by showmen inasmuch as it will be the first time that the theatre toll public will be asked to shell out for the showing of a tape and not an in-person show. Another doubtful aspect in the venture lies in the fact that The Beatles had three sessions on free tele via the Ed Sullivan Show, which might dull their b.o. sharpness.

Raid Canadian Directors; U's Latest: Harvey Hart

Ottawa, March 3.

Universal has hired another Canadian director away from tv: Harvey Hart, signed to direct Ann-Margret and Michael Parkes in "Bus Riley's Back in Town," scripted by William Inge. (Universal a year ago signed Norman Jewison, previously in Canadian and U. S. tv. So far he's helmed "40 Pounds of Trouble" and "Thrill of it All." Latter was top domestic grosser for a week or two, and set a new Music Hall record.)

Hart ankles CBS-TV right after Daryl Duke, executive producer of "Quest" (who left last week to produce the Steve Allen tv show), from whom Hart had directed several including "Eli, the Fanatic" on that show last week. Not new to Hollywood, Hart directed six tv shows there last season—an Alfred Hitchcock and five "Channing" segs."

Hart's pact with U is non-exclusive. He plans to return and do an occasional show for CBC.

Prairie Anger

Regina, Sask., March 3.

An attack on film entertainment was made in the Saskatchewan legislature by Labor Minister C. C. Williams, minister in charge of the film censorship board. Motion picture industry officials "have been putting the pressure on to do away with censorship, and strongly oppose elimination of obscene language," he said.

Noting he had asked for public opinion on the matter, he said it has been overwhelmingly in favor of eliminating "bad" language and that many people favor stricter censorship.

Williams said 213 so expressed themselves. Only 24 wrote that there should be no censorship.

"Those persons who wish to do away with censorship and classify extremely indecent films as restricted adult are really saying that the day a girl reaches 18 she is ready for obscenities and scenes depicting robbery, murder, mayhem, rape, extreme sadism, prostitution, homosexuality, indecent exposure, intimate remarks and scenes covering sex."

Oscar Pickets

Continued from page 4

demy's own Awards Theatre for possible use.

Both the Shrine and Academy's own theatre have been used in the past for annual event, the Shrine in 1948 and Academy the following year, but there was much criticism. The Shrine was regarded as too far distant for filmites attending the ceremonies, and it was pointed out that its 7,000-seat capacity was too "barnlike." The Academy Theatre, on the other hand, holding only 950 seats, was far too limited in capacity, unable even to accommodate Academy members without their guests. Ceremonies subsequently were moved for some years to the Pantages Theatre until the switch to Santa Monica four years ago.

It's understood, too, that the Academy is open to suggestion for other sites, should the exit from Santa Monica be made and the Shrine or Academy Theatre not be utilized.

Las Vegas Invitation

Las Vegas, March 3.

Flamingo Hotel in Las Vegas has offered its 3,500-seat convention hall to the Academy of Motion Picture Arts & Sciences as a site for its April 13 Oscar Awards, because of the six-week-old telephone strike in the Santa Monica area, originally planned as the origination point for the annual Oscar derby.

It's expected the Academy board of governors and producer Sidney will study the Flamingo pitch with these elements under consideration.

National

Continued from page 5

ing book by John Henry Faulk which could be either for UA or for new National deals.

Levin noted discussions are on with other producers for National production deals, including talks with Stanley Donen on multiple pix. Exec said company is prepared to make one to six films a year, but stressed he would be "happy if we turned out three good ones."

Must Put Up For Bids

While National operates a circuit of 217 houses, company, due to the federal restrictions, will be forced to offer any of its own productions to opposition first on a straight bid basis. NGC chief film buyer, Dan Polier, asserted there is opposition in every area where National has houses.

Financing, at least for the initial film, will "likely" be from the NGC treasury, with other pix to be either wholly financed by the company or through banks, Levin said. Yorkin and Lear both stressed their association with National "instead of any major releasing and producing company" was made because they feel National is "a vital, exciting and infectious" organization and that the program "is going to work."

Both Levin and Klein stressed increased promotional campaigns to be executed on production and noted company soon will increase its personnel in several areas to take on added load production activities will incur. Klein indication promotion in future would likely include a special theatre trailer from NGC detailing the upcoming production plans and their efforts to aid product shortage through their own production.

Charlotte Best-by-Size

Charlotte, N.C., March 3.

When Charlotte was selected for one of the first engagements of "Cleopatra," a number of "firsts" were recorded. And the city—with the help of all North and South Carolina — turned in one of he best boxoffice records in the United States.

"Considering the size of Charlotte," said a representative of 20th-Fox Corp., "The Charlotte engagements was the best in the country."

Charlotte was the smallest city in which the picture played during 1963. The picture opened at the Dilworth Theatre June 26, a few days after the New York opening and at the same time it opened in 35 other cities in the United States.

Officials of the Wilby-Kincey Theatre Corp., which operates the Dilworth, would not, as per traditional secrecy, reveal the boxoffice receipts. But they say "Cleopatra" played in 28 weeks to more persons and taken in more money than any other motion picture in Charlotte's history.

TelePrompter & MCA at Indpls. '500'

Picked for Technical Expertise—Other Projects Also Pend for System

MCA's avowed push into toll-vision, which will begin with the May 30 closed-circuit theatre telecast of the Indianapolis "500" auto race, will find TelePrompter closely involved. The closed-circuit tv producer has been pacted by MCA to handle the technical pickup of the race and to supply coast-to-coast cable network facilities and services for the telecast.

The deal, as discussed by TelePro prez Irving Kahn and the company's v.p. of closed-circuit operations Jay J. Merkle, has the potential to go beyond the Indianapolis event. MCA is planning a full-scale entry into pay-tv, in theatres at least, and, if each is still happy with the other after the race telecast, the agreement may be continued for future events and projects.

Coverage will be given for the full three-and-a-half hours of the race, with many varied camera implacements, including pits, various track positions and other locations. It will be the first time that the "500" will be televised and it will involve the longest and most extensive closed-circuit sports project ever undertaken, according to Kahn. MCA is understood to be investing considerable coin in the event, which will be seen in CATV homes as well as in theatres and arenas.

Beyond the MCA deal, TelePro is planning several other toll projects, having recently shed two electronics subsids which were absorbing considerable coin and time from the operation. One project is the planned closed circuiting for the first time of a Broadway show in several hundred locations, as opposed to the small tests which have been tried with legit in the past. Kahn revealed that his company has an option on the rights to a comedy currently on Broadway but that the telecast project itself hasn't been firmed as yet. He noted that TelePro had planned to undertake a similar telecast with "Mr. President," but the show wasn't successful.

The prez said he was experiencing some difficulties in lining up groups to handle the showcast and that this is what is primarily holding things up at present. His plan involves a new concept as to how local promoters are handled, he said, and this is being somewhat troublesome. His ultimate goal is to develop large-scale production capacity, Kahn said, and he believes this can be accomplished. Selective picking of attractions makes theatre-CATV toll feasible on a regular basis right now, he believes.

This capability is emphasised by the fact that there are presently 1,300,000 community antenna homes now in existance, in over 1,200 communities, he pointed out. TelePro owns 14 CATV systems now, with over 45,000 customers. With his hands now untied from the problems of operating the electronics subsids, Kahn plans a major concentration in CATV and toll programming, with MCA as a hefty factor in his plans.

Swedish '491'

Continued from page 1

banned version of my film will be presented at the Berlin Film Festival, but I refuse to accept the film shown in Sweden as my work."

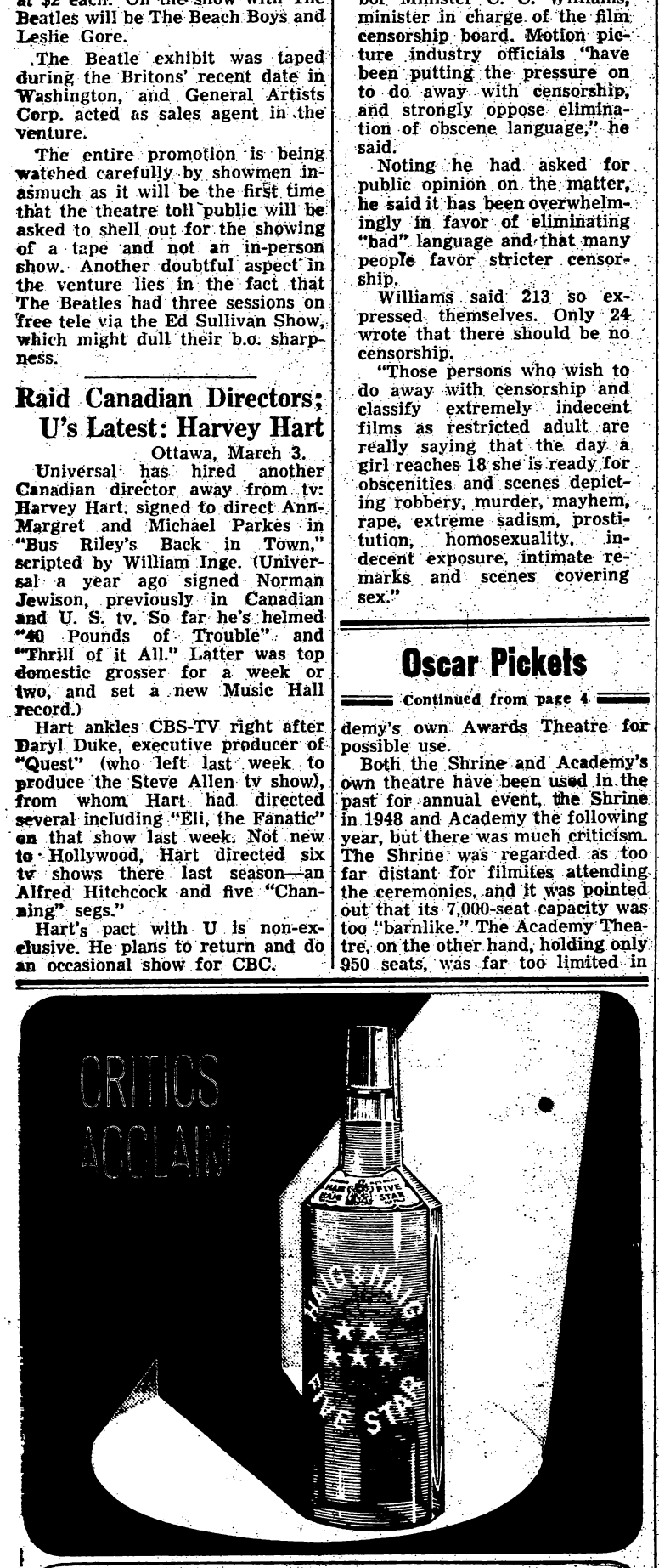
Swedish press has turned the whole thing into politics. Moreover there is an election in Sweden this year, and the government sought a so-called "middle way" that will satisfy as many as possible of the electors and, by the suggested cuts and changes, has shown that it fears that the truth about certain things in a welfare country might hurt the present ruling party.

Only a few hours after the government's decision, it was obvious that the opposition parties will make the whole thing a great political affair in the Parliament this spring.

The deleted version of "491" is expected to open at the Roda Kvarn in Stockholm within a few weeks.

The producer, Svensk Filmindustri, suggested to the government that the film will be shown only to audiences above 18. However, the government refused, as only the Parliament can change the existing law about the age of the audiences allowed to see films for "adults only" (by law everybody above 15). Svensk has declared that when the film is open, it will keep the promise and not allow anyone under 18 to view the film.

Author of the book "491," Lars Gorling, who also wrote the screenplay, declares that he is satisfied. Publicity on the film has pushed book to above 235,000 copies sold. Obviously, Gorling has no reason to complain about the economics to himself.



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Board of Supervisors Chided by Actors Guild For Politics on Pay-TV

Hollywood, March 3.

Screen Actors Guild has filed a strong protest with the L.A. County Board of Supervisors over the board's recent action in endorsing a proposed referendum to ban feevee in California.

SAG assailed the board for taking such action without a public hearing, and called for "earnest reconsideration," urging supervisors to allow "all interests—public, industry, management and labor" to present a complete picture of all pertinent facets and data.

Feevee has a right to compete with other entertainmnt media, said the guild's letter, signed by national exec secretary John L. Dales. SAG for years has been on record as favoring toll tv, mainly in the belief that such a medium would provide more production and subsequently more employment in the industry.

'FAIR TRIAL FOR TOLL' FIGHTS OUTLAWING

Hollywood, March 3.

A special committee to fight a proposed referendum measure aimed at banning feevee in California has been formed by a number of industry guilds and unions, and labeled "Entertainment Industry Committee to Obtain a Fair Trial for Pay-TV." Ralph Bellamy, prexy of Actors' Equity, and Dana Andrews, prez of Screen Actors Guild, have been elected co-chairman of the group.

Committee has instructed legal and p.r. counsel for the various member unions and guilds to draft an educational campaign to present Californians with reasons why the public is entitled to a test of feevee.

Founding members of EIC are Sam Middleman, AFM; John Lehners, Hollywood, AFL Film Council; Bellamy, George Ives and Dorothy Davis, Actor Equity, Andrews and John L. Dales, SAG; Lee Harris and Francis Barnes, Equity and AGMA; Tony Regan and H. O'Neil Shanks, Screen Extras Guild; Lloyd Ritchie, IATSE Publicists Assn. local 818.

'Beware Toll Potential In Community Antenna'

Detroit, March 3.

Allied States is against some community antennas, warning that they are being installed across the nation for future use by pay-tv. It asks its exhib members to take "the correct and proper steps in your area to ward off any uninformed granting of community antenna permits in your city or town."

In the March issue of Allied Report, the exhib groups says: "Community television antennas are suddenly beginning to sprout around the country with increased activity. The community antenna is not a new idea in itself. It has proved a boon to television viewing for a number of years in areas where tv reception was of poor quality due to surrounding mountains, terrain, etc.

"What is new is that these antennas are now popping up in locales where there would be no apparent need for such an installation. The method in this seeming madness is simple: Many of the community antenna builders are preparing for what they believe will be a very lucrative sweep across the nation by pay-tv. If communities grant permission to erect such projects, owners of the installations will be sitting pretty when, and if, toll-tv is made available around the country."

Elmo Williams to produce 20th-Fox's "Those Magnificent Men in Their Flying Machines" in England starting May 11, has cast Susannah York, Fernandel, Britt Ekland, Terry Thomas, Robert Morley, Alberto Sordi and James Fox.

Metro switched tag on Ted Richmond production, "Company of Cowards," to "Advance to the Rear."

Call It Vaudeville

SONNY LISTON & CASSIUS CLAY
Dance, Patter
45 Mins.
Convention Hall, Miami Beach

Vaudeville is not dead. They just aren't calling it that any more. One name it has gone by in recent years is wrestling and now, with the debut of the new team of Sonny Liston & Cassius Clay Feb. 25 in Miami Beach, some observers are of the opinion that another handle for it may be boxing, which once was known as "the sport of champions."

The new act bowed following one of the biggest buildups in show biz history, which resulted in one of the heftiest grosses for a debut one-nighter ever recorded, reaching into the millions. It also represented a multi-purpose opening, the team making its bow almost simultaneously before a live, tv radio and film crowd. Audience reception in the various media was mixed but one thing was apparant —when the team appears again it will doubtless register another boff b.o. take, despite the feeling of several viewers that "we've seen better fights between Huntley and Brinkley."

Team displayed all the classic vaude patterns. Liston is the straight man, dishing out the scowls and setting up the hefty odds against his partner's getting out of supposedly insurmountable obstacles. Clay is the loudmouthed comic counterpart who almost miraculously comes from behind to triumph over adversity. Their act was choreographed (uncredited) in oke fashion but could use some tightening here and there to lend more of an element of credibility.

Styles of the partners are strongly contrasted, Liston primarily underplaying, leaving most of the patter and broad attack to Clay. Latter has had the assistance of some top writing talent in getting up his end of the act, partial results of which have been preserved via Columbia Records. His showmanship approach to the debut has been carefully guided and some of the best routines in years have been employed in connection with the preem and its buildup.

Show biz was everywhere on the big night. Liston's agents and handlers were decked out in shirts which prominantly featured the Thunderbird Hotel, Las Vegas, on them. As part of his post-championship ring show, Clay pulled rhythm 'n' blues singer Sam Cooke before the tv cameras for a few praising words. The next morning, the sports pages of the N. Y. Times carried a photo of the cover of the Columbia LP. Ringsiders numbered among them, as usual, some of the "names" of show biz and sports. And so forth.

In Convention Hall itself, the team roused mixed enthusiasm from the crowd. The biggest single emotion they seemed to get was shock at the finale of the turn, which was a weak ending that seemed to surprise everyone except Clay. Reaction in the tv site covered, the RKO 58th Street Theatre, was also mostly one of disbelief and, in some cases, displeasure. Picture, as transmitted by Theatre Network Television, was clear as was the sound when not being drowned out by the audience. Clay's bombastic post-fight display was nicely caught too, and there were some good camera closeups.

Duo's film debut was poor, however. The 20th Century-Fox pic, produced by E. J. Spiro, captured little of the dramatics. Most glaring was the omission of between-the-acts coverage, particularly the period between the end of the sixth round and the start of the seventh, when Liston failed to leave his corner. There was but one brief bit of slow-motion examination in the 18-minute film and narration by Steve Ellis, who also covered the bout for TNT, offered little insight into the proceedings.

Talk is now that the duo may split up, for a while at least. Clay may try out a couple of other partners before reuniting with Liston for another show. There's also the possibility that the 22-year old may serve a hitch with Uncle Sam. One thing is fairly sure. Espeeially if he postpones his return engagement with Liston, he stands to make the most with the fewest fights of any heavyweight champ in boxing history, with tv and everything included. *Kali.*

Everything Counted In, Liston-Clay Go May Come Close to $3,000,000 Take

By EDDIE KALISH

As returns come in, it now appears that original estimates of the ancillary gross of the Feb. 25 Sonny Liston-Cassius Clay championship fight, presented via closed-circuit tv by Theatre Network Television, were high when it was figured that the package would top the $4,000,000 mark. It now looks more like a below $3,000,000 gross, figuring boxoffice, radio, film potential and other contributors.

Closed-circuit gross is estimated to be about $2,375,000, with around 475,000 of the potential 1,103,451-seat capacity figured to have been filled at a top figured to average out at $5. Of this gross, about $1,187,500 is estimated to go to the promotion, after the theatres, auds and others get their slice. This then gets divided with 15% to TNT, 22-1/2% to Clay, 37-1/2% to Inter-Continental Sports (the fight promoter of which Liston ownes half) and 40% to Liston.

That gives TNT $178,125, Clay about $267,000, Inter-Continental about $445,000 (with Liston getting $222,500 of that) and the ex-Champ around $475,000. That would put Liston's combined take at around $697,500. TNT also benefits from the theatrical side with equipment rentals. It's Eidophor projectors were renting for $2,600 a unit and it had other equipment covering the fight, claiming nearly 40% coverage of the total closed-circuit web of 271 large-screen locations.

Radio Side

Included in the total gross potential of the championship package is some $115,000 from ABC radio, an estimated $400,000 to be split 50-50 with 20th Century-Fox on the projected returns from the films of the fight and an additional $100,000 in coin from things like foreign rights and such. This boosts the take to nearly $3,000,000.

After the fiscal fog is cleared, TNT will eventually end up with over $200,000 in equipment rentals and actual theatre net. ICS will get an additional $100,000 or so beyond the theatre take from the film after prints, advertising etc. are charged off. The fighters will divvy part of this according to their percentage splits, as well as ICS, Liston and Clay splitting the radio and other coin, in which TNT is understood not to participate. Grand totals would then give Liston over $900,000, including his ICS half interest, Clay over $355,000 and ICS, before divvying with Liston, around $580,000. Beyond this the boys have the $600,000 gate itself to divide.

355 Stands

Fight was closed circuited in a record 355 locations in the U.S., including the 271 large-screen outlets and 84 community antenna systems, spanning 246 cities in 46 states in the U.S. and 16 cities and five provinces in Canada. It was the first bout ever transmitted by satellite. The Relay Satellite, via arrangements with NASA, transmitted the TNT pickup to Europe where Eurovision and Intervision carried it to an estimated 165,000,000 people in 16 countries.

It also inaugurated the use of several camera positions in the coverage of a fight and tried for more dramatic sound pickup by wiring the referee. It was also used to project the largest tv picture ever shown, a 66X48 ft. picture shown at a Pacific Drive-In Theatre in Los Angeles.

High As $10

Ticket tops ranged mostly in the $4 to $10 bracket. In many cases, the fight made a half house or less showing, one of the reasons being that TNT figured maximum seating of arenas and such in its 1,103,451-seat capacity estimate when such is not possible in some of the situations where the fight was shown for sight line and other reasons. In the New York area, some locations did well while others had poor showings. In Chicago, the bout was a sellout in most B&K situations. The Sacremento - San Jose - Oakland, Calif., areas reported less than 50% capacity. In Philadelphia, the Arena and Convention Hall combined filled 11,000 seats. In Boston, the Garden sold 12,000 seats while the Arcade and Plymouth Theatres had 5,200 patrons. The Camden (N. J.) Ice House was a sellout.

Some Experiences

In Rochester, the War Memorial was far below capacity with only 1,500 in attendance, while the Loew's Theatre did well with 2,900 patrons. Syracuse saw about 900 people at the 9,000-seat auditorium and 1,500 at a 3,000-seat theatre. Las Vegas Convention Hall was about half full with 3,500 customers. Portland did oke with 7,000 of a capacity of 9,000 showing. Toronto did poorly with 3,600 showing at Maple Leaf Garden, a 12,000-seat hall. Texas towns of Houston, San Antonio, Dallas and Austin all ran considerably under capacity. These represent only a sampling.

TNT still isn't venturing any predictions about the take, prez Nate Halpern stating that he wouldn't have results for a few days yet. He did declare that it was a fine showing for his Eidophor projector, which got nice notices from many scribes who caught the fight on Eidophor closed circuit locations. At the b.o., however, the controvertial contest doesn't look like the financial record breaker Halpern predicted it would be. After equipment rentals, line charges and other expenses, many theatremen are figured to have lost on the bout.

Disappointment in Texas

San Antonio, March 3.

Texans apparently were not too impressed by the advance ballyhoo about the Cassius Clay-Sonny Liston heavyweight title fight Tuesday (25). John Monfrey of San Antonio, who promoted the closed-circuit telecast of the fight in San Antonio, Dallas, Fort Worth, Lubbock and Amarillo said that he was disappointed in the turnout which was about 60% of what was expected.

Monfrey gave this breakdown of gate receipts: Dallas, $24,450; San Antonio, $17,000; Fort Worth, $12,000; Lubbock, $10,000 to $11,000 and Amarillo, $6,500.

Technical difficulties at the Auditorium cut into the take as three busloads of fight fans were transported to the Coliseum and refunded $1 each on their tickets as the price at the Coliseum was priced lower than at the auditorium.

Detroit Rakes In $100,000

Detroit, March 3.

About 20,000 fight fans paid approximately $100,000 to watch the Sonny Liston-Cassius Clay heavyweight championship big-screen tv fight in five theatres and Cobo Arena.

In one of the theatres, the Riviera, a transmitter failure caused the management to refund money to nearly 2,000 fans. About 40 policemen were sent to the theatre when a disturbance threathened to turn into a riot. The cops broke it up and the refunds were made in orderly fashion.

The picture in at least one of the houses was fuzzy and the audio inaudible.

Curious Prescience

Pittsburgh, March 3.

He may have not meant it the way it read but Pittsburgh Press sportswriter, Pat Livingston, predicted the Clay-Liston fight pretty good in his column while urging his readers to see the closed circuit telecast at the Civic Arena here which incidentally drew a capacity crowd of 10,752 paid admissions.

Livingston said in his column on Feb. 7, "Don't miss televiewing the Sonny Liston-Cassius Clay heavyweight championship. If you do you're likely to miss history's first knockout with a blow to the shoulder."

Report From Los Angeles

Los Angeles, March 3.

Fight fans paid out slightly under $400,000 in a total of 23 situations in the Los Angeles area for the closed-circuit Sonny Liston-Cassius Clay championship brawl Feb. 25, with seats scaled from a $10.50 top (in one spot, Santa Monica Civic Aud) down to $4.50.

Approximately one-third of viewing sites were sellouts, with balance reporting spotty biz. For first time, two drive-ins were included in spread showing fight telecast, a pair of Pacific Drive-In locations. The Orange, in nearby Orange, sold out its 1,300 spaces but a melee developed when more than 3,000 fans climbed in over the back fence and watched for-free. Other ozoner, the Van Nuys, likewise sold out its 1000 spaces, some of the station-wagons being reported to have carried 25 persons.

Only a single situation—the Westwood Village—drew a blank in viewing, when technical difficulties precluded any picture. Crowd of approximately 1100 who had shelled out $10 apiece for event were invited to remain, anyway, since the audio was working, and many elected to stay, but house the following morning started refunding price of seats, expected to hit around $11,000. House suffered no loss, however, since it was insured against such eventuality.

Biggest take was racked up by L.A. Sports Arena (12,000 seats), which hit around $75,000 at $7 top. Olympic Aud, scene of weekly fights for many years, followed with around $40,000, at $7.50 top, about 80% sale of its 9,000 seats. Orange Drive-In, incidentally, ended up with $23,600, and Van Nuys $17,900.

Hardtop situations included the Orpheum, Hillstreet, Warren's, Los Angeles, State, Wiltern, Chinese, Fox Wilshire, all in L.A.; Warner Huntington Park, Warner San Pedro, West Coast in Long Beach, Alex in Glendale, Academy in Pasadena.

Elsewhere, Santa Monica Civic Aud, Long Beach Municipal Aud, Pasadena Civic Aud, San Gabriel Civic Aud and Valley Gardens in North Hollywood.

Refunds In Atlanta

Atlanta, March 3.

Bill Shealey, manager of Loew's Grand, shelled out more than $12,000 in refunds Monday (1) and Tuesday representing take when more than 2,000 fans gathered to witness Sonny Liston-Cassius Clay. Something went wrong in "the final phase of the video amplifier."

Shealey had screened "Requiem for a Heavyweight" for the early comers and film broke about 9:15, just 45 minutes before fight time. With pre-fight videocasting due to start at 9:30 p.m., crowd got restless and began to shout and whistle when nothing happened on the screen.

Shealey manfully tried to explain, but crowd wouldn't listen. He finally got their collective ears and told them about the equipment going kaput and started paying off out of what cash theatre had on hand. Long line that remained was told to mail in stubs and refunds would come. There was much grumbling, but no trouble.

Just two blocks away, fight was being shown in large exhibition hall of Dinkler Plaza Hotel sponsored by Famous Artists Corp. Crowd broke for that spot and soon were being turned away from there. More than 1,400 patrons (capacity) crowded into the place at $6.50 a head. Famous Artists also set up to show fight telecast in a 1,500-seat hall on Southeastern Fair Grounds at $6. A scant 300 patrons showed up there.

Reception was perfect.

Twin City Letdown

Minneapolis, March 3.

Although they "only about broke even" promoting the two Twin Cities' presentations of the closed circuit telecasts of the Clay-Liston championship fight last week, one each in Minneapolis and adjoining St. Paul, local restaurateur partners Max Winter and Ernie Fliegel declare they have no regrets, per Max Kurnow who handled the attraction for them.

It was the first such venture for the pair, all previous closed circuit fight telecasts have been presented by Minneapolis restaurateur Tommy Anderson, who also unsuccessfully sought this one. But Winter and Fliegel, the former also part owner of the Twin Cities' Vikings National Football League team and interested in various entertainment promotions, and the latter a one-time pugilist, will be in the market for the Twin Cities' rights of future championship fight closed circuit telecasts, says Kurnow.

At the 10,000-seat Minneapolis Auditorium the fight drew 5,106 payees for a $28,239 gross; at the 9,000-seat St. Paul Auditorium payees numbered 2,303 and the take was $11,705. Which meant that at the two Twin Cities' presentations total attendance was 7,411 and aggregate gross $39,939. Scale in both Auditoriums was $4, $5.50 and $6.50.

Kurnow says that the profit on the Minneapolis presentations was sufficient to offset the loss on that in St. Paul.

Disney to Handle Own Pix in Sweden, Germany; Rank Retained in Others

By HAZEL GUILD

Frankfurt, Feb. 25.

Walt Disney Productions is taking its distribution business away from J. Arthur Rank in Germany and Sweden, and opening up its own distribution centers in both countries. Roy Disney, president of Walt Disney Productions, stressed that the parting with Rank in these two countries is "a very friendly one, and we are very satisfied with the Rank operation for us in Italy, Austria, Holland, South America and the Far East."

Under the new agreement, Disney has set up a headquarters in Frankfurt for German distrib, under Hans Muth, with branches in Duesseldorf, Hamburg and Munich. In Sweden, the new Disney headquarters will be in Stockholm, with Ake Holm as manager.

Announcement of the new organization was made by Disney at the company's first European convention, held this week here. Aim of the new organization in Germany and Sweden, Disney explained, will be "to get together the work of all our various activities."

The Mickey Mouse Comic Magazine, published in Stuttgart in German by Ehapa Publishers, sells 400,000 copies a week, and the Disney Records business (handled in Germany through Electrola) are both doing well but Disney stressed "films are still our top business. With everyone else crying 'wolf,' the reason we have done this is to keep the wolf away."

Under the parting settlement, Rank will continue to handle the Disney pictures that it has previously released here for the next three years.

Disney Has Own Program

Disney is bringing out its own program in Germany for the 1964-65 calendar year, opening with an Easter reissue of "Bambi," and with seven other films that have not previously played in Germany.

With the aim of bringing out films that appeal to the whole family, it's particularly significant that of the eight films on the calendar, five have been rated by the German Film Classification Board in the best category—viewable for everyone over the age of six years.

Welcome news to the German cinema houses is that only the usual 43% terms are being asked for all eight films, with all but one ("Son of Flubber") being in Technicolor.

Disney started its own distribution operation in the U.S. 10 years ago, and has since opened up its own offices in the United Kingdom and Japan. Last year, it also opened up in France. The company will also continue selling some of its nature and science series to German tele, which has bought four of the Disney series to date.

"But we are not selling any of our feature films to German television," Disney said.

Kirk Douglas Scores On W. Berlin Visit

Berlin, Feb. 25.

Kirk Douglas came here (for the first time) to beat the drums for the Paramount pic, "Seven Days In May," which he co-produced via his Joel Productions. "May" will be released March 20 in West Germany and one month later in Berlin.

The actor-producer, who is one of the film's stars, was much the talk of the town during his three-day visit here. Rarely has a Hollywood great received so much coverage in local papers as Douglas who showed a particular interest in political things. His manifold activities included a visit to the Wall and the City Hall (where he signed the city's Golden Book). His big-scale press confab will be remembered as one of the most substantial and political ever given by a visiting film star.

Speaking in remarkably good German, he answered questions pertainingg to American democracy, White House policies and racial problems in a clever way. Of the status of the actor he said that "he too is a citizen of democracy and has the same responsibilities."

CHILE'S GOVT. OKAYS CINEMA ADMISH HIKE

Santiago, March 3.

Inflation is one of the facts of life in this country. During the past year, the cost of living increased by 46%. The first two months of 1964 brought a further inflationary round. So it was not surprising when the Ministry of Commerce authorized a hike in cinema admissions, the first in 14 months.

Tickets now cost about 37½c. This is not only cheap by international standards but will only bring temporary relief to local distributors and exhibitors for the obvious reason that the hike only represents 41%.

Italian Films Making Gains in French Mkt.; Biz Up 70% in 4 Yrs.

Paris, March 3.

Italian pix have been making gains in the French film market in the last few years. Recent statistics show, that from 1958 to 1962, the number of pix in exhibition went up 44%. The admissions for Italo product went up 70% and Italy's total take on overall boxoffice went from 6.9% to 15.45%.

The films taken into consideration were completely Italian or majority Italian coproductions with France. The quality and entertainment potential of Italo pix were the main reasons for this, it is reported and it is pointed out that Italy copped the top award at many major film fests last year.

In 1963, Italian product again gained in revenue from 3%. And from the 42 shown in 1957, it went up to 98 last year. Besides quality and entertainment pix, pure playoff items like the sandal and spear films also got more playing time. Some of the Italo toppers of late have been "Il Sorpasso" (The Easy Life), "Divorce Italian Style," "8½," and "The Night."

Coproduction between the two countries also has grown with 60 in 1959 going up to 113 last year, with some of the latter having other coproducers also involved. In fact, last year there were 47 majority French-Italo coproductions and 44 majority Italian-French pix.

French Survey Finds Some Pix Big in Stix

Paris, Feb. 25.

Governmental Centre Du Cinema has released figures on the caree.s of films exhibited since 1958. Since it is estimated that it takes four years for a pic to play itself out, this gives an idea of current tastes. Main fact seems to be that hinterland and foreign takes are more important than generally conceded for French pi.:.

Usually the Paris fir.trun biz, which it is calculated makes up about 30% of the overall income, has been used as a yardstick to determine a film's worth. These figures indicate that some of the pix that did not make it in Paris were among the top grossers.

However, the precentages of such is small and the Paris results still will be used as the main measuring rod and hypo centre if more attention may be paid to depth and foreign spots. Figures also denote that the 114 French pix and majority French coproductions compared with 334 foreign entries, make up 49% of the admissions and 48% of the overall gross.

It's also revealed that the first two years of exhibition make up 86% film's gross. Of the 26 films getting over 2,500,000 French admissions, 13 are French, seven are American, three are Italian, with one Russian, one Spanish and one Austrian pic.

A breakdown has French films at 25% and foreign ones at 75% of all pix released during this period (five years) with a further analysis giving the U.S. 152 pix or 30% of the amount with 31% of the gross.

French pix drew 158,000,000 patrons and U.S. films 98,800,000.

Ink West German Skate Champs for Spiess Pic

Frankfurt, March 3.

The figure skating business is paying off in a big way for West Germany stars Marika Kilius and Hans Juergen Baumler, who are several times world champs but placed only second in the recent Olympics at Innsbrueck.

The blond Miss Kilius recently waxed a hit record, and now she and Baumler have signed a film contract, at a reported fee of $50,000, for their first time before the film cameras.

Pic, as yet untitled, will be produced by Karl Spiess and directed by Franz Antel.

2 Films Readied For Chile Prod.

Santiago, March 3.

Two films are being readied for the cameras in Chile and are set to be shot within the next 10 weeks.

One of these is a Chilean-American coproduction in which U.S. interests are represented by indie producer Roy Cheverton. Called "Return to Silence," it will be directed to Naum Kramarenco, local NBC-TV correspondent, who also authored the script. Kramarenco has previously made two feature pix in this country.

Cameron Mitchell will star in this pic but may leave Santiago to do another film in Italy before actual shooting begins in this country. About 80% of "Silence" will be filmed on Chilean locations. The other 20% will be done in New York. There will be English and Spanish language versions.

The other picture, which is due before the cameras on March 15, is "El Burocrata Gonzalez," to be directed by Tito Davison, a Chilean who has made many films in Mexico. Guillermo Carter, head of the local Pel Mex distributing outlet, is producer. Vaudeville stars and comedians Manolo Gonzalez and Gabriel Araya have top billings in this film which will also include spots by songsters Rosita Quintana and Cuco Sanchez.

Denmark's Film Slump Seen Threatening All Native Pix Producers

Copenhagen, Feb. 25.

Severe losses at the boxoffice this winter have caused real doubts as to the future for Danish film producers. One of the biggest, Henning Karmark of Asa Studios, simply has decided to close his shop until further notice.

"I shall produce no more films," Karmark says, "until a new, long-awaited film law has been passed in Denmark."

This law, if passed by the Folketinget, would rid the film industry of at least some of the 40% amusement tax now being collected on every cinema ticket. If the tax could not be removed, changes at least would enable some of the tax coin to be poured back into the film industry to make it able to compete in the international market. A similar law was passed last year in Sweden where it apparently had worked wonders.

What delays the passing of such a law in Denmark is the fact that an expected election has been postponed by the government.

Films from the Karmark production line usually gross thousands of dollars per year. Last year's grosses were about half the normal amount.

Asa functions also as distributor of foreign films. This branch of the Karmark enterprise, too, will be curtailed sharply. Until a general improvement in the situation, this outlet only will distribute films of Universal and England's British Lion companies.

Some work will still go on at the Asa Studios outside Copenhagen. Lau Lauritzen, who has a so-called production license to run his huge Kino Palaet Theatre here, must make at least two films a year at Asa to keep his license.

Other Danish film makers are threatening to follow the Karmark example. Among them, indie producer Henning Carlsen of "Dilemma" fame, has announced that he is quitting and concentrating on working for the stage.

International Sound Track

London

Anthony Quayle and **Sylvia Syms** into **Charles H. Schneer's** "East of Sudan," for release by Columbia Pictures. **Nathan Juran** directing. Started on Monday (24) at Shepperton . . . **Mike Baumohl**, ex-Hollywood drumbeater, has been named managing director of Productions Associates (U.K.) Ltd. It is the English Division of the P.R.O. org, Productions Associates International . . . New Hammer pic for Columbia is "The Curse of the Mummies Tomb," with **Terence Morgan, Ronald Howard** and **Fred Clark. Michael Carreras** will produce and direct . . ."Rattle of a Simple Man," a Martello Production for Associated British, starts shooting on March 9. **Diane Cilento** and **Harry H. Corbett** head the cast . . ."Seven Wonders of the World" is the next Cinerama offering at Birmingham on March 19 . . . Street at Walton-on-Thames which runs through the site of **Cecil Hepworth's** old studios is to be re-named after the British film pioneer . . . **Herbert Wilcox** addressed the Royal Arts Society on the Future of Films . . . Four new members of the Board of the British Film Institute are **Paul Adorian**, boss of Associated-Rediffusion, **Sir Michael Balcon, Karl Miller**, literary editor of the New Statesman, and **Peter Sellers** . . ."The Caretaker," with **Alan Bates, Donald Pleasence** and **Harold Pinter**, opens at the Academy on March 12. This is the $84,000 pic backed by a syndicate of **Richard Burton, Elizabeth Taylor, Peter Sellers, Leslie Caron, Peter Hall, Peter Cadbury, Peter Bridge, Harry Saltzman, Charles Kasher** and **Noel Coward** . . . The Astoria, Charing Cross Road, is being given a major overhaul and "Roman" face lift to celebrate the opening of **Samuel Bronston's** "The Fall of the Roman Empire," on March 24 . . . **Honor Blackman**, one of Rank's earliest "starlets," back into films in a big way following her success as Cathy Gale in the tv series, "The Avengers." She leaves the tv skein on March 21, end of present series, to play Miss Galore in the **James Bond** film thriller, "Goldfinger," and has four pix already lined up.

Paris

Roger Vadim's illness holding up production on the pic "La Ronde," another re-make of **Arthur Schnitzler** play which **Robert** and **Raymond Hakim** are producing here. Same producers did a first version in 1950 with the late **Max Ophuls** directing . Comedian **Bourvil** starting comedy-suspense pic "La Grande Frousse" (The Big Fright) in which he plays a police inspector. **Jean-Pierre Mocky** directs. Then he is wanted for two war pix, "Weekend A Zuydcoote," about the Dunkirk evacuation and the French aspects of it during the last war, and "Epitaph for an Enemy" on D-Day aspects . . . **Jean Seberg** had lunch with President **Charles De Gaulle** when she accompanied hubby **Romain Gary**. De Gaulle likes to invite his diplomats, or ex-diplomats; Gary was French consul in L.A. some years ago with previous mate . . . Young German thesp **Christa Lang** getting top femme role in **Marc Allegret's** forthcoming sketch pic "Des Garcons et Des Filles" (Some Boys and Girls). She will play five different characters in each episode opposite such male thesps as **Sami Frey, Johnny Hallyday** and **Jean-Pierre Cassel** . **H. G. Clouzot** has worked out every shot of his forthcoming pic "L'Enfer" (Hell) on paper. He leaves little leeway for the New Wave penchant of improvisation and spontaneity . . . Singer **Annie Cordy** playing a straight hardboiled role in next **Eddie Constantine** pic . . . **Jean-Claude Brialy** will make a film in Germany "Tonio Kruger," one in Greece "Manhunt," and one in Italy "The Blonde and the Brunette" in the next five months . . . **Delmer Daves** was in for a special program of his pix at the local Film Museum, the Cinematheque Francaise.

Rome

Kirk Douglas hosted a Paramount pour to launch "Seven Days in May" during his European swing . . . Documento Film plans three pix this year: "I Complessi," an episoder directed by **Franco Rossi, Mario Monicelli**, and **Antonio Pietrangeli**; "Le Vipere" (The Vipers), and "Il Giardino dei Finzi-Contni," drected by **Valerio Zurlini** . . ."Cinema Today," the pic industry's outlet over RAI-TV, the Italo telenet, now being emceed by **Paola Pitagora**, who replaced **Luisella Boni** . . . **Omar Sharif** reported future **Claudia Cardinale** partner in "Illicit," to be shot on Coast and in Rome.

Anis Nohra to Crete to handle pre-production details for I.F.S. on upcoming **Anthony Quinn** starrer, "Zorba the Greek," which **Michael Cacoyannis** directs soon . . . **Amedeo Nazzari** to Madrid for role in "Death Awaits Below" after chats with **John Huston** concerning "Bible" role . . . **Henri Verneuil** met press here on **James Mitchener's** "Caravans," with **Paul Newman** the probable topliner . . . before this, he shoots "Weekend at Zuydecoote," with **Jean Paul Belmondo**; "Caravans" script will be penned first in French, with writers **Francois Boyer** and **Joseph Kessel**, then translated into English for shooting . . . **Federico Fellini** starts his next pic for Cineriz, "Giulietta degli Spiriti, end of March.

Dino DeLaurentiis has vehemently denied local reports that he plans to sell his just-completing new film studios . Franca Film plans to produce seven-nation pic themed on uselessness of war, with famed directors in U.S.A., USSR, Britain, Japan, France, Germany, and Italy being contacted now; Federiz and Franca Films coproduce

Madrid

On a United Artists swing to Paris and Stockholm for fetes marking second anniversary of "West Side Story," **George Chakiris** also flew in to Madrid for film's first anni celebration. In Barcelona, "West Side Story" enters its 63d week of showcasing . . . **Nick Ray** is reading **Jimmy Grant's** new script, "Latigo" (The Whip), a comedy western that will probably ride the Castilian plains . . . **Gilbert de Goldschmidt**, associated with producer **Mag Bodard**, reports that **Ely Landau** picked up release rights to "Umbrellas of Cherbourg," a French Film Week highlight . . . **William Marshall** flew in for the premiere of his starring vehicle, "Piedra de Toque" (Touchstone), filmed mainly on location in Spanish Guinea . . . **Roy Rowland** is talking coproduction to Procusa for "Stranger's Return," a western the Spanish filmmakers would like to pencil in for a July 1 start . . . **George Sherman** deep in preparation for re-make of "Joaquin Murrieta," which Ocean Films will coproduce for Metro release . . . **Andrew Marton** starts filming **Philip Yordan's** sci-fi feature, "Crack in the Earth" at Bronston Studios next month . . . Argentine Film Festival topper **Lucas Demare** is circuiting European film capitals for fest contenders . . . **Henry Hathaway** will turn over a finished cut of "Circus World" to producer **Sam Bronston** next week and return to Hollywood . . . Meanwhile, another Big Top, this one on the back lot of Sevilla Studios, was hoisted by Spanish-Italian coproducers of "Abajo espera la muerte" (Death Waits Below) and a cast headed by **Spartaco Santoni, Amadeo Nazzari, Claudia Mori, Dominique Boschero, Tere Velasquez, Jose Rubio** and **Roberto Rey. Juan de Orduna** directs.

Manila

Short film productions in the Philippines seem on the increase. Sampaguita Pictures' "Barrio Fiesta" and Spotlight Production's "Brave Little Islands" will vie for honors at the Feb. 1-15 Nigeria Film Festival. Documentary Inc.'s "Barranca Story" will be shown at Rome's March 19-22 International Festival, on Rehabilitation of the Disabled. The Film Society of the Philippines' entry is the Film Institute's "Soul of a Fortress" in the 36th Annual Oscarcade in Hollywood. Shell's bet "Light of a Barrio" was shown at Oberhausen Film Fest Feb. 3-8 . . . A German tv station is interested to purchase LVN's short film, "Philippine Rhapsody." Italy's invitation.

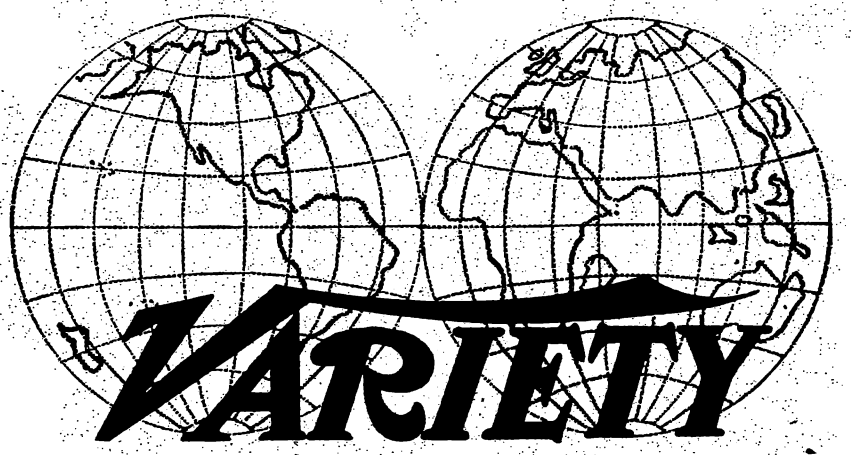
L'ENCORE DES FESTIVALS DU FILM INTERNATIONALE

Meaning, that spring is approaching and with it another round of film festivals, of which the one at Cannes, France, comes first and is the natural occasion for the appearance of VARIETY'S annual report-in-depth of who's who and what's what in the worldwide film industry.

Because all of the principal film-producing nations are elaborately reported and analyzed, and the prospects for the coming year detailed, an index to global activity is created in this special spring number. It has become established as an ideal advertising opportunity.

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TV News Big Out-of-Town Tryout: March 10 New Hampshire Primary

By BILL GREELEY

The New Hampshire primary next week represents something of an out-of-town trial for the three networks. NBC's general manager of news Robert (Shad) Northshield says that for the networks the big political season begins (New Hampshire) and ends (national Presidential Election) with the two most complicated elections.

"In November we have the advantage of having moved all summer toward the national election," says Northshield. "By then we will have gone through the primaries, the campaigns, the conventions. But with the March 10 New Hampshire primary, we start from a dead stop."

The NBC News manager, who is supervising the web's entire political coverage, says the New Hampshire primary is important not only because of the Republican race, which is of national interest, "but because it will be the first big election we have covered since 1962. We have new techniques and new equipment, and we have to try them out."

In New Hampshire, where the network will be spending about $2 for every vote cast, there are complex problems, says Northshield. He points out that, unlike most states, NH does not tabulate votes at the county level, which means that a reporter must be assigned to each individual polling place. There are 302 polls, including several which have fewer than a dozen votes, and the closing times vary throughout the state.

"Another problem in getting returns fast is that paper ballots are used everywhere except in Portsmouth," he says. "There will be five separate ballots in this election—one each for the Republican and Democratic presidential primaries, one on local options for a state lottery, one for delegates to a constitutional convention and, in many places, one for local offices.

The Republican primary is of chief interest nationally, says Northshield, since no Demos have filed, and the networks and wire services would like to have the GOP votes counted first. But, he says, the order of count is up to the "moderator" in charge of each polling place, so the request for a fast Republican count has to be made to 302 moderators.

Then in some communities there will be town meetings election night and officials may go to the meeting and leave the counting till later. And the ballots are complicated, he says. The Presidential primary ballot has three columns, one for Presidential contenders where voters can choose their favorite by name. Politicians call this column the "beauty contest," because not a single delegate vote

(Continued on page 51)

TV Ghoul-Up Time; Rod Serling Entry

With the Frankenstein-tempoed "Munsters" already set for CBS-TV next season and Dave Levy's "Addams and Evil" (based on Charles Addams characters) going with ABC-TV, still a third one has entered the tv sweepstakes. This, one, too, is headed for ABC and it's from the typewriter of Rod Serling.

Called "Witches, Warlocks and Werewolfs," it's been acquired for the Wednesday 8:30 to 9 p.m. period on ABC as a back-to-back attraction with the 9 to 9:30 "Addams" half-hour series.

11TH 'LASSIE' SEASON FOR CAMPBELL SOUP

Hollywood, March 3.

Wrather Corp's "Lassie" series has been renewed for its 11th season by the Campbell Soup Co., and returns to CBS-TV neext semester, in its same 7 p.m. Sunday niche.

Robert Golden will again produce the half-hour series, with Bonita Granville Wrather as associate producer. Order for next season is the same as this year, 26 first-runs.

Production has been finished on this semester's films, and production on the new films will begin around July 1.

NBC Firms up 'Solo'

Hollywood, March 3.

NBC-TV has firmed up MGM-TV's "Solo," hourlong series starring Robert Vaughn, for next season in its 8:30 p.m. Tuesday slot. Web is ordering 26 episodes, with the usual options.

"Solo," created by Ian Fleming, was helmed by Norman Felton, exec producer of Arena Productions.

MCA-Universal Gets NBC-TV 'Go' On 'Project 120'

Far from being dead, "Project 120," the two-hour tv features being designed by MCA-Universal specifically for NBC (with subsequent distribution in theatres abroad and possibly domestically in the event it comes up with some hot ones), is now definitely locked in by the network.

NBC prexy Bob Kintner informed MCA chieftain Lew Wasserman that he has definitely committed himself to the unprecedented undertaking and that, for the '65-'66 season, he will go with the series on an every-week basis.

Meanwhile, for the upcoming '64-'65 season, Kintner has told Wasserman to prepare four and possibly six of the two-hour film originals for integration in the Wednesday night and Saturday night "movie showcases."

NBC will commit itself up to $300,000 per pic, with MCA-Universal underwriting the remainder of the costs, which of course could be amortized for the studio on its theatrical showings. (The $300,000 approximates the per pic cost on the network's recent acquisition of Metro and Paramount features which will be installed in the Wednesday-Saturday prime time periods).

Thus far one film has been completed, "Johnny North," produced at a cost of approximately $1,000,000.

STAN KALLIS EXITS 4 STAR FOR VEP

Hollywood, March 3.

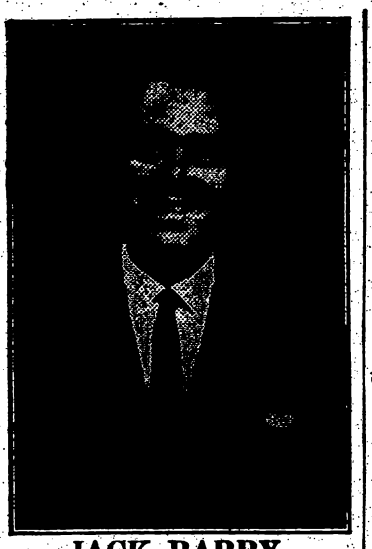
Deal is being finalized for Stan Kallis, currently under contract to Four Star, to become production head of Vincent Edwards Productions, indie telefilmery owned by the star of "Ben Casey," who has a pilot deal with Screen Gems.

Edwards confirmed that the deal is about set for Kallis to move from Four Star to VEP, where he will supervise pilots and specs planned by Edwards. Star's commitment with SG is for two or more pilots a year, and he is also readying several specs. Edwards said he may do a series toplining Sammy Davis Jr.

'Sports Special' Cutback

NBC-TV's Saturday "Sports Special" series will cut back from 90-minutes to 30 minutes with the beginning of the baseball weekend telecasts April 16.

Slated for the spring-summer half-hour version (5:30 to 6 p.m.) are diving and water skiing competitions from Florida, an Australian shark hunt, an East African motor rally from Kenya and others. The last 90-minute special will be a roundup on the baseball spring training camps April 11.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Mitch's Switch Cueing All-Corn ABC Sat. Nite?

NBC-TV's option date on Mitch Miller is March 15 and the network will let the option lapse. There is now a possibility that ABC-TV may grab off the "Sing Along" hour for next season as the Saturday night 9:30 to 10:30 entry. And with "Hootennany" slated to stay put 7:30 to 8:30, now that Kaiser has scratched "Greatest Show On Earth" (see separate story), it looks like an all-corn Saturday night music festival shaping up for next season which would read: "Hootenanny" 7:30 to 8:30; Lawrence Welk 8:30 to 9:30; "Sing Along With Mitch" 9:30 to 10:30.

Should Mitch Miller go in it still poses the question: What happens to "Hollywood Palace," the current tenant of Saturday night 9:30 to 10:30, which had been scheduled for '64-'65 renewal?

Time-Life Broadcaster Parley Views Non-Aired Film on Assassination

Television newsmen from 35 states and Canada attending the weekend conference sponsored by the Radio-Television News Directors Assn. and Time-Life Broadcast were treated to a look at the President Kennedy assassination film that their viewers never got to see.

The 8m color film shot by an amateur on the scene in Dallas and wrapped up exclusively by Time-Life with a bootle of cash, was run off for the 235 news directors, cameramen, writers and editors attending. The film was never released to television (including T-L's own outlets), but run in Life mag.

At the conference, news directors of the three tv stations in Dallas-Ft. Worth were asked whether they would have put the film on the air if they had had access to it at the time. All said they would, with certain audience pre-warning. When asked if they would have pooled it, all three decisively rejected the idea, and were cheered from the conference floor.

Two-day conference (Feb. 29, March 1) was mainly concerned with newsfilm standards and featured panels with a score of experts taking part.

No Fri. Night NFL Grid

ABC-TV and the National Football League have called off plans to telecast five football games next fall on Friday nights under sponsorship of Ford Motor.

When the night tv schedule was announced recently, there were immediate complaints from college and high school athletic associations, who brought senators and congressmen into the act via wires and letters of protest. The complaints centered around the damage pro football on tv would do to the Friday night high school football gate.

In announcing the plans to kill the Friday night telecasts, Pete Rozelle, NFL commissioner said there would be at least two Monday night games and a couple of other night games.

Kintner Burns as Werner 'Hangs'

The hanging in effigy of NBC-TV programming veepee Mort Werner on the set of the Richard Boone show (which was photographed and sent to NBC New York headquarters) has network prexy Bob Kintner plenty steamed.

Show is produced at the MGM studios on the Coast, and Kintner's beef is particularly directed to Metro for allowing the "malicious mischief" to go on. NBC happens to be the film company's best tv customer, spending between $20,000,000 and $25,000,000 a year.

When Metro's production chief Bob Weitman came to New York last week Kintner told him off in no uncertain terms. NBC cancelled the Boone productions after 26 weeks, and the actor has since been raging at the network execs via the press.

NBC News: Tale of 2 Cities

D.C.'s Growing Sphere of Influence As Origination Point for Network

Washington, March 3.

NBC's news operation is evolving as a tale of two cities.

Firmed up over the last few years both in daily news output and in the web's modus operandi is a New York-Washington axis.

The news alignment is keyed to two addresses — 30 Rockefeller Plaza and 4001 Nebraska Ave., the latter location on the edge of Washington's poshest neighborhood.

One key to the prominence of Washington in the NBC news picture is the unique position of the web as the only net with a D.C. o & o, in this case WRC-AM-FM-TV.

As a result the network's new operation often is a tandem between Robert Kintner, William McAndrew and Julian Goodman from Rockefeller Plaza and William Monroe Jr., and Joseph Goodfellow out of Nebraska Ave.

With the NBC folk preferring to keep the lines on their organization charts slightly blurred, it's sometimes difficult to assess who's telling whom to do exactly what and when on the two city tie line.

But as NBC Washington Bureau chief Monroe and WRC General Manager Goodfellow see it, there're keeping watch over a growing news staff, already past the 100 mark.

For Monroe it means the largest pool of web talent available in Washington, where "local" stories can easily demand national and international time slots.

Realizing it has at on call in Washington a stable or well known names — the Brinkleys, Scherers, Vanocurs, Kaplows, Agronskys, and Dickersons—Rockefeller Plaza has hung out the go sign to Monroe.

On program logs it shows up in interesting figures. On television, excluding specials, the Washington news staff accounts 22 network shows weekly averaging nearly two hours of air time.

On the radio side, Washington account for more than half of the network news originations totalling

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ABC-TV Sales Shuffle

ABC-TV sales v.p. Jim Duffy has escalated three of his execs—James T. Shaw Jr., John Tiedemann and Mark Cohen.

Shaw, who's been assistant manager of daytime sales, moves up to account exec on the Eastern sales force; Tiedemann, who'd been manager of sales planning, moves into Shaw's ex-slot; and Cohen replaces Tiedemann. Latter had been manager of sales offerings.

Add Frustration: Kaiser Backs Out Of Circus Series

ABC-TV this week encountered another bit of sales frustration when Kaiser Industries refused to compromise and backed away from its sponsorship of "Greatest Show On Earth" next season. It had been pencilled in for Saturdays 7:30 to 8:30 in a deal personally negotiated by Lucille Ball (whose Desilu Studios produce the series). Miss Ball had promised Kaiser that she would personally stay on top of the production.

However, the "nine over 18" deal which Kaiser wanted was not agreeable to ABC, which insisted on "11 over 22," and the sponsor withdrew. In other words Kaiser wanted to sign for sponsorship of nine full hours over the first 18 weeks (on an alternate week hour basis) with right to cancel after that. ABC said "no dice" and Kaiser, whose ABC allegiances erick," etc.) walked away. ABC was willing to come down from "13 over 26" to "11 over 22."

Instead of "Greatest Show" ABC has decided to stay with "Hootenanny."

Last 'McPheeters' Seg Also O'seas Theatrical

Hollywood, March 3.

MGM-TV is shooting the last episode of its "The Travels of Jaimie McPheeters" vidseries not only as a vidfilm, but as a theatrical film for foreign release. It will have a different title as a theatrical offering, of course.

Boris Ingster is producer of the last segment, which stars Charles Bronson, Susan Oliver and Kurt Russell, and Boris Sagal is directing from a script by Bernie Giler.

Studio is shooting 11 days instead of the six usually allocated for a vidfilm an hour long, and has more than doubled the budget. The film is being lensed in color and widescreen. Running time will be 85 min. with the additional footage, instead of the usual 51 for an hourlong vidfilm sans commercials.

Stubby Kaye's Show

"Shenanigans," a game that stirred a lot of talk at the Toy Fair, will be converted into a tv show slated to bow on ABC-TV Saturday morning, Sept. 26, in the 10:30 slot, sponsored by the maker, Milton Bradley Co.

Starring Stubby Kaye, the show will be produced by Heatter & Quigley. This is a reverse twist for the Bradley Co., which converted such tv games as "Concentration," "Password" and "The Match Game" into games.

CBS Regional Coin On Pro Football

Eight regionals have inked for the National Football League games on CBS-TV next season, leaving just two unsubstantial regional holes to fill.

Additionally, web has sold out its 15-minute pre and post game shows. As reported earlier, Philip Morris and its subsidiary American Safety Razor Co., and Ford have picked up the national sponsorship tabs.

Eight regional sponsors are Marathon Oil, National Brewing, Falstaff Brewing, Sun Oil, Hamm Brewing, Standard Oil of Calif., Ballantine, and Union Carbide. Mennen and Consolidated Cigar inked for sponsorship of the post-game show. United Airlines, in its first network buy, bought half of the pre-game show, with Hamilton Watch and Rise Shave Cream picking up the other half.

The three regional holes are in the Green Bay area, with one-quarter of the series available in four markets. Same one-quarter holes exist on the so-called Dallas network and the states of Washington and Oregon.

KEITH-ALBEE TO KEEFE-AUBREY

CBS' 'Lay Off' Warning

CBS-TV has served notice that it'll brook no interference from its competitors who might be entertaining the idea of raiding stars who are under contractual commitment to the network, regardless of their "working status" next season. Letters dispatched last week by Bernard S. Krause, Director of Business Affairs for CBS-TV, say, in effect, "keep hands off"—and specifically makes reference to Lucille Ball, Carol Burnett, Phil Silvers, Jackie Gleason, Desi Arnez and Garry Moore.

Separate letters were sent, via registered mail, in the case of each performer, with the request that a receipt of acknowledgment be returned to CBS.

When, a few weeks back, a Page 1 story appeared in the N.Y. World-Telegram alluding to the possibility that Miss Ball may go to NBC, it created no little consternation around the CBS precincts, where, of course, it was labelled "false," which turned out to be the case.

Sheldon's Fun Boys (Joey & Dana) Make It on NBC; 'TW3' to Sun. at 6

NBC-TV this week beat the other webs to the punch in all but finalizing its 1964-65 program schedule. In doing so the network has reversed itself and is going with the two Sheldon Leonard comedy productions which had previously been dropped from next season's sked. These are the "Joey Bishop Show" and the "Bill Dana Show."

Bishop, currently occupying the Saturday night 8:30 to 9 period, is being shifted to Tuesday, 9:30, while Dana, in a deal negotiated directly by Leonard with Procter & Gamble, will take over the Sunday 8:30 to 9 period as replacement for the current Screen Gems entry, "Grindl."

The Tuesday 9:30 period had been originally earmarked for Jack Benny next season but, in an effort to assuage Jack Paar's feelings, the network decided last week to give Benny the Friday night pre-Paar period of 9:30, with "That Was the Week That Was" being shifted into the Tuesday 9:30 time.

But instead of "TW 3," it'll be Joey Bishop for the Tuesday slot, with the half-hour satirical show going to Sundays at 6 starting in the fall. That means dispossessing "Meet the Press," which will go Sundays at 5.

NBC's Hitchcock Deal

Deal was concluded late Monday for Alfred Hitchcock's switchover to NBC next fall, thus finalizing the web's schedule for next season. Hour show goes Monday nights 10 to 11 instead of "11th Hour," which had been originally earmarked for the slot.

CBS-TV's option on Hitchcock series expired at 5 p.m. on Monday and the network permitted it to lapse. NBC grabbed it up, but quick.

Xerox $1,600,000 ABC Election Coin

ABC-TV was off and running in the election-political conventions sponsorship sweepstakes this week when Xerox was brought in to the network (at a $1,600,000 tab) for a one-third sponsorship of the '64 politico package. This, of course, will include both conventions and the Election Night coverage.

In addition Xerox will fully sponsor a series of specials built around the Demo and GOP campaigns, to be aired Election Eve and the night before the two conventions open.

Factor, of course, in the Xerox-ABC wedding was the web's signing of ex-President Eisenhower as commentator for the Republican Convention and Senators Humphrey and Ervin for the Democratic Convention.

DOZIER REACTIVATES GREENWAY PRODS.

Hollywood, March 3.

William Dozier, who resigned in mid-January as senior v.p. and production head of Screen Gems, has reactivated his indie company, Greenway Productions.

Louis R. Lurie, San Francisco financier and longtime investor in entertainment projects, is chairman of the board of Greenway and a partner in its activities. Greenway plans to engage in the development and production of all types of tv series, possibly in conjunction with a major production and distributing company or network.

Chotzinoff Death Threatens Future Of NBC Opera Co.

Death of Samuel Chotzinoff, producer of the NBC Opera Co., last month has left the future of the tv network's 15-year-old cultural institution up in the air.

No plans are being made for Opera productions next year, although the network has made no official announcement regarding the company's future. This season there was a new production of "Amahl" and "Lucia di Lammermoor." Two productions were cancelled, a repeat of "Labyrinth" and "Secrets of Susan," one because of producer Chotzinoff's illness and the other because of the assassination of President Kennedy. It is likely that the "Labyrinth" repeat will be aired next year.

Since 1950, following a year of experiment with tv opera, the NBC company has presented more than 70 shows, virtually all sustaining. One of the major problems working against the company's continuance is the tremendous cost involved in opera productions these days. In the early days, the network could bring in some shows (they were shorter then) for around $30,000. Today the cost has quadrupled, with the network almost always footing the whole tab.

Will 'Destry' Ride Again (Into '64-'65)? 30-Market Harbinger

Judging from its performance on the 30-market Nielsens, "Destry," a midseason starter in the Friday night 7:30 to 8:30 period on ABC-TV, looms as a dark horse contender for the '64-'65 schedule. For both of its rated telecasts, "Destry" has been the No. 1 program in its time period, helping solidify the web's No. 2 position on prime time average audience ratings. (For week ending Feb. 23, the 30-market Nielsens gave CBS a 20.3, ABC a 17.5 and NBC 17.0).

Latest report showed "Destry" with a 20.0 Nielsen contrasted with "Great Adventure's" 10.5 and "International Showtime's" 17.5. However, the "Destry" entry, out of the MCA shop, hasn't figured at all thus far in any of ABC's projections for '64-'65.

IT'S THE TOPS IN TV PLAYING TIME

By GEORGE ROSEN

Back in the halcyon day of the bigtime in vaudeville it was Keith-Albee that aggressively dominated the circuits and grabbed off all the choice playing time availabilities.

Today, as it relates to tv and specifically to CBS, it's "Keefe-Aubrey time," with equally choice time slots carved out on Nielsen's No. 1 network. In the then-&-now Keith-Albee vs. Keefe-Aubrey tempus fugiting, they not only sound alike, they act alike.

The Keefe, of course, is Keefe Brasselle, himself a song-and-dance man and a latter-day vaudevillian.

Thus television's more knowledgable circles are agog with the fast and meteoric rise of the newest program production company to enter the ranks of the networks' major suppliers. It's called Richelieu Productions Inc., helmed by none other than Keefe Brasselle himself. Insiders consider it appropriately named, since its auspicious beginnings bid well to make its stockholders "rich" and because its three programs were picked in "lieu" of other availabilities whose pilots, which for all their advance buildup, failed to win the approving Aubrey nod.

Look, Ma, No Pilots

As a matter of fact, so strong is the Aubrey confidence in Richelieu Productions that its offerings were bought by CBS without a pilot insofar as its two comedy entries are concerned. That they are scheduled for the most Nielsen-productive "ice cream" time periods further underscores the Aubrey confidence which (as other suppliers well know) is not easily won.

Thus its two comedy programs—sans pilot and not far advanced beyond the idea stage—find themselves esconced in the two cushiest time periods available in all of network tv today. "Baileys of Balboa," starring Paul Ford in a situationer built around a resort marina, is slotted at 9:30 p.m. Tuesdays, immediately following Red Skelton, whose final 30 minutes is Nielsen clocked at over 15,000,000 homes. And "The Cara Williams Show," about which little more than the title and star is known, has been awarded the CBS Wed. 9:30 half-hour, immediately following Dick Van Dyke, who is viewed each week by 17,900,000 homes.

The third new show entry from Richelieu to win a firm CBS cream time berth is "The Reporter" starring Harry Guardino, the Broadway actor, which will be telecast at 10 to 11 on Friday, historically an hour when CBS dominates the audience.

Prime mover of the Richelieu phenomenon is its president and key stockholder, Keefe Brasselle. His rapid rise from the rank and file of Hollywood and show biz entertainers, where he's qualified as a song and dance man with "so-so success," is the talk of the tv industry on both coasts. A long-standing and close friend of CBS-TV prexy Jim Aubrey, Brasselle is said to enjoy stronger Aubrey confidence than perhaps any other producer in the entire vidfilm industry.

Thus, it's explained, Aubrey entrusts Brasselle with his most valued tv program concepts and choicest time periods. For it was Aubrey who personally conceived the plot and story line of "Balboa," right down to its locale, motif and casting.

So close and smooth-functioning is the Aubrey-Brasselle relationship that they are said to do much of their creative plotting and scheming in night sessions after normal working hours. Recently, for example, Brasselle's chauffeur-driven limousine drove up in front of 485 Madison Ave. to await the scheduled office departure of Aubrey at the close of the business day. When Aubrey failed to arrive

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Will TV's Carol Burnett (CBS) Hurt B.O. Chances of B'way's Carol Burnett (Backed by ABC)?

The producers and backers of the incoming Broadway musical legiter, "Fade Out Fade In", starring Carol Burnett, aren't taking too kindly to her agreement to entertain the American public for free every week (or specifically three weeks out of four) as the star of the CBS-TV hour series, "The Entertainers", which premieres in the fall.

In fact there were reports this week that legal action may be taken in an effort to restrain Miss Burnett from doing the CBS show, purportedly on the grounds that such weekly exposure (at no cost to the viewers) could jeopardize the boxoffice potential of the Broadway musical.

Miss Burnett, on the other hand, takes the position, it's reported, that her tv "exposure" on the series would be restricted to perhaps 10 or 15 minutes on each installment and this, as a matter of fact, could, by whetting the viewer's appetite even enhance the Broadway show's b.o. prospects.

Ironically enough, the principal backer of Miss Burnett's legit venture is an arch rival of CBS in the competitive network sweepstakes—namely, AB-PT, parent company of ABC-TV. The Broadway show is being produced by On-Stage Productions, the theatrical producing firm of Lester Osterman and Jule Styne (Latter also did the score for the show). AB-PT is furnishing the major part of the capital investment in the Burnett show, plus two other On-Stage ventures, the Sam and Bella Spewack musical adaptation of "The Ghost Goes West" and Cole Porter's musicalization of "Mrs. A", the Gertrude Lawrence biography written by her husband, Richard Aldrich.

There is, of course, the possibility that the whole thing may be academic. "Fade Out Fade In" (postponed since November) is scheduled for a May opening on Broadway. If it's something less than a smash, there's always the possibility that by the time Miss Burnett's tv series premiers next October, it may be off the boards. But evidently the producers and backers of Miss Burnett's show are figuring they've got a hit.

Attention Stations

ABC-TV's revised schedule for the '64-'65 season now provides for four half-hours to be returned to the affiliates, with the network going off at 10:30 p.m. four nights of the week.

These are Wednesday, Thursday, Friday and Saturday nights.

Eye CBS-TV For 'Friendly Touch' In News Rivalry

CBS, seeking the status of No. 1 in news, in the ratings, as well as in critical plaudits, has decided to shift the top command of CBS News. Fred Friendly replaces Dick Salant as CBS News prexy. From here on in all eyes will be directed at the "Friendly Touch."

Salant's three-year tenure as CBS News prexy, a tenure which saw many accomplishments and held promise of things yet to come, ended abruptly at the weekend. Word came "from the top" that Salant would be needed at the 20th floor as special assistant to CBS prexy Frank Stanton. Salant's move to the 20th floor won't be to an empty consultancy job. He will be an active, functioning v.p., with many responsibilities.

Friendly assumes Salant's post at a time when CBS News is waging an uphill fight to overtake NBC News. That's a far cry from the situation which Salant inherited when he assumed the presidency of CBS News in February, 1961, when Huntley-Brinkley were the talk of the town, when Edward R. Murrow left, followed by Howard K. Smith who had a blowup with Salant. Salant, bit by bit, rebuilt a solid news operation, which functioned well at the '52 elections, and which supported the half-hour evening news expansion, a Salant pet project.

Where Salant failed was in the area of razzle-dazzle, the elements of show biz which, justly or unjustly, are a part of electronic journalism. Salant, when confronted with the Senate ruling barring tv cameras from the Bobby Baker hearings, elected to go off the air. His opposite number at NBC-TV elected to stay with the hearings that day, using the audio and pictures of the closed Senate hearing room as a picture. NBC-TV, the following day, won the play in the newspapers. That was indicative of what happened time and again, and the NBC-TV vs. CBS-TV

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ABC Radio Audience For Clay-Liston Bout Put at 75,395,000

ABC Radio is crowing over the wow tunein for its coverage of the Feb. 25 Liston-Clay heavyweight title bout, heard by a record 75,395,000 per a Sindlinger audience tally. Figure is said to be some 7,500,000 more than "any single commercial entertainment event" in broadcast annals.

Sindlinger reported to web that 45,375,000 males and 30,021,000 femmes tuned in, emphasizing that the head-count comprises listeners 12 years of age and up. Previous tune-in record for a single commercial entertainment also was held by a fight, the first Liston-Patterson mix in September, '62, when the audience assertedly reached 67,783,000.

Lucy to Decide In 'Next 48 Hrs.'

Hollywood, March 3.

Only two time slots remain on CBS-TV's 1964-65 sked, according to prexy Jim Aubrey Jr. during program confabs here with program veepee Mike Dann and Coast axis team of Hunt Stromberg Jr. and John T. Reynolds. Web's Sunday night 9-10 p.m. slot and 9:30 p.m. Thursday are only spots still open.

Lucille Ball, whose name might be Finnigan in her off-again-on-again decision to quit her high-rated series next season, said yesterday, "I have been asked (by CBS-TV) to reconsider my decision. I am now thinking it over." Actress previously notified web she was not going to return next season, and while here Jim Aubrey as well as board chairman Bill Paley had tried to persuade her to change her mind. Apparently his words had magic effect on Miss Ball, who while declining to go into details added she expects to make a decision within 48 hours.

Donna Reed's New Coin

Indestructibility of Donna Reed as a tv personality was pointed up anew this week when, within minutes after National Biscuit Co. passed up the ABC-TV entry, Singer Sewing Machine Co. grabbed it off for a 52-week alternate-week sponsorship.

With Campbell Soup back in again, it's SRO for the star.

House in Unanimous FCC Nix On Regulating B'cast Com'ls

Washington, March 3.

The House voted overwhelmingly to prohibit FCC from regulating broadcast commercials.

The bill prohibiting FCC rule-making on commercial limits now goes to the Senate where it faces a considerably cooler reception.

The measure of Rep. Walter Rogers (D-Tex.) which was spawned by FCC's attempt to limit commercial time was passed on a 317-43 roll call vote.

Only five Republicans joined 38 liberal Democrats—mainly from California and the New York area—in opposing the legislation.

One side result of the bill's passage will be consideration by a House-Senate conference committee on legislation suspending equal time Sec. 315 for the Presidential and Vice Presidential campaign.

With commercial regulation off their minds members of the House Commerce Committee will be able to meet with their Senate counterparts who want to move quickly on the equal time bill.

Joining Rep. Rogers in carrying the argument for the commercial bill were Commerce Committee chairman Oren Harris (D-Ark.) and ranking Republican John Bennett of Michigan.

The thrust of their argument was that whether or not one likes tv commercials, FCC was acting beyond its authority when it tried to Federalize the NAB Codes without first seeking Congressional guidance.

The Commission unanimously dropped the commercial limits proposal after wrangling with the issue for nearly six months.

Leading the opposition were Democrats John Moss of California and John Dingell of Michigan. They argued the bill's passage would remove one weapon of FCC to protect Americans from over-commercialization.

Hailing passage of the bill was NAB prexy Le Roy Collins who termed the vote "a very significant expression of confidence in our broadcasters."

Lotsa Barry Shear On Tap for Future

Hollywood, March 3.

Barry Shear has concluded negotiations with Wolper Productions for a musical-documentary combine with a round-the-world theme, and has finalized deal with Burl Ives for a "folk" musical teleshow. He has also wrapped contract with Desilu Productions to produce a "way out" Roaring '20's type musi-comedy. On top of this, he meets with Andre Previn this week (when Previn returns from his concert gigs) at which time they will "noodle out" a tv show for the 88er.

Previn will score the first Wolper-Shear seg and Jerry Fielding, who has just completed score to "Hooray For Hollywood" (the Shear-Desilu package) and is now penning music to the Shear-Burl Ives deal, will take over where Previn leaves off.

Shear, who hit peak demand as director-producer with his '62-'63 summer replacement for "Hazel" (ABC-TV), "The Lively Ones," is convinced "there's room for good musical shows on tv." He adds, "When George Nobody and Bill No-talent can get $10,000 for an Ed Sullivan appearance, while Oscar Peterson and Duke Ellington and Woody Herman have to scratch for a shot on the Tonight Show, it's a tragedy."

Pepsi-Cola Locks In 'Royal Bay' for ABC-TV

Four Star's "Royal Bay" hour entry, which has been on and off of the projected ABC-TV schedule for next season, is now "in" again, and this time it looks locked up, thanks to Pepsi-Cola coin and additional Liggett & Myers sponsorship in the offing.

Originally it was pencilled in for Wednesday nights. Now it's slated to go Friday nights, 9:30 to 10:30, following the 20th-Fox "Twelve O'Clock High" series.

JWT Leads the Pack In Best Com'l Awards

Hollywood, March 3.

Fourteen tv, eight radio and two sweepstakes awards for commercials were presented last night at the fourth annual International Broadcasting Awards at the Hollywood Palladium, the event being sponsored by the Hollywood Ad club. J. Walter Thompson led with four winners, while BBD&O and Foote, Cone & Belding each had three.

General chairman of the event, CBS-TV senior veepee John T. Reynolds, in his remarks, pointed out "the one thing which sets our free enterprise system of broadcasting apart, the one element that makes commercial broadcasting different . . . is the commercial itself." Commercial not only moves merchandise, but underwrites the enormous costs of programming, he said.

Marion Harper Jr., prexy and chairman of the Interpublic Group of Companies, Inc., in accepting the Free Enterprise Award, remarked that "the subject of enterprise usually suggests free economies and controlled economies. The more critical distinction, I believe, is between free communications and controlled communications." He labeled the force of free communications through many committed and uncommitted nations abroad the "ultimate

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U.S. Fourth Network's $4,000,000 Football Tab On Canadian TV Pickups

Winnipeg, March 3.

The Canadian Football League and John Vrba, president of the U. S. Fourth Network, here finalized pact telecast of 13 league games during the 1964 season. Although no figure was released, Vrba said the games would represent a $4,000,000 investment by his network, and CFL commissioner Syd Halter said it was a "substantial amount in terms of previous Canadian tv contracts, but nominal in comparison with the multi-million dollar contracts signed by the American Football Leagues."

Vrba said he hoped to attract an audience of about 9,000,000 viewers with the once-a-week telecasts. He said, "pro football is the No. 1 tv sport in the U. S., and Canadian football has a built-in advertising advantage. Other football telecasts are blacked out in cities where AFL anl NFL games are played, leaving open half the major tv markets. The CFL telecasts will be able to move into these cities unrestricted."

On the Canadian front, the CTV network signed a $206,000 contract for rights to the western division games for the upcoming season. Under a five-year inter-network arrangement with the publicly-owned CBC, the CTV has first choice of all western games except those played on Saturdays. The CBC also has rights to the western semi-finals and the eastern finals.

Gray Cup playoff is not included in the U. S. package, but negotiations are underway with Fourth Network and ABC-TV, which has had the game previously in the U. S.

Form League to Combat 'Obnoxious TV Com'ls'

Albany, March 3.

The League Against Obnoxious TV Commercials has been chartered as a non-profit membership corporation. The League, according to its charter, will function as a vehicle of American public expression "in behalf of the unwilling victims of obnoxious radio and tv commercial advertising."

The organization, whose papers were filed by N.Y. attorney Bernard Hirschorn, also will seek through publicity to raise the standards of radio and tv commercials to the appropriate "level of good taste, and to focus attention upon the American household's least desired guest."

CBS-TV Spring Sales

CBS-TV, in another round of sales, filled some remaining holes in its current programming schedule.

General Cigar signed for 13 minutes in "Suspense" and three participations in "What's My Line," starting in April. Sherwin-Williams Paint Co. signed for participations in "East Sde, West Side," "Alfred Hitchcock Hour," "CBS Golf Classic," "Rawhide," "Great Adventure," and "CBS Reports."

U.S. Rubber inked for participations in CBS Golf, Walter Cronkite, "Adventure," "Rawhide," "CBS Reports," and "Chronicle." Norwich Pharmacal signed for shortterm saturation deal in nine nighttime series — "Route 66," "Adventure," "Nurses," "Rawhide," "Suspense," "CBS Reports," Cronkite, "ESVS," and "Mr. Ed."

Miles Laboratories bought 55 minutes in the morning minute plan, starting May 5, Gillette bought 74 minutes in the morning minute plan, starting March 30.

BBC-TV Sours On U.S. Coproduction; Same for Canada

London, March 3.

The idea of Anglo-U.S. vidfilm coproduction may well be worn out. For BBC-TV anyway. This is the impression given by Dennis Scuse, BBC-TV Enterprises topper who has taken over the reins of the department following a stint in the Corporation's New York office.

According to Scuse: "Although we have not shut the door completely on coproduction, we will look at proposals very carefully indeed before we enter any more. Not that they were not carefully looked at before, but from now on they will be even more closely scrutinised."

Reason? The hoped-for success and anticipated quick profit of the Anglo-U.S. deals have not materialized in the three partnership projects undertaken by BBC. These were "R.C.M.P." with CBC, "The Third Man" with National Telefilm Associates and "Zero One" with Metro. BBC further produced in association with MCA a pilot film, "Hornblower," which secured a U.S. network ride but did not mature as expected into a fullblown series.

Though it is reasoned that the coproduction series will recoup their costs and windup in the black from global distribution and American syndication, the process is long drawn out and ties up invested capital for a considerable number of years (a fiscal embarrassment BBC can ill afford at present). Tale would be different, however, if a Yank network had picked up one of the aforesaid series — then the enterprise would have paid off in spades.

Inability to sell a series to a Yank web has several contributory reasons, he holds, not least of these the "suspicion" Americans have of British product (cases have been reported where U.S. webs have offered British shows at a fee less that it costs the network to screen a rerun, but still no dice).

Thus Scuse is concentrating most of his sales effort in exporting locally-used fare, edited or dressed up for the international market.

BRUCE ANDERSON'S FRENCH POLICE SERIES

Hollywood, March 3.

Producer Bruce Anderson has just returned from France, where he has gained an okay from the French Ministry of Interior for cooperation on an hourlong video series, "La Seurete Nationale," about the French police, the equivalent of the FBI.

Project is being planned for the 1965-66 series. Ministry of Interior has promised physical cooperation, so that he can lens parts of the series in France's national monuments and museums, the producer reported. Anderson is scripting the pilot of the series, which will be taped. His Gothic Productions will turn out the vidventure.

Anderson, prexy of Gothic, has signed Rex Comeaux as host of his half-hour series, "Tales of the Black Cat," planned for next season.

TV Noggin Bopping

Wisconsin Psychologist's Conclusions On Violence Stir New Interest

Madison, March 3.

A University of Wisconsin psychologist's findings that a person watching violence on tv may himself give vent to violent tendencies seem certain to stir anew arguments against noggin bopping in tv.

Hitherto, claims that viewing aggressive behavior provided "emotional satisfaction" and "aggression catharsis" have been a bulwark in the defense of gunfights, killing the bad guy and other dramatic brutality on television.

The psychologist, Prof. Leonard Berkowitz, has been studying the nature of aggression for eight years under grants from the National Science Foundation and the National Institute of Mental Health.

His findings are at odds with the classic catharsis theory that seeing the heavy get his comeuppance should drain away the spectator's own aggressive feelings.

Berkowitz, working with University of Wisconsin students, theorized that the "catharsis" conclusions might have been based on uneasiness about their own aggressiveness felt by experimental subjects in previous tests.

His tests were based on violence that was socially approved. Berkowitz exposed his volunteers to test situations in which assistants, posing as other volunteers, exasperated the real experimental subjects. The subjects then watched a brutal prize fight scene from the Kirk Douglas film, "Champion."

One group of subjects was told that the beaten up man was "getting what he deserved." The other group was told that the fighter had been bad, but was going to go straight.

The subjects later were asked to judge a floor plan drawn by the assistant who had antagonized them, and expressed their opinions by delivering an electric shock to the assistant, supposedly in the next room. The worse the plan, the greater the shock.

Berkowitz found that the group that thought the fighter was getting what he deserved administered significantly more shocks to the assistant than those who were told that the fighter was going to reform.

"It was clear," Berkowitz said, "that those who saw the justified movie violence had not discharged their anger through vicarious participation, but instead had felt

(Continued on page 50)

Jamel's Canada Deal For TV Quiz Shows

Gil Gates' Jamel Productions was hired by CTV, the non-government Canadian Television Network, to develop a number of quiz shows.

The first, "Four of A Kind," is being lensed in the studios of CFCF, in Montreal, this week, with Eric Lieber acting as Gates' representative and exec producer. Lieber used to work for Gates as associate producer on the "Camouflage" game show.

B'cast, Agcy. Execs Set For Chi Radio Seminar; Godfrey as Honor Guest

Chicago, March 3.

Arthur Godfrey will be guest of honor at a day of seminars in radio to be held at the Conrad Hilton Hotel here on March 26 under auspices of the American College of Radio Arts, Crafts & Sciences. He'll take part in one of the afternoon panels and will be principal speaker at a dinner following the four seminar meetings.

First panel will deal in radio success stories and agency attitudes toward the medium. Taking part will be Jack Mosman, veep and manager of broadcast dept. of J. Walter Thompson in Chi.; and Wayne Stackhouse, ad manager of American Oil Co.; and others. It'll be followed by a session titled "Radio In the Media Mix," for which the main panelists will be William Barker, v.p. and media director of D'Arcy; and Blair Vedder, who has same title at Needham, Louis & Brorby.

Godfrey will join in discussion of "Radio As a Marketing Tool" with Earl Kraft, veep-media director of Earle Ludgin; Charles Pratt, ad and pubrel veepee of Alberto-Culver Co.; and Ray Shockley, brand advertising manager of Ken-L Products, Quaker Oats, Co. Fourth meeting is titled "Creating the Radio Commercial," with panel comprised of Hugh Wells, veep-creative director of Earle Ludgin agency; Jerry Birn, who has same title at Tatham-Laird; and William S. Walker, prexy of Commercial Music Inc.

'63 TV SET SALES UP BUT AM DOWN

Washington, March 3.

Year-end figures for 1963 showed television set sales pacing ahead of the 1962 mark while radio sales were trailing the previous year's total.

TV sets sold in 1963 totalled 7,130,351 compared to 6,471,160 in 1962, Electronic Industries Assn. reported.

Radio sales sagged from 19,161,906 in 1962 to 18,281,395 last year.

Partly accounting for the tv spurt was the increase in all channel sets sold from 598,446 in 1962 to 1,076,282 in 1963.

Despite the general radio slump, auto radio sales totalled 7,946,786 in 1963 over the 1962 mark of 7,249,857.

Showing a similar upbeat trend were sales of FM radios climbing to 1,544,918 in 1963 from 1,227,081 in 1962.

Last year's figures were capped by strong December surges in radio and tv alike.

TV sales in December hit 759,521, over a 100,000 increase from November.

Upward even more sharply were radio sales from 898,074 in November to 1,379,021 in December.

Irene Ryan's Vegas Date

Hollywood, March 3.

Irene Ryan, first star of CBS-TV's "Beverly Hillbillies" to appear in a Las Vegas nitery, has been inked for a four-week stand at the Sahara. Singing comedienne toplines June 9 in the hotel's "Congo Room," followig a 17-city tour of her p.a. act with Donna Douglas and Max Baer.

TV Access Wins McClellan Boost

Washington, March 3.

The Senate's fire and brimstone investigator John McClellan (D-Ark.) said he could see "no good reason" for keeping television out of Congressional hearing rooms.

Coming in the wake of the boot tv cameras received at the Bobby Baker hearing before the Senate Rules Committee, McClellan's remarks offered some promise to broadcast news chiefs.

The chairman of the Senate Investigating Subcommittee whose probes run the gamut from AGVA to TFX averred tv is sometimes the most effective media of communication.

McClellan said "when we hold a public hearing it is public."

Appearing on WTTG-TV's "Opinion in the Capital" he said if the press is invited and radio folk are there, "the television is entitled to the same privileges."

He admitted lights can be a distraction and said he has them turned off except when a witness is taking the Fifth Amendment. "If he's taking the Fifth Amendment and reading from a card, the light helps him to see to read the script on the card and I don't see any reason to turn them off," he added.

He conceded cameras and lights may unnerve witnesses but pointed to the larger object of a probe in informing the public in defending his open door policy to the tube.

BBC-2: WILL IT OR WON'T IT?

Changing Role of British TV

London, March 3.

Changing role of British television was underlined by Lord Hill, chairman of the Independent Television Authority, in a speech to the local Radio Industries Club.

He told the meet: "It is natural to think of television as a medium of entertainment in the first instance — and in the early days both the TV Times (indie web program paper) and Radio Times (BBC's guide) show that it was. Today it has become as well a highly important medium of sheer information . . ."

He went on: "It may be that there are other sources of information which do more to build up in the minds of our people the body of knowledge within which they take the decisions and form the views that guide our democracy forward—but I doubt it."

Lord Hill said that news and current affairs apart he shared "that vague prejudice," which was widespread when the Pilkington Committee was appointed, that the aims of commercial tv were too low and material too trivial. Now, he finds "the reality rather different."

Detailing the vast range of "serious" material that the indie web transmits weekly, he added: "If there were a viewer with no interest whatever in the staple entertainment fare of television, there is in the two services together—and, indeed, in each service separately—more serious tv than he could consistently find time to watch."

Further plaudit handed out to the commercial stations from the relatively new ITA topper was: "A realization at close quarters of the standards now achieved by independent television has been for me an agreeable discovery."

TV Playing Increasingly Important Role on Political Scene in France

Paris, March 3.

Tv is taking a big part in the political outlook here as a declared presidential candidate has objected to being banned from any video comment on his speeches and outlooks, or on radio for that matter. This again illustrates the hard hold of the state-run tv and radio factotum.

President De Gaulle has found tv especially effective in reaching most of the country on important issues. However his government has decided to refuse radio and tv to any declared runners for the presidential election, which is not to take place till late 1965, until two weeks before it.

One declared opponent, Mayor Gaston Defferre of Marseilles, has declared that public pressure will eventually force the government to relent and give air time to himself and other opponents of the present regime. There are peripheral private tv and radio stations, but they reach only an infinitesimal part of the population.

However it is pointed out by Gaullist backers that when M. Deferre's Socialist Party was in power a few years ago they also monopolized tv and radio time. But the retort is that it is more powerful than ever now, with over 4,500,000 sets, and adequate and equal time for both incumbent and running candidates should be encouraged.

Gaullist outlook is that most of the press is hostile to the regime and that a bigger hand on tv and radio balances the affair. Also that many participants for the coming election would take up too much time and the opposition is still quite split and unclear with M. Deferre the only declared presidential aspirent so far.

Still, the importance of tv and radio is now in the public spotlight and it remains to be seen if it will be shared equitably and whether this could lead to new rules and laws about equal time on tv or even a move to have one private network.

CBS Still Yens Publishing Biz

CBS Inc., is exploring the possibility of acquiring the large textbook Chicago publishing firm of Scott Forsman.

The Scott Forsman situation was described at this stage as exploratory in nature. CBS, Inc., which has been studing the possible acquisition of a publishing firm as a further diversification move, had previously been reported interested in McGraw-Hill, Holt, Rinehart & Winston and Harcourt, Brace & World. Nothing though, materialized in the latter situations.

Alan King, Nat Hiken Form TV Partnership

Alan King and writer-producer Nat Hiken have formed a partnership for the production of two tv series, neither of which will star King.

King and Hiken decided to remain partners after the completion of the Hiken-King pilot which was supposed to be a CBS-TV series. CBS-TV deal went dead when King and Hiken refused a mid-season start with no assurance that the series would be around in '64-'65.

Two new shows will be comedies with King and Hiken sharing writing and producing credits.

RCA Banner 1963 $1,789,277,000 Biz; $66,033,000 Profit

RCA reports a new alltime record in 1963 with sales of $1,789,277,000 and an after-tax profit of $66,033,000 in the annual report issued last week.

Earnings per common share of stock for the year were $3.61 compared with per-share operating profits of $2.84 in 1962, the previous record year.

Chairman David Sarnoff and president Elmer W. Engstrom reported that the final figures exceeded earlier yearend estimates of '63 earnings, with profits 28% higher than the previoush peak in 1962 on an increase of slightly more than 2% in sales.

Share holders were told that the fourth quarter of '63 was the best single profit quarter in RCA history, and was the 11th consecutive quarter of profit improvement.

The report said that the company's broadcasting division had its best year since its founding 37 years ago, with profits at an alltime peak for the second consecutive year. Other elements prominent in the profit picture, the report said, were color television and electronic data processing.

Arnold for 'Bewitched'

Hollywood, March 3.

Danny Arnold has been signed as producer and story consultant on Screen Gems' "Bewitched," half-hour situation comedy series on ABC-TV next season. Show has been slotted at 9 p.m. Thursday, and Cheverolet and Quaker Oats are bankrolling.

AT STAKE: SOME $112,000,000

By ROGER WATKINS

London, March 3.

The starting bell is skedded to jangle next month—April 20. Increasingly, BBC's "trainers and seconds" are crowding the corner of their new $112,000,000 battler, BBC-2. And there is some hasty kneading of new and untried program muscle going on in preparation for what portends to be the biggest fight the local tv industry has witnessed since commercial tv slugged its way to the top a decade ago.

Betting hereabouts is somewhat against the Corporation's new contender making a quick win, or even holding its own against tough commercial tv opposition plus the added hazard of sharp BBC-1 programming. Obviously, in the long haul—but that could be 10 years—it will be meeting on more equal terms when more of the country has converted to 625-line, UHF receivers.

Right now, however, it is strongly doubted in certain circles whether the new challenger has sufficient programming weight to match up to highly competitive, dual channel telecasts on 405-line and in VHF. BBC-2 schedule is putting on some programmatic beef, a lot of which is largely geared to international artistry, "adult" drama and lengthy productions.

What BBC-2 will be toiling for is a potential audience of 10,000,000 viewers. The arena is approximately 60 miles in diameter, covering London and districts in close proximity to the capital.

Guiding the new contender for audience supremacy, or as close to it as is possible, is Michael Peacock, 34-year-old program controller of the new web who has learned his craft so well in his apprenticeship (in BBC's current affairs department) that he rose from trainee-producer to his present status in just 12 years.

While he's betting "his boy" is going to pound a big dent in the commercial web's ratings (and probably BBC-1's as well), Peacock also admits BBC-2 could have used a longer period in training. As it is, political pressure from receiver manufacturers won through and he was forced to have the set-selling UHF web on the air this year.

Crash Program

Result is that Peacock's fight strategy has been developed in a hurry. Delivery of vital transmission equipment is running so close to deadline that it's touch and go whether or not the web can get into top gear by the deadline. Another problem is the training of staff. Increasing BBC-TV production personnel by 30% (to cope with a 50% increased program output) has meant that the Corporation, because of its April start date, has employed people and given them a threeweek crash course in tv production which, under more normal conditions, would be spread over a three-month period.

These factors aside, Peacock has mustered an impressive lineup for his opening week roster. Mondays here, he will tempt the prospective audience with the Yank produced "Danny Kaye Show," pop music concerts on a one-a-month basis and a locally produced show. The pop concerts may, in fact, give way to folk music sessions or something similar.

Tuesday lineup will be in the educational vein, but will also contain jazz specials, featuring top U.S. artists. BBC-TV light entertainment topper Tom Sloan has recently been in America setting dates. Duke Ellington is the first and will record two 45-minute shows for the web, but expect names like Dave Brubeck, Shelley Mann, the Modern Jazz Quartet, etc., to be pacted soon.

Wednesday night is the night

(Continued on page 38)

Nielsen Taking 5 Yrs. to Complete 'Brand New Sample' (1,000 Homes); Winds Up Initial 200 Replacements

A. C. Nielsen Co., which last summer held a series of New York meetings with advertiser, agency and broadcast customers to outline post-hearings clean up of the tv rating sample, has greatly altered the "refresher program" spelled out at the sessions.

At that time, Nielsen told the execs that the company "hoped" to have a totally revised sample of 1,000 audimeter homes across the country by fall, but now has instituted a five-year program, with 200 new sample homes a year. This year's replacement of 200 of the homes in the old sample is reportedly already completed.

There have been no audible complaints to the slowdown, and in fact the move has got to be a relief to many in the industry, especially the numbers winners, because a brand new sample for the coming season could conceivably cause wild fluctuations from the norm. The industry has learned to live with Nielsen's 10-year-old sample, which, if it doesn't have much of a probability factor, has a splendid predictability, as witness the incredibly accurate projections for weeks ahead that the network research mills are able to come up with.

Meanwhile, the Broadcast Rating Council, established by the NAB after the rating hearing scandals in Washington last spring, has named Ken Baker as executive director. He's a research exec formerly with Market Research Corp. Whether or not it is because the American Assn. of Advertising Agencies last fall joined the Rating Council after turning down an initial bid from Council prexy Don McGannon, president of Group W, Baker says that the rating services now are more cooperative in helping to establish a monitoring service. McGannon asked the 4A's a second time to join the Council because, he said, the rating services were snubbing the Council's requests for info in the feeling that the Council didn't have industry cooperation.

Baker says the questionaires that went out to all the major tv and radio services last August have now been answered, and that all services have come up with "massive, detailed" information on their procedures.

Right now, says Baker, the Council is talking with various accounting firms, getting estimates on what an audit of the services will cost. He says that so far the estimates coming in from the CPA's are well within a cost the industry could live with. Next step will probably be a pilot audit of selected markets. The enormous amount of field work involved in a thorough audit, however, says Baker, "has us all scared."

Baker says the No. 1 objective is to find out if the rating services do what they say they do, and second, to evaluate what they really do—"is it good enough?"

ABC-TV Olympics Seen By 70% of U.S Homes

Close to 70% of all U.S. tv homes watched ABC-TV's exclusive coverage of the 1964 Winter Olympics (Jan. 29-Feb. 10), according to a special unduplicated audience study prepared by Nielsen.

The 16½ hours of Olympics coverage measured by the latest national Nielsen reached an unduplicatd audience of 35,040,000 different homes, which represents 68.3% of all U.S. tv homes. Average home watching the Olympics tuned them in 4.1 times.

One-quarter sponsorship of the competition brought an advertiser almost as large an unduplicated audience as the entire telecast reached—a 64.9 rating and 33,290,000 different homes.

CBS Dickers Live Summer Entries As Stars Go Off

CBS-TV has about five-and-a-half hours of prime time to fill for the summer months, as Danny Kaye, Jackie Gleason and other shows take their usual hiatus, sans repeats. CBS will fill most of them with live entries.

The five-and-a-half hours to be filled for the summer is about par for the course at the network. One-and-a-half hours weekly will be filled by General Foods and its agency, depending on the decision whether Andy Griffith and Phil Silvers will be replaced for the summer or rerunned.

Show going off for the summer and definitely earmarked for replacement are Gerry Moore (axed for next season), Danny Kaye, Red Skelton, Jackie Gleason and Jack Benny (moving over to NBC-TV next season).

One of the oddities of the dog days will be Danny Thomas, for the first time rerun by the network and sponsor General Foods during the summer months. The summer rerun ride will be the curtain for the long-running series. (Danny Thomas is set to do some specials on NBC-TV next season.)

"Route 66," when it's rerun in the summer, will have older episodes cosarring George Maharis. Series faltered on the web when Maharis left the show.

QUINN EXITS ABC-TV TO REJOIN CBS NEWS

Robert Quinn, foe the past 15 months exec producer of news and special events at ABC-TV, has rejoined CBS News as producer-director.

He is the third correspondent to rejoin CBS News. Quinn's move-over from ABC-TV took place prior to the decision to replace Dick Salant as CBS News prexy with Fred Friendly.

Quinn's first assignment will be to join the CBS News Election Unit, where he will participate in the coverage of the New Hampshire primaries March 10. He will subsequently receive assignments in CBS News' election and convention coverage. Before joining ABC-TV, he had been a producer-director in CBS News.

Bob Rubin rejoined CBS News from NBC News. Sam Zelman, now head of CBS News' Los Angeles bureau rejoined after a stint as director of news for KTLA, Los Angeles.

Iffy Status For UA 'Outer Limits'

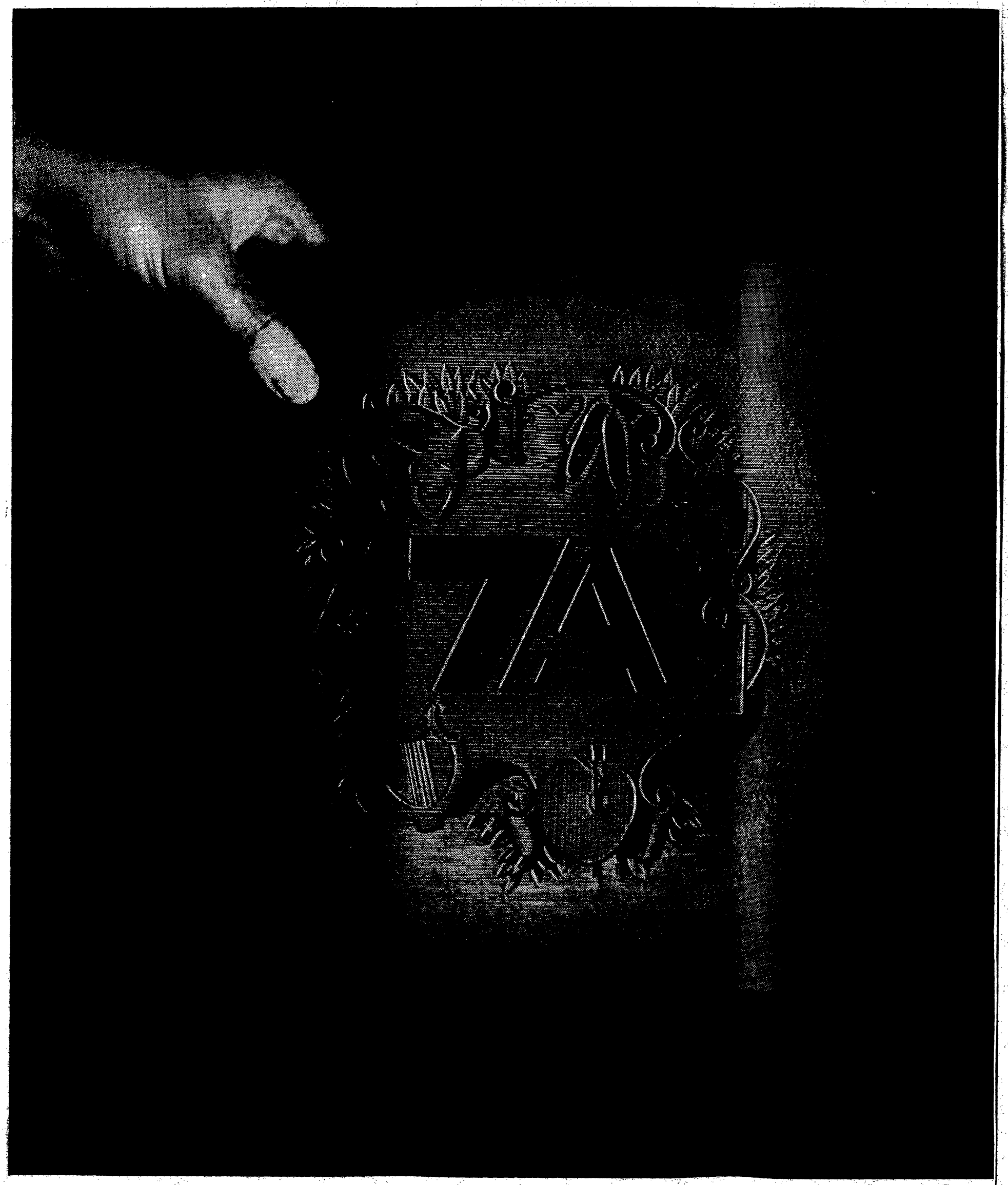
There now appears to be some doubt as to whether ABC-TV's "Outer Limits" (out of the UA-TV shop) will make it again next season. This is the Monday 7:30 to 8:30 science fiction series which has been rescheduled into the Wed. 8:30 to 9:30 period next season to do battle with "Beverly Hillbillies."

If it does come back Colgate is ready to pledge some sponsorship allegiance.

Two other UA entries are already locked in for ABC-TV renewal next season. These are Patty Duke and "Fugitive."

Here's part 3 of Volume 9 Universal-Seven Arts' "Films of the 50's"

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Color SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

Something New in Chi as WBBM Performs a Plastic Surgery Job

Chicago, March 3.

The rejuvenation of WBBM Radio has been one of the slickest and slyest broadcast tricks pulled off here during the past year. The CBS station has done a massive revamping of its own personality—but so gradually that it has gone practically unnoticed by even its most dedicated listeners.

Ernie Shomo's boys undertook the project more than 12 months ago with the object of enlivening the program schedule so as to attract the younger audience elements, but the trick was to do it without in any way upsetting or alienating the WBBM followers who have been loyal for two and three decades. What has resulted thus far, after program director Len Schlosser's constant excisions, additions and revisions, is a schedule that is more coherent and simplified than before, and younger at heart.

New emphasis is on "consequential" talk during the periods of hausfrau listening, on the comprehensive presentation of news and service information especially in early evening drive time, and finally on the current pop records in the early ayem, at night and on weekends.

The last is by far the most radical and significant development in the station's new image, since previously it had adhered almost strictly to evergreens and music of the older generations. It dawned suddenly that the teenagers of the last decade had had no tradition of listening to WBBM as had the generations before, and with that came the realization that the current pop tunes just can't be ignored. The CBS anchor first hopped on the folk music bandwagon and then very subtly began to welcome the top 40 tunes to a point at which it's now eager to be firstest with the disk hits, competing in that respect with WLS and WYNR. The line is still firmly drawn, however, when it comes to those frenetic rockers.

Where previously station personalities spun disks in short program segments at various times of the day, now WBBM has bonafide disk jockey stanzas. Bud Kelly, who was brought in from another market, has gone into prime teenage time (8-10 p.m.) replacing a miscellany of quarter and half hour programs; and Pat Sheridan has become the station's first "morning man," now that Schlosser has swept out the segmented ayem fare.

WBBM's new youth accent shows up even in its live "Music Wagon" strip, which has undergone a complete overhauling of cast save for its host, Mal Bellairs.

(Continued on page 48)

'O'Toole' Into Syndie

Four Star Distribution has acquired the "Ensign O'Toole" situation comedy series which had a run on the NBC-TV network during the '62-'63 season, and will put the package of 32 half-hours into syndication for fall starts.

"O'Toole," which was produced by Hy Averback and stars Dean Jones, will get a rerun of 13 weeks at least on the ABC-TV network, starting March 23.

White's Forecast: 125 ETV Channels By End of 1965

Hollywood, March 3.

National Education Television's link of ETV stations currently consisting of 84 channels will be up to 125 by the end of 1965, it was predicted here by John F. White prexy of NET. NET will have 94 outlets by this year's end, he added.

White explained NET provides stations affiliated with it five hours of programming a week, that half of it consists of shows about domestic and international affairs, the other half is cultural. White was here briefly to inspect the facilities of channel 28, L.A.'s new ETV station which will begin airing next September. He said he was impressed with the facilities of the channel, and that he had confabbed with station execs as to the best way NET could help them. "We expect channel 28 will become one of our major program sources," he commented.

NET, with an overall budget of $8,700,000 a year, has a record budget for programs of over $5,000,000 for this year, the exec said. He explained that Ford Foundation has provided $6,000,000 a year, beginning last January; $500,000-$1,000,000 comes from interest on investments, foreign sales, etc., and the rest from program grants from corporations such as IBM and Humble Oil. NET is a non-profit organization. "We don't go out with a tin cup raising money," White observed.

NET stations have available to them materi..l from the web's library, which costs them only $5 a half-hour. There are 25,000 programs of varying lengths in its library. Stations pay $100 a year for NET's new programming.

New programs being readied by NET include six hourlong symphony orch concerts, to be expanded to 13 shows next year; 20 dramatic shows, principally from Britain; 10 hourlong documentaries on the circus; pubaffair shows such as "Perspective," hourlong show done in cooperation with the N.Y. Times; a series of 13 documentaries from NHK Japan, in return for which the net is sending 13 about the U.S. to NHK; 10 jazz shows.

RONALD WALDMAN IN GLOBAL VISNEWS TOUR

London, March 3.

Ronald Waldman, managing director of British Commonwealth International Newsfilm Agency, set off to Toronto on Sunday (1) on the first leg of a six-weeks' world tour. Waldman's plan is to review Visnews operations throughout the world, with special interest in happenings at New York and Singapore headquarters.

He'll be in huddles with associates of NBC and CBS, visiting Visnews staffers and officers, seeking out new customers and, particularly reviewing the working of the Peking TV/Visnews agreement.

Waldman, due back in Britain in mid-May will visit Toronto, New York, San Francisco, Fiji, top centres in Australia, New Zealand, Singapore, Tokyo, Hong Kong, Canton, Peking, Delhi, Beirut and Rome.

End of An Era For Cox in Ga.

Atlanta, March 3.

An association that lasted 42 years came to an end Saturday (29) when Atlanta Newspapers, Inc., announced completion of the transfer of title of WSB-TV, AM&FM to recently incorporated Cox Broadcasting Co.

Culmination of transaction came two days after the FCC authorized transfer of the various licenses severing the long relationship.

Cox Broadcasting, which will have its headquarters in Atlanta, is a coast-to-coast operation with television and/or radio stations in San Francisco, Charlotte, Dayton, and Miami in addition to the former newspaper-owned stations in Atlanta.

James M. Cox Jr., of Atlanta and Dayton, is chairman of the board. Other officers of the corporation, all residents of Atlanta, include J. Leonard Reinsch, president; Frank Gaither and Marcus Bartlett, vice presidents; and Clifford M. Kirtland, secretary.

In addition to its farflung radio and tv operations Cox Broadcasting owns and operates community antenna companies in Aberdeen, Wash., and three Pennsylvania communities, and has applications pending for CATV franchises in Findalay and Lima, Ohio.

WNEW's 'Sports Mission To San Juan'; Football Giants to Sun & Surf

New York pro grid Giants, who lost the big prize again last December to the Chi Bears, are in for some post-season solace courtesy of WNEW, N.Y. indie which airs their home-and-away schedule, and mainstay sponsor Howard Clothes.

The Metromedia station and Howard are sending the entire team avec wives down to San Juan for a week in May, billing it the "Sports Mission to San Juan." In exchange for sun-and-surfing at station-sponsor expense, the players will devote part of their stay to tutoring Puerto Rican sandlotters. Hence, lotsa goodwill all around.

The junket is due for hefty promotion, natch, with Howard splurging a spot sked on the station, while WNEW plugs away in the "column" it runs daily in four Gotham gazettes. Commonwealth of Puerto Rico is going along too via its newspaper tourism ads.

Vanguard of 15 Giants embark for San Juan April 30, with the balance of the club due there a week or so later.

L.A. AFTRA Votes Strike Vs. Indies

Hollywood, March 3.

Strikes against KTTV, KCOP and KTLA and radio station KLAC were approved at a quarterly membership meeting of the L.A. local of American Federation of Television & Radio Artists. AFTRA's local board was given the greenlight to call a strike "at any time that such a determination is in the best interests of the union." This makes a walkout imminent "under present circumstances," commented Claude McCue, local exec secretary.

AFTRA broke off negotiations with the three indie tv stations when a final proposal by their managements for a 2½% wage hike for staff announcers was rejected on Feb. 20. Offer failed to meet the pattern set for tv staff announcers in recent pacts negotiated with the network stations and KHJ-TV, averaging from 8% to 25% in wage hikes and other benefits, McCue said.

All earlier pacts which constitute the network codes and include pacts for network staff announcers were ratified at the meeting, attended by national exec secretary Donald Conaway and national AFTRA prexy Vicki Vola, both from N.Y.

Strike okay at KLAC was handled as a separate matter, although the same company, Metromedia Inc., owns KLAC and KTTV. KLAC pact expired last May 1, and the company has submitted 34 proposals for a new pact, the vast majority of which AFTRA finds "entirely unacceptable."

McCue, in his report to the membership, denounced "the harassment of the new owners in L.A. in refusing to accept standards of contracts and policies which AFTRA has had in agreements with the broadcast industry in L.A. for over 20 years. The management of KLAC, which took over the station only last July, is extending itself to disrupt sound labor-management relations in the broadcasting industry."

CLEVE. INDIANS PACT; 700G TV-RADIO TAB

Cleveland, March 3.

Despite a healthy decrease in attendance last year, the Cleveland Indians will continue its daily broadcast of games on radio and weekend tilts on television.

WERE, for the 15th year, picked up the radio tab with Jimmy Dudley, fully recovered from his heart attack on the play-by-play, and Harry Jones doing the color. WJW-TV will do the telecasting with Bob Neal back at play by play, and newcomer Herb Score, color. Television and radio tab is reported at around $700,000. In case of double headers on weekend, WJW will do only the first game.

This Could Lead to Something Big

San Francisco, March 3.

"This is a commercial—why don't you take time out to go to the kitchen or the bathroom or something?" is the novel theme of a new series of 60-second spots breaking this week on KRON-TV, San Francisco.

Sponsor is Falstaff of San Jose; Wade-Los Angeles the advertising agency.

Spot is called "This Is Your Minute" and opens with announcer explaining that "no one ever listens to commercials, so this is your minute. Why don't you run to the kitchen and have a beer—any beer—or go to the bathroom?" We'll call you when the program is back on."

Announcer then sits, stares, looks at watch, yawns, finally says: "OK, you can come back now."

Shots are the brainchild of Frank Rhylick, former newsman and author, now veep and creative director of Wade-Los Angeles. Carl Short is account exec and Gus Gagel Falstaff's Pacific Division ad manager.

Albuquerque's TV Row

KOAT's Promotion Contest Burns Rivals Who Carry Protests to NAB

Albuquerque, March 3.

A television promotion contest, conducted here last week by Steinman station KOAT-TV, has started a major hassle between the station and its two local competitors, and may develop into a full-fledged battle, bringing in the NAB and two rating services.

Opposition stations KOB and KGGM have both fired off angry protests to the NAB, calling the contest an "audience-buying" promotion in direct violation of the NAB's code.

Promotion, in brief, was in connection with KOAT's daily weather show. Contest required viewers to watch each night, and tabulate the reported daily humidity figures given on the station for Albuquerque at the end of the week. At that time, the station conducted a drawing, and awarded a color tv set to the top winner, and transistor radios to the runner-ups.

Both A.C. Nielsen and American Research Bureau (ARB) surveys are conducted here periodically several times a year.

Latest surveys by both were skedded to start this week, but both KOB and KGGM officials late last week sent off wires, asking the surveys to be delayed, pending action on the KOAT promotion by the NAB.

KOAT, the ABC affiliate here, is owned by the Steinman Stations, with Clair R. McCollough of Lancaster, Pa., as president and general manager.

In April of this year, he is to assume the chairmanship of the NAB.

George Johnson, general manager of KOB (NBC affiliate) last week wrote a letter to McCollough protesting the promotion.

McCollough's answer, in part, to Johnson, was as follows: "... it should be noted that I am not now Chairman of the NAB-TV Code Review Board nor will I be until after the first week in April...

"...under Television Code procedures, interpretations of Code provisions are not made by the Chairman of the TV Code Board, but rather by the TV Code Authority. Appeals from these interpretations can then be taken to the Television Code Review Board en banc..."

Code section cited was paragraph 26, page nine of the eighth edition, which reads:

"...Any telecasting designed to buy the television audience by requiring it to listen and/or view in hope of reward rather than for the quality of the program should be avoided..."

4 Star Off-Web Sales

Four Star Distribution reports 13 sales of its off-web series during the first two weeks of February.

"The Detectives" has been sold to WGN, Chicago, and WTEV, Providence. "Rifleman" was bought by WTCN, Minneapolis; WCTA, Champaign; KLFY, Lafayette; WWL, New Orleans. KSBW, Salinas, bought "Target: Corruptors," and WKBT, La Crosse, the "Zane Grey Theatre." KPTV, Portland, bought "Dick Powell" and "The Detectives."

WLUK, Green Bay, purchased "Rifleman" and "Stagecoach West," with "The Law and Mr. Jones" going to WTHI, Terre Haute.

Dropped by ABC, Ore. TVer Sues For $12,750,000

Portland, Ore., March 3.

A suit charging antitrust violations and demanding $12,750,000 in damages was filed in Federal Court here by Oregon Television, Inc., owner of KPTV (Channel 12) over its being dropped by the ABC network.

Named as defendants are Fisher Broadcasting Co., Inc., owner of KATU-TV (Channel 2), Portland; Fisher's Blend Stations, Inc., owner of KOMO-TV, Seattle; Fisher's Flouring Mills Co., Seattle; and American Broadcasting-Paramount Theaters.

The complaint charged that the Fisher companies had attempted to fence out competition for ABC programs in Portland by bargaining for a package affiliation arrangement for their Seattle and Portland stations. The Fisher Companies, the complaint said, made clear to ABC that they would try to switch their Seattle affiliation away from ABC unless the web affiliated with them in Portland and terminated its affiliation with KPTV. ABC was charged with agreeing to the package deal in order to hold onto its Fisher setup in Seattle. Oregon Television is requesting an injunction against ABC and the Fisher company to prevent them from entering into the package arrangements and is also seeking treble damages in the amount of $12,750,000.

KPTV is the town's oldest station and has been with ABC since 1959 under contract renewable every two years. Chris Craft Industries, Inc. is the parent company, and also owns KCOP-TV in Los Angeles. KATU-TV is new on the scene and has been operating as an independent since hitting the air about a year ago.

ABC has set March 1 as the switch date from KPTV to KATU-TV. KPTV will operate as an independent; KOIN-TV is the CBS outlet; and KGW-TV is affiliated with NBC.

New TAC Subscribers

TAC, Trans Lux subsidiary library of public affairs shows, has four new subscribers.

New local-station members were WRCB-TV, Chatanooga; KMVT, Twin Falls; WLTV, Bowling Green; and WMSB, lansing.

'Naked City' Cues $8,000,000 Suit

Theodore Granik and New York TV Productions Inc. have filed suit against Screen Gems and others concerning "Naked City," the suit alleging idea and plans of plaintiff were appropriated. Damages of $8,000,000 are sought in the N.Y. Supreme Court action.

In his suit, Granik contended he had a '57 contract with defendants for the production of a series on the N.Y. Police Department. Other defendants include Herbert B. Leonard, "Naked City," producer.

Defendants are moving to dismiss the complaint on the ground that it is barred by the statute of limitations.

IT'S OPEN SEASON ON PIX-TO-TV

Still Untapped: 800 Features

There are estimated to be about 800 features from the Hollywood majors and principal independents still left to be tapped for tv. These are cinematics, the theatrical releases of which run through 1963. The 800 features still remaining approximates the number of pix in one major pre-'48 library. Metro, for example, came into the pix-to-tv market with 725 pre-'48's.

Many of the big pictures, such as Paramount's "Ten Commandments" and Metro's "Ben-Hur" for all practical purposes can be subtracted from the pool of 800 . When and if such pix come the way of tv, they will be exhibited on television only as major specials. Television would have to put up king-sized coin to wrench them free from the theatrical re-release market.

Continuity acceptance network standards also will pose thorny problems for some recent pix, themed on an adult level. Pix falling into that category include such recent examples as "Sunday in New York," "L-Shaped Room," "The Apartment." All, according to current continuity acceptance standards, may be okay for late night viewing, but prime time viewing via the networks may be another matter. Even though, as expected, network continuity acceptance standards will broaden with time, and with the availability of more adult themes, some of the more touchy pix are apt to have a rough time of it securing network slots.

Of course, the 800 figure isn't static. Hollywood will produce some 130 pix yearly, pix which will freshen and add to the pool. Current situation, though, is a far cry from the days of pix plenty on tv.

Cleve. Dailies Yanking Staffers From Paid Jobs on Radio-TV

Cleveland, March 3.

Frank Gibbons ended (24) his daily commercial sportscasts on KYW and the city's newspapermen again fell under the "unwritten law" of not being able to appear "for remuneration" on radio or television.

The star columnist for the Cleveland Press and News was signed for a cross-the-board commentary within the five-minute newscast at 7:55 a.m. when the newspaper strike began Nov. 29, 1962. A host of newspaper personalities were immediately hired, but all but "Gibby" went off the air when a settlement was reached April 8, ending the 126-day long news blackout.

A contract with Schaefer was honored by Gibbons and the Cleveland Press permitted him to extend his air work until Feb. 24.

KYW wanted Gibbons to remain; sponsors were willing to keep him, but the Press indicated displeasure and the sportswriter stepped out.

"It has been our policy," said Norman Shaw, associate editor "not to have staff members do regular broadcasting. We've had many requests, but have turned them down. We are constantly reviewing our policy, but, at present, we feel our best bet is to continue as we have been doing."

Shaw admitted the Press' attitude is not part of the Scripps Howard policy; that each paper

(Continued on page 38)

$1,000,000 Sale Of RKO-Gen. Pix

Hollywood, March 3.

The 82 post-'50 RKO General library, composed of RKO Radio Pictures titles, is being acquired by screen Entertainment Corp. for over $1,000,000.

It will be second major feature acquisition of Screen Entertainment Corp., the principals of which are Hank Saperstein and Harold Goldman. Newest acquisition will give company a library of 175 motion pictures for tv distribution.

Previous acquisition by Saperstein and Goldman was a package of 93 post-'54 films for first-run tv distribution, consisting of 69 pictures released theatrically by American International, with other pix from various sources. RKO General pix package had been in previous tv release.

Saperstein, referring to the 93 pictures pre-dating the RKO acquisition, said in the first four months of selling, the 93 films grossed over $2,200,000. In addition to their feature films, Saperstein and Goldman are partnered in the syndication of 256 half-hour telefilm episodes.

Saperstein recently sold "The Adventures of Mr. Magoo" to NBC-TV for airing during the '64-'65 season.

WNBC Axes 'Tell Us More'

WNBC-TV next week will axe the Ted Cott daytime show, "Tell Us More" stripped in the 1:30 p.m. time slot, for a Lester Lewis production, "Women on the Move."

Run of the Lewis panel show, however, may be brief, since the network is taking back the 1:30 to 2 p.m. slot at the end of April, since local stations have not had much rating success against the popular CBS-TV soaper, "As the World Turns."

Time-Life Selling WTCN-TV in Mpls. For $5,000,000

Minneapolis, March 3.

Time-Life Broadcast is negotiating to sell WTCN-TV, its independent station here, to NAFI, Inc., California-based, diversified corporation whose holdings include two other tv stations. Deal is for the television station alone and does not include WTCN Radio which shares studios in the Calhoun Beach Hotel with WTCN-TV. Sale price was reported to be $5,000,000. Details of the transfer were expected to be completed this week.

NAFI's other tv stations, both indies, are KCOP, Los Angeles, in which Bing Crosby is a stockholder, and KPTV, Portland, Ore. John Hopkins, KCOP-TV general manager, is handling arrangements for NAFI.

The reported sale price is two and a half times a previous offer Time-Life had tentatively accepted for both WTCN-TV and Radio slightly over a year ago. A Minneapolis-St. Paul group offered $2,000,000 for the twin stations and Time-Life agreed to sell at that figure, but the purchasers were unable to ante up the cash and the deal fell through.

Time-Life bought WTCN-TV and Radio from the Bitner family in 1957 in a package which also included WOOD, Grand Rapids, Mich., and WFBM, Indianapolis. Package price of $16,500,000 was the largest in tv history at that time. Time-Life still owns WOOD and WFBM as well as KLZ, Denver, which it had acquired previously and KOGO, San Diego, which it bought last year. All four of Time-Life's presently owned properties are combined tv and AM-FM radio stations.

WTCN-TV was affiliated with ABC-TV when Time-Life bought it. Three years ago it lost its ABC tieup to 20th-Fox's KMSP-TV here, and last year WTCN Radio also relinquished its ABC hookup. WTCN-TV has been operating as

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$25,000,000 GRAB FOR BIG STUDIOS

By MURRAY HOROWITZ

Some of the biggest wheeling and dealing going on for the '64-'65 season is related to motion pictures, with over $8,000,000 involved every time some pic company makes a deal to feed a season's supply of cinematics to a network.

ABC-TV's decision to open up a two-hour feature slot, from 9 to 11 p.m., Sundays, found 20th-Fox locked in competition with United Artists Television. The prize? About $8,400,000, on the basis of supplying 30 pix at the going rate of about $280,000 per pic. UATV won the two company race.

With ABC-TV drawn into the pix-on-tv field, there will be some $24,000,000 in network coin being paid this season for features on television. The other estimated $16,000,000 is being paid by NBC-TV for its pix showcases on Saturday nights and Monday nights.

Lure of the multi-million dollar deals also is pressuring motion picture companies to let loose more recent cinematics. Among the pix sold by United Artists Television to ABC-TV are titles released theatrically in 1962.

Twentieth-Fox, bound by a clause, did not go beyond '60 or '61. It's reported that 20th in its financing deals with lending institutions has a clause prohibiting the distribution to tv of motion pictures prior to a three-year theatrical engagement. It's this clause, along with present company policy, which prevents the company from moving up tv distribution.

What happens though, if 20th-Fox, or another motion picture company needs money, but fast, to that three-year division between theatrical and tv distribution is a question being kicked around in the trade. Joe Levine's Embassy Pictures, on the syndication level, is selling some of its pix to tv just as soon as they complete their theatrical run. One of the pics in the UATV-ABC-TV deal is the Marilyn Monroe, Jack Lemmon starrer, "Some Like It Hot," now being theatrically rereleased.

From Paramount to Metro to 20th-Fox, to Columbia (Screen Gems), to United Artists to MCA (Universal), they're all trading with tv, not because of a new found love, but because of the millions involved—monies without which many of the majors couldn't thrive and make new pictures. Another facet of the situation finds many of the motion picture companies making more out of tv selling features than selling tv programs.

Thrust of the networks in the feature programming area is expected to upset the releasing pattern of many pix to tv. It's forecast that, for the most part, the better pix will be offered first to the webs, and then, following the web run, the same pix will be sold as off-network product for syndication.

According to some key distributors, the economic advantages flowing from such a releasing pattern can't be beat. Assume a pic goes for about $280,000 on the network. Same pic can hit about another $140,000 in its off-network market-by-market run. Most that can be earned in straight syndication, sans network, is about $250,000 per pix for the best features.

When considering a group of 30, the network, plus syndication ruh, gives the motion picture company a gross of over $12,000,000 (over $8,000,000 network; estimated $4,000,000 syndication). That's a tall ancillary gross in anybody's books.

'Car 54' British Sales

London, March 3.

Within four weeks of clearing the international rights of "Car 54—Where Are You?", NBC International, headed up by Gerald Adler, brought off three major sales in this tight market.

The half-hour skein has been picked up by Granada, Northern major outlet, Scottish-TV and Television Wales & West.

New WBKB Helmsman's Rough Road; Chi Press Waits to Pounce on Him; Hurdles First Crisis in Neat Style

By LES BROWN

Chicago, March 3.

Tom Miller is a man who's been given captaincy of a ship in the eye of a hurricane. He's bucking the choppy waves made by AB-PT's Si Siegel upon forcing the resignation of Sterling (Red) Quinlan from the helm of WBKB; he's in daily peril from the sharks of the Chicago press who are waiting for one false move; he's being jolted by those cold winds from Washington fanned by Windy City mail to the FCC; he's working with a demoralized and fear-struck crew and faces a threat of mutiny both in the form of resignations and union negotiations; he's tangled in a net of sticky harassments from advertisers; and all the while he struggles at the helm he has to answer to the shore-to-ship commands of "admiral" Ted Shaker in New York calling for ship-shapedness when the immediate problem is staying afloat.

Probably no one in the annals of broadcasting has ever taken over the stewardship of a station under conditions as rough and uncertain as those in which WBKB now finds itself in the wake of Quinlan's departure. Miller, although apparently a highly capable officer with good navigational instincts, is handicapped by stormy weather and a lack of experience. It's one thing to learn how to swim by being tossed in the water, but one heckuva baptismal to be pitched into the high seas when they're angry.

A generally unsympathetic press—no reflection on him personally, but rather on the corporate maneuverings that unseated his immensely popular predecessor—is ready to pounce on Miller for the first move he makes that might seem to indicate a milking of the station for bigger profits, or a loss of local autonomy, or a destruction of the creative spirit fostered at the station by Quinlan. This is no ordinary hostile press but an extremely hungry one that has fed too long on the lean bones of local television, and Miller knows well that there are trigger-happy journalists in sniping position anxious to be the first to say "I told you so."

He handled his first crisis smartly last week when the network announced a moveup of its daytime schedule to 9 a.m., which meant the displacement of Jim & Bud Stewart's kidshow, "Here's Geraldine," toprated in the station's ayem lineup. At first glance there seemed no other spot for the show, and it stood in danger of cancellation—something that would surely have cued a newspaper attack, even

(Continued on page 38)

Riddle Me This

NBC International is involved in a perplexing diplomatic problem in the recent sale of the series "Funny Manns" to strife-ridden Cyprus. Series, popular in such areas as Okinawa, Singapore, Finland, Wales and Malta besides the U.S., features Cliff Norton in comedy bits involving silent film clips.

NBCI's problem: should the series be dubbed in Turkish or Greek?

'Star Route' 25G Musical TV Entry For Syndie Whirl

Hollywood, March 3.

The first musical tv series produced in the U.S. for syndication since 1957 is "Star Route," which airs today in Spokane, Wash. as well as in two other markets. It's being made by Medallion Tv Enterprises in Hollywood at a cost of $20,000 to $25,000 per half-hour seg, according to Medallion prexy John Ettlinger.

Package, a country and western "This Is Your Life" type format, is aimed at the Canadian-English, the Oriental and European as well as U.S. markets. But the big rub is cracking Canada. In order to qualify. Ettlinger (like every other producer outside of the British Empire) must comply with a new rule inculcated by the Canadian Board of Broadcasters (equivalent to our FCC) only last September which says to wit: unless 50% of any teleseries is shot on Canadian soil (thus enforcing utilization of Canadian equipment, manpower, etc.), product is automatically deemed ineligible for Canadian airing—both on the government-owned CBC and the privately owned web, CTV.

Therefore, Ettlinger is shooting 14 of the 26 segs in Toronto, claiming, "It's no more costly to fly a star from Nashville (mecca of c&w) to Toronto than it does from Nashville to Hollywood."

He's using only c&w topliners—prime requisite being artist must have at least one gold disk in his track record. Each seg will recap the artist's life; four minutes of each show will be devoted to showing life in own habitat; in almost every case, home is in or near Nashville. "If they're poor," says Ettlinger, "they earn a quarter of a million a year."

Among the big c&w artists already shot are: LeRoy Van Dyke, Hank Thompson and his Brazos Valley Boys, George Jones and the Jones Boys, Boy Clark, Tex Ritter, Skeeter Davis, Lefty Frizzell, Carl Smith and Webb Pierce. Emcee-host is Rod Cameron who, it was subsequently discovered, plays 88, guitar and lute.

Al Capstaff Executors Take Action Re WBZY

Stamford, March 3.

Executors of the estate of Albert L. Capstaff, NBC v.p. who long was in command of "Monitor," have filed receivership proceedings against an upstate AM station, WBZY, in which the late network exec had a substantial interest.

An injunction has been asked to forbid Bernard J. Zucker of Waterbury, president of the company running the station, from surrendering its FCC permit. The station went off the air in January.

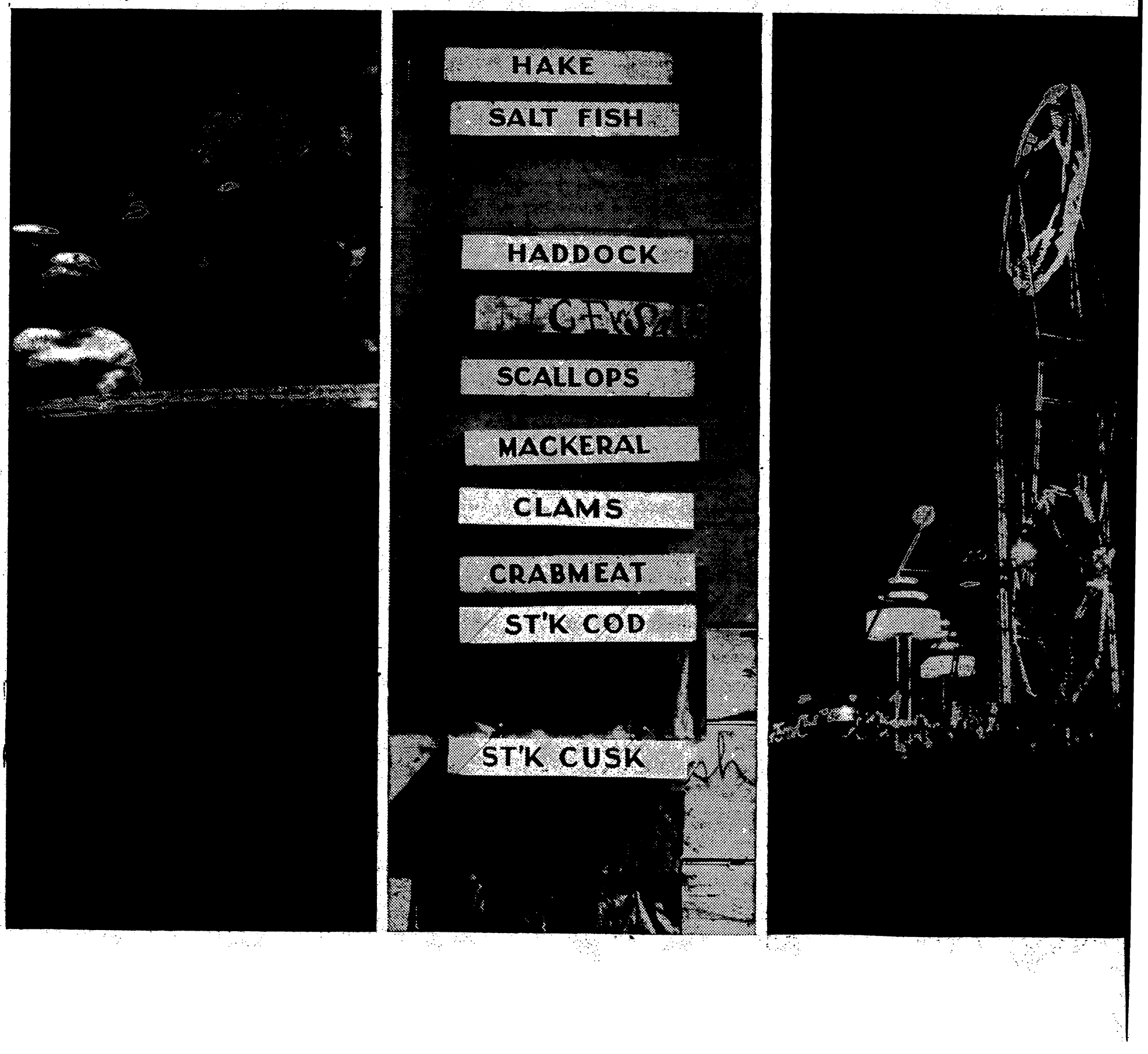
Capstaff died last September in the Virgin Islands.

NBCI: 74 Series In 70 Countries

With the sale last week of "The Tab Hunter Show" to Taiwan, NBC International chalked up its 70th country. And with the recent addition of "Car 54, Where Are You" and the cartoon series "Astro Boy" to the roster of shows, NBCI now has 74 series for international sale and distribution. In addition, the company is selling such public affairs shows as the "Project 20" and "White Paper" series.

Other sales by NBCI last week were "Dr. Kildare" and additional stanzas of "Bonanza" to Spain; "The Dick Powell Show" in Sierra Leone, and the "Richard Boone Show" to Tyne-Tees regional program contractor in England. West Germany bought "Magic Midway" and "Mark Twain's America" was sold to Czechoslovakia.

Most popular NBCI series abroad is "Bonanza," now sold in 56 countries. Next in line is "Dr. Kildare," with 39 foreign markets. "Loretta Young Show" is aired in 37 countries, and the Dick Powell shows in 33.


HAKE
SALT FISH
HADDOCK
SCALLOPS
MACKERAL
CLAMS
CRABMEAT
ST'K COD
ST'K CUSK

You've never seen America...



Until you see America!
It's big...bountiful...breathtaking!
It's Jack Douglas' brand-new, star-spangled salute to the fifty states, now available first-run from CBS Films.

America! is the vast panorama of the American scene, brought to life as a stunning new television series. America! takes viewers roaming along the sea-swept beaches of Cape Cod; exploring little-known aspects of our nation's heritage at Concord; plunging through the dense, fascinating jungles of the Florida Everglades. America! captures all the jubilation of a Western fair; rides the pounding surf of Makaha, Hawaii; peeks behind the glamorous facade of Hollywood.

In 39 half hours (available in brilliant color or black-and-white), America! reveals sometimes startling, always entertaining facets of life in the United States, as seen by Jack Douglas, pioneer in the "open studio" television technique that produced such audience-winning hits as "Bold Journey," "I Search for Adventure," "Kingdom of the Sea," "The Golden Tee," "Across the Seven Seas" and other television favorites.

Designed to entertain, geared to deliver big ratings— America! has already been snapped up for Fall showing in more than 40 U.S. markets. So if you're looking for a first-run series of universal appeal, act quickly. See America! first.



CBS FILMS OFFICES IN NEW YORK, CHICAGO, SAN FRANCISCO, DALLAS AND ATLANTA.

Best Com'l Awards

Continued from page 30

weapon of the west." Free communications sends the message loud and clear that there is a freedom of choice, while the message of controlled communications is: "We know what's good for you. Here it is. Take it or leave it," he declared.

Sweepstakes award winner in tv was the live action blurb, over 60-sec., "They Can't Take That Away From Me," with Kodak Color Film the sponsor, produced by Sutherland Assoc., N. Y., and for radio, humorous, 60-sec. and over, "You Really Should," WHDH Radio, produced by Ullman Music Creations, Inc., Dalls.

Tv blurb winners: Live action over 60-sec., the sweepstakes winner sponsored by Kodak; live action 60-sec., "Pickup Airdrop," Ford Truck, produced by Wilding Film Co., N. Y.; live action under 60-sec., "Laura Scudder Supermarket," Laura Scudder's Corn Chips," produced by N. Lee Lacy & Assoc. Ltd., L. A.

Animation 60-sec. and over, "Dupont Dymetrol," Dupont Fabric, Ferro, Mohammed & Schwartz, N. Y.; animation under 60-sec., "Danger Hands," Chiffon Liquid Detergent, Filmfair, L. A.; Combination, "Melon," GE Soft-White Bulbs, UPA Pictures. Cleveland; Stop motion, "Stop Motion Salad," Wishbone Deluxe French Dressing, Joop Geesink; Video Tape, "Haunted House," Hallmark Party Decorations, Tom Arend, Burbank; I.D.'s, "Fuse," Ford Motor, Tom de Paolo, L. A.; local, "Drop by Drop," First Philadelphia Bank, Harold Wondsel Prod., N. Y.

Integrated, "Snack Time," Post Grape Nuts, Mayberry Prods., Hollywood; humorous, "Pouring," Schlitz Brewing Co.; pubservice, "Cancer Prevention," Anti-Cancer Council of Australia; Fanfare Films Ptdy Ltd. Victoria; Series, "Dog in Park," "High School," "Recess," Ralston Purina, Wilding Pictures.

Radio: Open, "Fresh Ground Aroma," Maxwell House Coffee, R. I. Fleck, Toronto; musical 60-sec. and over, "A Great Tomatoes," Contadina Foods, Western Recorders, Hollywood; musical under 60-sec., "Swiss Fiber," Asahi Broadcasting, Masayoshi Sugai, Osaka, Japan; humorous 60 sec. and over, "You Really Should," WHDH radio, Ullman Music Creations; humorous under 60-sec., "Loan Arranger," Centennial Industrial Bank, Fred Arthur Prod.; local, "Instance Service," Valas TV, Fred Arthur; pubservice, "Play It Safe—Stay in School" Women's Ad Club, Detroit, WJR Detroit; Series, "Backstage at Symphony Hall," "Sue Allen Bossa Nova Jingle," "Stan Freberg Jingle," Contadina, Freberg Ltd. Hollywood.

Special marketing award for tv blurbs went to "Let Your Fingers Do the Walking," anent the Yellow Pages. Blurb is for Pacific Northwest Bell. Some type of award in radio went to "Carlyle Bradford vs. Cornnuts," for Cornnuts Toasted Nuts.

WBKB

Continued from page 35

though the same situation would have arisen under Quinlan's management. But Miller found he could save the kidshow by tossing off the 15-minute syndicated "King and Odie" placed by General Mills and salvaging another 15 minutes from the adjacent "Land of Ziggy Zoggo." It cost him a bit of General Mills coin, but it was obviously a wiser course to avoid the storm.

He is sailing in a season of bad weather, however. Negotiations with American Federation of Musicians hang darkly overhead, along with a couple of petty lawsuits that probably would have hit Quinlan too. Word has leaked out that his top newsman, Frank Reynolds, whom Quinlan only recently acquired from WBBM-TV, has been investigating the possibilities at WNBQ through an agent. Furthermore, Miller has had some editorial disagreement with his editorial director, Bill Garry, and he too has hinted of being in a resigning mood. Miller's program director Dan Schuffman still hasn't recovered from Ted Shaker's attempt to demote his last month, and there is concern throughout the ranks over the cessation of the Quinlan-incepted Wednesday Plans Board luncheons and the stoppage of such special projects as the film on artist Ivan Albright and the one on the ordaining of a Lutheran minister.

Miller has confided that he is planning to do more, rather than less, local live programming but that, understandably, it would reflect his personality and his idea of station service rather than Quinlan's. He impresses as one who earnestly means to be a serious and dedicated broadcaster. But he will have to come through the present odyssey heroically if he is ever to have the chance.

Winnipeg—Radio station CKXL, Calgary, Alberta, has been purchased by local television executive James M. Pryor for an undisclosed amount. Pryor bought the physical assets of the station from Tel-Ray Ltd. and plans to continue operation of the AM outlet under his newly formed company, Bow Valley Broadcasting Ltd.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Detroit • STATIONS: WJBK, WWJ, WXYZ, CKLW.

• SURVEY DATES: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

WWJ

Total Area Homes: 288,000
Metro Rating: 22
Share of Audience: 32

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Oct. 28 **"GOOD MORNING MISS DOVE"**
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox

Nov. 11 **"FATHER OF THE BRIDE"**
Elizabeth Taylor, Spencer Tracy
1950, MGM, MGM

Nov. 18 **"THE RELUCTANT DEBUTANTE"**
Rex Harrison, Kay Kendall
1958, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Outer Limits 7:30-8:30	WXYZ 312,700
Wagon Train 8:30-9:30	WXYZ 293,600

WXYZ

Total Area Homes: 176,800
Metro Rating: 14
Share of Audience: 34

TUESDAYS 5:00-6:00
Program: BIG MOVIE

Oct. 29 **"A GAME OF DEATH"**
John Loder, Audrey Long
1946, 20th Century-Fox, NTA

Nov. 12 **"SUDAN"**
Maria Montez, Jon Hall, Turhan Bey, A. Devine
1945, Universal Pictures, Screen Gems

Nov. 19 **"THE WORLD WAS HIS JURY"**
Edmond O'Brien, Mona Freeman, R. McQueeney
1958, Columbia Pictures, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
George Pierrot 5:00-6:00	WWJ 135,300
Popeye & Pals 6:00-6:30	CKLW 168,600

CKLW

Total Area Homes: 94,800
Metro Rating: 8
Share of Audience: 13

WEDNESDAYS 7:30-9:00
Program: MILLION DOLLAR MOVIE

Oct. 30 **"SAFARI—DRUMS"**
John Sheffield, Barbara Bester
1953, Allied Artists, Allied Artists

Nov. 6 **"G-MEN"**
James Cagney, Margaret Lindsay
1935, Warner Bros., UAA

Nov. 13 **"THE SEA HORNET"**
Rod Cameron, Jim Davis, Adele Mara
1951, Republic, Hollywood TV Service

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ozzie & Harriet 7:30-8:00	WXYZ 380,500
Patty Duke 8:00-8:30	WXYZ 397,300
Price Is Right 8:30-9:00	WXYZ 308,400

WXYZ

Total Area Homes: 116,400
Metro Rating: 8
Share of Audience: 21

THURSDAYS 5:00-6:30
Program: BIG MOVIE

Oct. 31 **"THE MICHIGAN KID"**
Jon Hall, Victor McLaglen, Andy Devine
1947, Universal Pictures, Screen Gems

Nov. 7 **"LIFE BEGINS AT 17"**
Ed "Kookie" Byrnes, Mark Damon, D. Johnson
1958, Columbia Pictures, Screen Gems

Nov. 14 **"EDGE OF ETERNITY"**
Cornel Wilde, Victoria Shaw
1959, Columbia Pictures, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye & Pals 5:00-6:30	CKLW 177,900

WXYZ

Total Area Homes: 113,200
Metro Rating: 9
Share of Audience: 23

FRIDAYS 5:00-6:00
Program: BIG MOVIE

Nov. 1 **"THE CROOKED WEB"**
Frank Lovejoy, Mari Blanchard, R. Denning
1955, Columbia Pictures, Screen Gems

Nov. 8 **"DRIVE A CROOKED ROAD"**
Mickey Rooney, Diane Foster
1954, Columbia Pictures, Screen Gems

Nov. 15 **"CITY OF FEAR"**
Vince Edwards, Patricia Blair
1959, Columbia Pictures, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye & Pals 5:00-6:30	CKLW 179,600

WWJ

Total Area Homes: 336,300
Metro Rating: 6
Share of Audience: 44

SATURDAYS 9:00-11:45
Program: SATURDAY NIGHT MOVIES

Nov. 2 **"LET'S MAKE LOVE"**
Marilyn Monroe, Yves Montand
1960, 20th Century-Fox, 20th Century-Fox

Nov. 9 **"THE DIARY OF ANNE FRANK"**
Millie Perkins, Shelley Winters
1959, 20th Century-Fox, 20th Century-Fox

Nov. 16 **"UNTAMED"**
Tyrone Power, Susan Hayward
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-9:30	WXYZ 268,300
Jerry Lewis 9:30-10:00	WXYZ 197,000
Gunsmoke 10:00-11:00	WJBK 220,900
Jerry Lewis 11:00-11:30	WXYZ 178,900

CKLW

Total Area Homes: 186,100
Metro Rating: 16
Share of Audience: 70

SUNDAYS 11:30-1:00
Program: SHIRLEY TEMPLE

Oct. 27 **"POOR LITTLE RICH GIRL"**
Shirley Temple, Alice Faye, Jack Haley
1936, 20th Century-Fox, NTA

Nov. 10 **"JUST AROUND THE CORNER"**
Shirley Temple, Joan Davis, Charles Farrell
1938, 20th Century-Fox, NTA

Nov. 17 **"DIMPLES"**
Shirley Temple, Frank Morgan, Helen Westley
1936, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Champ Bowling 11:30-12:30	WXYZ 82,900
Discovery 63 12:30-1:00	WXYZ 29,800

BBC-2

Continued from page 31

when BBC-2 will rerun its most popular items plus the "best productions" from BBC-1 and, on Thursdays, Peacock is launching a 90-minute show called "Contact" which specializes in minority sports ("exactly opposite to big spectacular sport").

Friday offers such productions as America's "Arrest And Trial," cut to 75 minutes, plus a new series from Sydney Newman's drama department called "Story Parade," which will dramatize "the best popular fiction being written" and screenplay a different popular novel every week. More than 30 novels are so far skedded for adaptations.

Saturday afternoons, BBC-2 is opposing the sports laden commercial web and BBC-1 with a two-hour entertainment magazine anchored by Irishman Gay Byrne. This is likely to be preceded with an omnibus edition of "Compact," the twice-weekly soaper currently on BBC-1.

Saturday evening viewing will include "classic serials" like Flaubert's "Madame Bovary," H. G. Wells' "Ann Veronica" and John Buchan's "Witchwood." These will be presented in four 45-minute episodes. Also on Saturdays, Peacock intends to feature a regular "International Cabaret" slot which will be kicked off by Shirley Bassey and followed up by Russian Arkady Raikin and American comedian Allan Sherman. Also inked for Saturdays is the "Great War" documentaries.

On Sundays, Peacock's plan is to present thriller serials, big productions like "Theatre 625" (groupings of two or three productions on a common theme), "Cinema 625" (latest pix available from the Continent) and major opera and ballet programs.

The weekly 30 hours of programming to be transmitted in uhf will be spread from approximately 7:30 to 11 p.m., the last 30 minutes of each week night being taken up by newscasts.

According to Peacock, the American content of the new channel will be kept to about 10% while it is running at its present 30 hours-per-week.

Outside the directly competitive areas of evening viewing, BBC-2 will mount special news programs for the deaf and nursery school shows for children. A certain amount of doubling up of sports will be contemplated and a 10-minute warm up program will go out five nights a week in order that viewers don't switch to "dead air" prior to 7:30 p.c.

Undoubtedly harrassed by the six-weeks-away playdate, Peacock is not ballyhooing all BBC-2's "killer punches" at this stage.

He estimates that the opening night audience for BBC-2 might be in the region of 1,500,000. What he wants is for the word-of-mouth publicity spread at such a rate that his audience is at least 2,000,000 some six months after he starts UHF transmissions.

With such a goal, BBC-2 has to come out fighting.

Cleve. Dailies

Continued from page 35

handles its own procedures. Some advertise on radio and television, but the Cleveland Press does not. He allowed with home circulation accounting for virtually most sales —the city does not have newsboys on corners—we "sometimes feel that we talk to ourselves when we promote our own features. Some day we may change our views."

The Cleveland Newspaper Guild said there is nothing in their contract to prevent a newsman from going on the air, but unless "a reporter wants to make an issue of the case, there is nothing we can do. The company," said Jack Weir, Guild executive secretary, "has no control outside of working hours."

The Cleveland Plain Dealer also has a no-commercial appearance understanding with its employees and Tom Vail, editor-publisher, has already gone on record saying "I feel that a person can serve only one company. A man can't serve two masters," and Shaw admitted that there is the outside possibility that a newspaperman, gathering his information on newspaper time, might use his material first on the air, before seeing it in print.

Foreign TV Reviews

CANDID CAMERA
With David Nixon, Jonathan Routh, Stanley Unwin
Producer: Peter Dulay
Director: Mark Stuart
30 Mins., Sun., 3:35 p.m.
ABC-TV, from Manchester

The British version of this American original has returned to the schedules with a change of host, but otherwise pursuing its former egregious path. Jonathan Routh remains in charge of the prank-playing team, although he himself was little in evidence in the initialler, and the program goes out of its way to show that the public is not being taken for a ride. The genial David Nixon pleasantly linked the film before a studio audience, and his inbuilt chuckle seemed more genuine than with earlier anchormen.

Chief danger of the show is that the gimmicks may seem too contrived and remote from the frustrations of everyday life. On the whole, it is skillfully dodged, and the simple trick of a couple of "Candid Camera" gagsters telling innocent passers-by that they have something on their shoe, when they haven't, provided a few basic yocks.

And so did the hiring of a temporary secretary for a heating firm, with the laughs arising from her explanation to a phone customer that the appliances did not emit smoke, while one of them billowed steam all around her. Stanley Unwin, who specializes in a sort of gobbled English — nonsense speech with some relation to normal words — was used as a travel agent's clerk, selling a trip to France to a wouldbe tourist. This was passable, but the Unwin routine is so wellknown that it could not be permanently featured in the show without the public cottoning on.

There was added ease and informality in Mark Stuart's direction of Peter Dulay's introduction, and the show toed an exact line between public embarrassment and individual participation. More important, it showed that there was such a line to be drawn. *Otta.*

SYKES AND A BOX
With Eric Sykes, Hattie Jacques, Ronald Adam, Donald Pickering, Erik Chitty, Michael Godfrey, John Brooking, Alec Bregonzi, Maeve Leslie, Richard Morton
Producer: Sydney Lotterby
Writer: Sykes
25 Mins., Tues., 8 p.m.
BBC-TV, from London

The Eric Sykes comedy shows are consistently popular with BBC-TV viewers, and their return to the schedules with a pleasing opener showed little change in the established format. Sykes purveys charming incompetence, and provides himself with a script that, in this instance, was stronger in knockabout than words. As his sister in the skein, Hattie Jacques helped with the high spirits with her usual performance of long-suffering geniality.

Situation was that Sykes, working in a newspaper office, was given a chance to report a royal charity performance of "Hamlet." This led to a chain of fumbling disasters, the pair getting involved with the stage action, scattering boiled sweets over the tympani, and Sykes toppling out of the box as a climax. Payoff was that everyone else reported the mishaps of the performance, except Sykes, who had caused them.

Sydney Lotterby's production was well judged, and made the most of such moments as Sykes, in white-tie-and-tails borrowed from a magician, finding doves in odd corners of his garb. But some of the minor thesp support was crude and uncertain. *Otta.*

HOW TO BE AN ALIEN
With Frank Muir, Denis Norden
Writers: Muir, Norden, Edward J. Mason, George Mikes
Producer: Sid Colin
Director: Ian Fordyce
30 Mins., Wed., 9:10 p.m.
Associated-Rediffusion, from London

Produced by Creative Partners, and networked by Associated-Rediffusion, "How to Be an Alien" aroused the appetite in advance. The skein is based on the best-selling comic book by George Mikes, an ex-Hungarian who deftly mocked British attitudes to foreigners, and it is scripted by the reliable Muir and Norden team, who have also shown themselves as amusing adlibbers on radio panel shows. Another plus is that the format promised some originality, being announced as a "sort of lantern lecture" with slides illustrating a twohanded spiel by the writing duo into the camera.

Unfortunately, the promise was not maintained by the achievement in the one caught. Muir and Norden came up with a facetious line of patter, which attempted comic horror at the prospect of Britain being undermined by insidious Continental habits. Taking food as one example, the duo explained, in mock seriousness, about traditional items being edged out by European imports. They averred that the British were adopting the shrug as a means of expression, and these jingoistic opinions were enlivened by stills, with vocal captions spoken by June Whitfield, Kenneth Connor, and Gordon Rollings.

On the whole, the effect was ponderous, and the wit fell heavily, with a leaden thud. But there were sprightly monents, such as the team's debunking of the genteel habit of eating from a fork, the convex side upwards, thus making it practically impossible to keep the food on it.

Ian Fordyce directed Sid Colin's production with the right simplicity. But the upshot was that, instead of extending tv frontiers of comedy, it seemed to be retreating to the dying days of the last century. *Otta.*

TEMPO
With David Mahlowe
Producer: Reginald Collin
Writer: Harry Moore
25 Mins., Sun., 11.10 p.m.
ABC TV, from Manchester

There's some sign of compromise in the intentions of this arts program from the commercial web, which is accorded a meagre timespan at a dozy hour. Instead of examining artistic manifestations in isolation, it intends to relate them to life. Thus the opener recorded a drama class at a London school, and it made a lively and interesting session. But the theme had more to do with therapy than art.

Teacher Marjory Sigley, in a voice over commentary, explained the value, in loosening personality blocks and encouraging creative impulses, of her classes. And the film effervescently captured the interest and involvement of the children. They made up little plays out of their own experience, such as shopping in the supermarket or having a fight amongst themselves, and the result was a fetching display of enthusiasm. The only thing wrong with the segment was that the kids seemed far too well behaved. There was never a cross or unruly word with Miss Sigley.

Reginald Collins' production was admirably lucid, and David Mahlowe, the show's new anchorman, crisply chipped in when called upon. He closed by pleading for more money for the arts, but the argument had little to do with what had gone before and missed its point. *Otta.*

ROUNDUP
With Paul Young, Morag Hood, etc.
Producer: Liam Hood
Director: Geoff Rimmer
60 Mins., Tues., 5 p.m.
Scottish Television, From Glasgow

This cozy mixer of items, neatly emceed by joint comperes Paul Young and Morag Hood, is a fairly entertaining and wholesome program beamed for moppets and youths, with accent on tips, advice and information, and spiced by miming-to-disks of current pop stars With fodder for both squares and hipsters, it shapes as interesting Auld Lang Syne offering, with mainly local appeal.

Show caught had the added impetus of the appearance of Cilla Black, currently topping U.K. pop charts, who mimed to her No. 1 disk of "Anyone Who Had A Heart." This Liverpool girl, from the same Epstein stable as the much-boosted The Beatles, came over in a too-brief interview as likeable and vivacious, and should have been heard and seen more.

Other items ranged from a sports-club, conducted by James Gordon, to a juke-box panel session, in which local youths criticize current disk releases. Promising items is a letters-column, with the emcees reading squawks and praise-items from viewers. A career spot focussed attention on work for youngsters in the advertising field, and a somewhat prosaic and dull discussion item had a science expert and a poet, Hugh McDiarmid, gabbing on problems of a world of increased mechanization. Local artist Jean Irwin offered hints on painting.

Vince Eager, another pop artist, mimed to his disk tune, "I Shall Not Be Moved." A final celebrity spot, again too brief, and not up to usual standard, had football referee Jack Mowatt in the hot seat, with Paul Young doing the quizzing.

Program, capably scripted by Lavinia Derwent, herself a children's books' scribe, owes most of its two hosts, both young, and especially to friendly smiling Morag Hood, a smallish, attractive blonde distaffer with lotsa tv charm. It shapes as one of the better items on the Central Scotland commercial tv channel. *Gord.*

YOUR LIFE IN THEIR HANDS
Producer: Peter Bruce
25 Mins., Fri., 8:50 p.m.
BBC-TV, from London

Returning for a further series of eight programs, "Your Life in Their Hands" again proved itself one of the most valuable ingredients of BBC-TV schedules. It enlists medico, surgeons and specialists to explain their work, and its aim is to allay the alarms and fears that the layman experiences, through ignorance of the methods and knowledge of medical pundits.

Initialler took in an operation for arterial surgery, a large slice of the running time being devoted to a closeup view of a thigh carved down the middle and a surgeon giving a cut-by-cut commentary on his successful attempt to clear a blockage in a leg artery. The nature of the surgery was explained beforehand, and a final view of a patient, walking sturdily, gave confidence.

The teaching hospital of St. Bartholomew's London, was the venue this time, and other hospitals, famed in knifework, will be featured in later segments. Bill Duncalf concisely edited the film, and Peter Bruce's production was exactly right in its factual and clinical lack of excitement. *Otta.*

G.S. 5
With Ray Barrett, Neil Hallett, Anthony Marlowe, Brian Oulton, Dilys Laye, Lloyd Lamble, others
Producer: Dennis Vance
Director: Eric Price
60 Mins., Sat., 7:25 p.m.
Associated TeleVision, from London

Someone around Associated TeleVision must be mighty fond of the idea of a Ghost Squad, for this new skein derives from the earlier undercover series of that

(Continued on page 48)

Television Reviews

1898
(Saga of Western Man)
With John Secondari, narrator; Sidney Blackmer, others
Exec Producer: Secondari
Producer-Director: Helen Jean Rogers
Writer: Secondari
60 Mins., Sat. 7:30 p.m.
UPJOHN
ABC-TV (film, color)
(McCann-Marschalk)

When the best shows of the current television season come up for a roll call, "1898" is almost certain to be among them. As the third in the John Secondari-Helen Jean Rogers tetralogy of momentous years in U.S. history, it was a program that was brilliantly conceived and beautifully realized, from the well-ordered and articulate script of Secondari, to the imaginative use of graphics, and the ingenious photography of William B. Hartigan. As often happens when a show is born under the right star, even the theme music was outstanding.

This episode in the ABC-TV "Saga of Western Man" series was unique in at least one respect. Everyone knows what the years 1492 and 1776 stand for, and 1964 (next in the series) is of course the threshold to the future; but 1898 is a less famous year and yet, as the program revealed, one that was rich in historical significance and, unlike the others, an atmospherically splendid and colorful year. It was the year that symbolized the taming of the western frontier, the growth of the nation into an industrial giant and, following victory in the Spanish-American war, the emergence of the U.S. as a world power. It was also the year that fathered the tradition of the self-reliant American and, at the same time, the trade union.

Along with events of the year, an incredible amount of background had to figure in the text, and Secondari managed it smoothly, without volubility or loss of drama. The first quarter hour, given over to the movement west and the dispossessing of the Indian, with its use of Remington paintings and theatrical cinematography, could stand by itself as a minor work of tv art. The next quarter dealt with growth of cities and industry, the next with Theodore Roosevelt and events leading up to the Spanish-American war, and the final segment, the war itself and particularly Roosevelt's Rough Riders and the battle of San Juan Hill.

One of the show's marvels was its economy and resourcefulness, much to the credit of Miss Rogers. A squad of men served admirably for an entire army (several armies, in fact), and Hartigan's cameras proved how much can be done with a zoom lens if the viewer's imagination is properly stimulated and directed.

The scenes in which history was thespically recreated ran the greatest risks and on the whole were successful, although Sidney Blackmer's limning of the Teddy Roosevelt voice sometimes threatened to break the spell in its evident straining for the rasping quality. But this was only a minor flaw in a program that was as fascinating on the escapist level as on the educational. *Les.*

STAGE 2
With Godfrey Cambridge, James Earl Jones, Diana Sands, Cain Choristers
Producer-Director: Merrill Brockway
Writer: Vinnette Carroll
30 Mins.; Wed., 8 p.m.
WCBS-TV, N. Y.

"Stage 2" launched this CBS flagship's once-a-month foray into locally produced entertainment specials with a good try at something fresh. Unfortunately, the A for effort was not matched by the substance of the show.

A collage of poetical works by various Negro writers, including Langston Hughes, Countee Cullen, Julian Bond and others, the production registered as an exercise in self-conscious artiness. Three performers handled the readings on a virtually bare stage, surrounded by a small chorus of singers. Occasional bits of music were supplied by the Cain Choristers and by Charlie Parker and Billy Holiday disks only as accompaniment to the recitations.

The poetry was about the blues, but most of the stanza was as far removed from that song genre as a seminar on slums is from Harlem. There was a lot of verbal posturing and outright doggerel parading as intense racial and human suffering. It never ignited and neither did it carry much conviction in this artifical form, A long narrative poem about Jesus brought the show to a close.

The readings themselves were handled with utmost competence by Diana Sands, Godfry Cambridge and James Earl Jones. *Herm.*

BRITAIN: THE CHANGING GUARD
With Joseph C. Harsch as narrator
Producer-Director: George Vicas
60 Mins., Sun., 10 p.m.
HUMBLE OIL
NBC-TV (film, color)
(McCann-Erickson)

When the camera was allowed to tell the story, "Britain: The Changing Guard" was a perceptive exploration of reasons behind Britain's new social revolution which has, for some years now, been dramatically reflected in its literature and motion pictures. Too often, however, this NBC News special was content to sit still and let narrator Joseph C. Harsch tell the video aud what they should have been seeing. There was not much excitement in such shots as the empty interior of a London club, a Labor M.P. taking the subway to work, a fox hunt, or a once-over-lightly view of the interior of Eaton. When producer-director George Vicas allowed the subjects to speak—or act—for themselves, "Britain: The Changing Guard" came to life.

This was true in a quick scene in a London shop where a young Establishment-type had come to purchase a new bowler ("it certainly is racy"), or when a master-of-the-hounds quite seriously explained how he preferred to carry toast-and-cold-bacon sandwiches on which to munch during the chase. Such vignettes dramatized some elements of the Establishment which—maybe, unfortunately—all the socially aware comments of a Tory M.P. could not counterbalance.

Both the Tory M.P., Robert Alexander Lindsay, and the Labor M.P., William Winter Hamilton, agreed that Britain's rigid class structure is changing, though there was some difference of opinion on the speed with which the changes are taking place. The need to open up Britain's educational system was stressed by the Laborite and by the chancellor of the new University of Sussex which hopes, eventually, to break the "Oxbridge" supremacy.

J. Baxter Peters' color camerawork (caught by this reviewer in

(Continued on page 50)

Tele Follow-Up Comment

Open End

Actor George C. Scott, who waged as fierce a battle as the medium has known against the restrictions of tv series drama in his CBS-TV hour, "East Side, West Side," took the opportunity Sunday night (1) to let the viewing public in on his bitterness.

As a guest on David Susskind's "Open End," Scott scored the medium as an actor's strait-jacket, and advised other panelists — all thesps—to stay far away.

Susskind (who, of course, was producer of "East Side, West Side") cued Scott by asking him if he found a tv series constricting as an actor.

Said Scott, "It isn't acting. . . . It is a form of posturing, you know, and a form of garbaging lines, you shovel along, you shovel them in and back out. You forget them right away because it is impossible —you know a television series is not acting. It is shamming. It is making it look as good as you can jolly well make it look with the restrictions and the pressures that are involved and that sounds like one gigantic cop-out, but it isn't."

Susskind countered that Scott, for all his bitterness, did some stunning acting in the series that has been cancelled for next season. "Was it just instinct?" he asked.

"Instinct, luck, technique," said Scott.

Besides Scott and Susskind, the panel had Georgia Brown, Colleen Dewhurst (Scott's wife), Montgomery Clift, and Robert Ryan. Charmers all, but except for the Scott outburst, there was little stimulus in the two hours of talk. The moderator failed to stir much reaction to questions about show biz awards, critics, Broadway "ice," Hollywood artlessness, the integration fight or actors' inherent neurosis. *Bill.*

Hy Gardner

Henry Miller, "Fanny Hill," etc., seem to be having their reflex influences on Gotham tv judging by the spate of frank sex discussions in the past week. Les Crane's "The Frigid Wife" q. & a. show is trailerized for a WABC-TV repeat; Virginia Graham's "Girl Talk" touched a bit more politely on a similar theme; and one Saturday night over WOR-TV (N. Y.) Hy Gardner found his panelists so full of opinion that he asked them to extend it into a two-parter, in the midst of the taping.

Mrs. Helen Gurley Brown's best-selling "Sex and The Single Girl," now in 95c paperback reprint, which she is seemingly shilling on the "have book, will travel" radio-tv circuit, was the fulcrum for the palaver. Rona Jaffe, who came to attention with a frank novel, comedienne Dodie Goodman, actress Lee Grant and Barbara Carr,

(Continued on page 50)

HOW TO IDENTIFY A NETWORK

Perhaps the most delightful way of all to identify a television network is to see it reflected in the face of a child.

Many a parent has learned to recognize NBC Television in the attentive young faces turned to such unusual programs as *Exploring* and *The Children's Theatre.*

Exploring, introduced to NBC's widely varied weekly schedule in 1962, has won five major awards for its imaginative dramatizing of such normally child-repellent subjects as Math, Social Science, and Language.

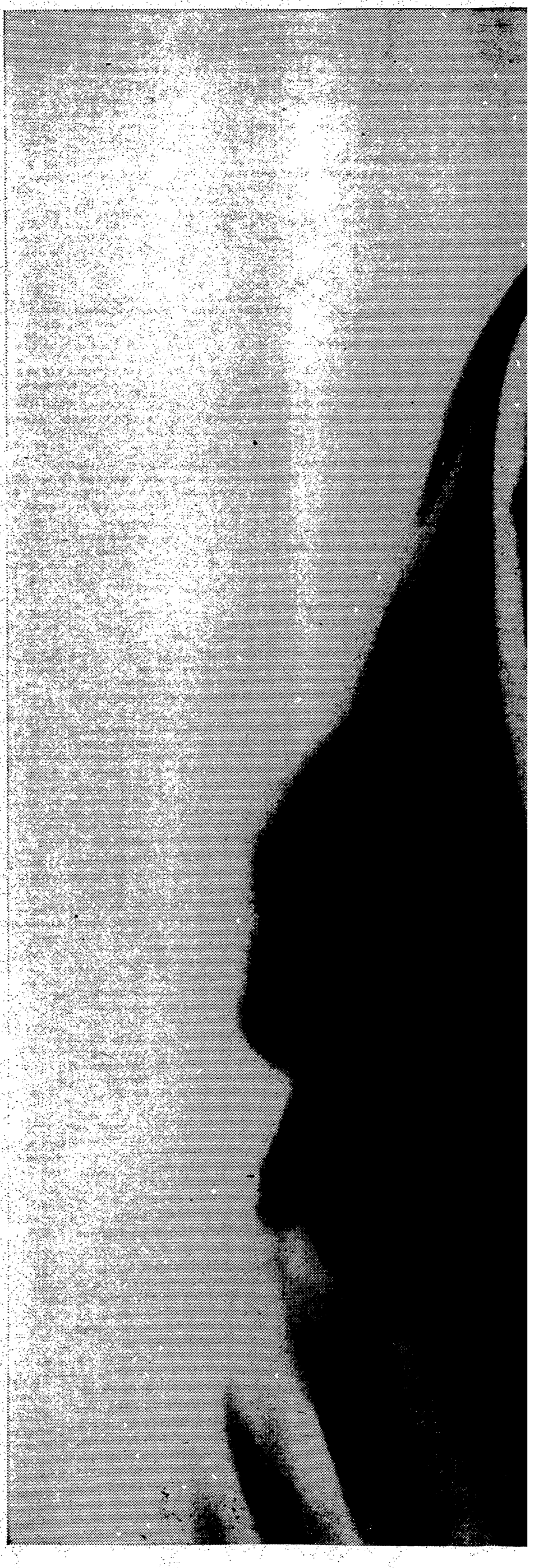
The Children's Theatre, introduced last November with the one-hour fantasy, "Quillow and the Giant," was termed "in every sense a masterpiece" (Chicago Tribune), "a breakthrough in bringing good television to the very young" (Boston Globe), and "a family joy" (New York Herald Tribune).

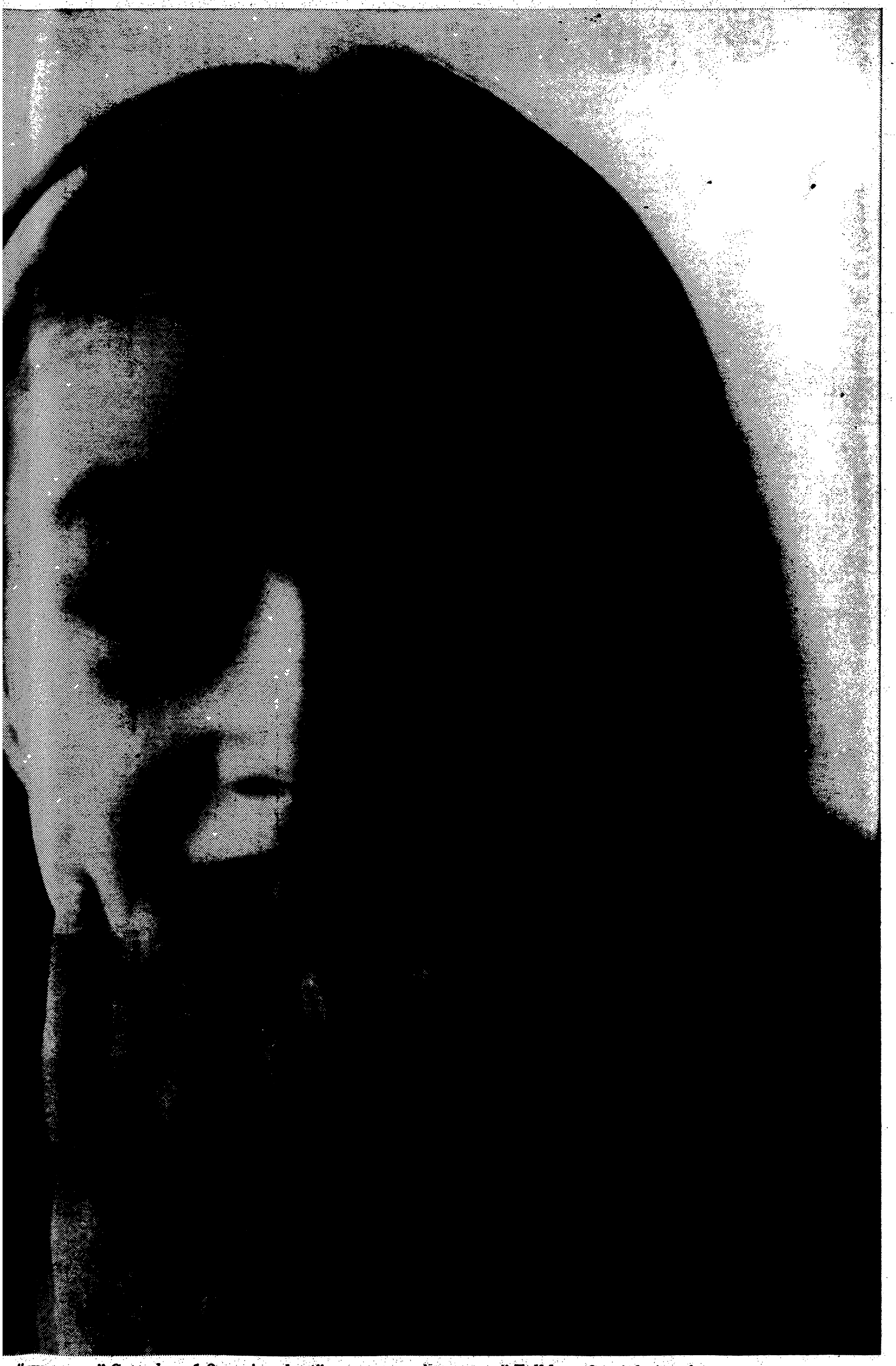
And The New York Times' critic began his review of "Quillow" by declaring, "The National Broadcasting Company was on the side of the angels last night."

Lyrical as that judgment may be, it probably came as no surprise to the millions of parents who have come to recognize the NBC Television Network through our children's programs.

For they already knew we were on the side of the *little* angels.

NBC





"EXPLORING" *Saturdays, 1-2 pm, in color* / "THE CHILDREN'S THEATRE" *Full-hour Specials, in color*

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KOIN	166,200	37
2.	Dick Van Dyke	KOIN	142,100	32
3.	P. Mason; B. Crosby	KOIN	133,600	31
4.	Andy Griffith	KOIN	129,900	29
5.	Bonanza	KGW	128,300	30
6.	Candid Camera	KOIN	125,500	27
7.	Ed Sullivan	KOIN	123,300	28
8.	I've Got A Secret	KOIN	121,400	24
9.	Lassie	KOIN	115,600	26
10.	Password	KOIN	115,100	23

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	You Asked For It (Sun. 6:00)	KPTV	Medallion	89,300	21
2.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	77,300	13
3.	Highway Patrol (Sat. 6:30)	KOIN	Economee	75,600	16
4.	Rebel (Sat. 7:00)	KGW	ABC Films	73,300	15
5.	Trails West (Mon. 7:00)	KOIN	Robeck	70,700	14
6.	Law and Mr. Jones (Wed. 7:00)	KOIN	Four Star	61,600	14
7.	Lawman (Mon.-Fri. 7:00)	KPTV	Warner Bros.	60,400	15
8.	Adv in Paradise (Sat. 5)	KGW	20th-Fox TV	59,500	14
9.	Outdoor Sportsman (Wed. 7:00)	KGW	20th-Fox TV	58,900	13
10.	Rifleman (Mon.-Fri. 6:00)	KPTV	Four Star	57,600	14

Top Competition	Sta.	Total Homes
20th Century	KOIN	73,500
True Adventure	KGW	56,900
Saturday Report	KGW	59,500
Battle Line	KOIN	55,800
Lawman	KPTV	72,600
Lawman	KPTV	60,600
Death Valley Days	KOIN	77,300
Wide World Sports	KPTV	44,600
Law & Mr. Jones	KOIN	61,600
Newscene	KOIN	96,000

SAN DIEGO, CALIF.

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	KFMB	119,100	36	1.	Death Valley Days (Wed. 7)	KOGO	U.S. Borax	66,200	20	Rifleman	KFMB	43,700
2.	P. Mason; B. Crosby	KFMB	108,200	33	2.	Sea Hunt (Thurs. 7:00)	KFMB	Economee	61,400	18	Biography	KOGO	46,500
3.	Dick Van Dyke	KFMB	99,200	30	3.	Fractured Flickers (Sat. 7:00)	KFMB	Desilu	60,600	18	Internat'l Showtime	KOGO	43,700
4.	Bob Hope	KOGO	91,300	28	4.	Manhunt (Tues. 7:00)	KFMB	Screen Gems	60,400	18	Battle Line	KOGO	40,100
5.	Jackie Gleason	KFMB	91,100	28	5.	M-Squad (Sat. 6:30)	KFMB	MCA	59,400	18	Saturday Report	KOGO	48,000
6.	My Favorite Martian	KFMB	90,700	28	6.	Across The 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	54,800	17	Ripcord	KFMB	46,600
7.	Lassie	KFMB	90,600	28	7.	Zoorama (Fri. 7:00)	KFMB	Trans-Lux	53,900	17	Premiere Movie	KOGO	98,700
8.	Bonanza	KOGO	90,500	28	8.	Ripcord (Mon. 7:00)	KFMB	UA-TV	46,600	14	Across The 7 Seas	KOGO	54,800
9.	Virginian	KOGO	87,900	27	9.	Biography (Thurs. 7:00)	KOGO	Official	46,500	14	Sea Hunt	KOGO	61,400
10.	Red Skelton	KFMB	87,500	27	10.	Rifleman (Wed. 7:00)	KFMB	Four Star	43,700	13	Death Valley Days	KOGO	66,200

SALT LAKE CITY-OGDEN-PROVO

STATIONS: KUTV, KCPX, KSL.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	KUTV	111,300	42	1.	Death Valley Days (Tues. 9:00)	KSL	U.S. Borax	49,400	17	Fugitive	KCPX	65,400
2.	Beverly Hillbillies	KSL	103,900	41	2.	Lone Ranger; JFKA (Mon.-Fri. 5:15)	KCPX	Telesynd	32,900	12	Huntley-Brinkley	KUTV	29,500
3.	Petticoat Junction	KSL	98,200	36	3.	Superman (Mon.-Fri. 4:45)	KCPX	Flamingo	32,800	12	Family Movie	KUTV	23,600
4.	Dick Van Dyke	KSL	93,200	37	4.	Battle Line (Fri. 8:30)	KCPX	Official	32,600	12	Friday Night Theatre	KSL	69,600
5.	Ben Casey	KCPX	90,400	35	5.	Zane Grey; KSL Rpt. (T., F., 9:30)	KSL	Four Star	31,300	11	Eleventh Hour	KUTV	50,700
6.	Red Skelton	KSL	87,700	32	6.	Adv in Paradise (Thurs. 9:00)	KCPX	20th-Fox TV	29,800	12	Jack Paar	KUTV	66,000
7.	Benny; Calamity Jane	KSL	85,400	31	7.	D. Powell; CBS Rpt. (M. 9, W. 6)	KSL	Four Star	27,400	10	Dr. Kildare	KUTV	74,600
8.	My 3 Sons	KCPX	83,900	33	8.	Yogi Bear (Wed. 5:00)	KUTV	Screen Gems	24,700	9	Sing With Mitch	KUTV	68,200
9.	Donna Reed	KCPX	81,200	31	9.	Detectives (Sun. 3:00	KSL	Four Star	24,300	7	Virginian	KUTV	38,700
10.	Lawrence Welk	KCPX	79,300	27	10.	Fractured Flickers (Mon. 6:00)	KSL	Desilu	23,200	10	Lone Ranger	KCPX	34,500
											AFL FB; Discovery	KCPX	14,200
											G.E. College Bowl	KUTV	15,100
											KUTV Newsreel	KUTV	36,300

WILKES BARRE-SCRANTON

STATIONS: WNEP, WDAU, WBRE.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Ben Casey	WNEP	99,600	41	1.	Sea Hunt (Fri. 7:00)	WBRE	Economee	51,700	17	News; Weather	WDAU	31,500
2.	Bonanza	WBRE	93,100	34	2.	Death Valley Days (Wed. 7:00)	WBRE	U.S. Borax	47,200	17	News; Weather	WDAU	33,600
3.	Inter'l Showtime	WBRE	92,100	32	2.	Rifleman; Democrats (M-F 6:30)	WNEP	Four Star	47,200	19	Huntley-Brinkley	WBRE	38,400
4.	Combat	WNEP	89,400	35	3.	Phil Silvers Show (Tues. 7:00)	WBRE	CBS Films	44,200	16	News	WDAU	32,700
5.	Donna Reed	WNEP	87,400	31	4.	Ripcord; Democrats (Thurs. 7:00)	WNEP	UA-TV	43,900	16	Leave It To Beaver	WBRE	34,400
6.	McHale's Navy	WNEP	86,200	35	5.	Rebel; Democrats (Mon. 7:00)	WNEP	ABC Films	41,700	16	Hennesey	WBRE	37,300
7.	Hazel	WBRE	85,400	28	6.	Hennesey (Mon. 7:00)	WBRE	NBC Films	37,300	12	Rebel; Democrats	WNEP	41,700
8.	Greatest Show	WNEP	82,700	35	7.	Leave It To Beaver (Thurs. 7:00)	WBRE	MCA	34,400	14	Ripcord; Democrats	WNEP	43,900
9.	Lawrence Welk	WNEP	80,600	28	8.	Yogi Bear (Wed. 5:30)	WNEP	Screen Gems	33,400	14	Early Show	WDAU	26,400
10.	Candid Camera	WDAU	79,500	31	9.	Huckleberry Hound (Thurs. 5:30)	WNEP	Screen Gems	32,800	11	Cheyenne	WBRE	26,400

TOLEDO, O.

STATIONS: WTOL, WSPD. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Patty Duke	WSPD	153,300	39	1.	Rifleman (Wed. 7:00)	WSPD	Four Star	94,300	24	Ward; Saunders News	WTOL	76,200
2.	Beverly Hillbillies	WTOL	141,200	37	2.	Three Stooges; Edit (Tues. 6:15)	WTOL	Screen Gems	81,200	19	Deadline	WSPD	41,600
3.	Ozzie and Harriet	WSPD	134,700	36	3.	Wyatt Earp (Thurs. 7:00)	WSPD	ABC Films	77,900	19	Ward; Saunders News	WTOL	63,500
4.	Donna Reed	WSPD	128,300	36	4.	Quick Draw McGraw (Thurs. 6:15)	WTOL	Screen Gems	77,500	18	Deadline	WSPD	37,400
5.	My 3 Sons	WSPD	126,500	35	5.	Huckleberry Hound (Mon. 6:15)	WTOL	Screen Gems	72,000	17	Deadline	WSPD	56,600
6.	Red Skelton	WTOL	112,300	27	6.	Rebel (Mon. 7:00)	WSPD	ABC Films	70,200	22	Ward; Saunders News	WTOL	84,700
7.	Lawrence Welk	WSPD	112,100	28	7.	Yogi Bear (Fri. 6:15)	WTOL	Screen Gems	64,900	17	Deadline	WSPD	31,200
8.	Petticoat Junction	WTOL	109,400	26	8.	Rescue 8 (Mon. 8:00)	WTOL	Screen Gems	64,100	12	Outer Limits	WSPD	87,000
9.	Dick Van Dyke	WTOL	108,300	34	9.	Phil Silvers Show (Tues. 7:00)	WSPD	CBS Films	63,300	20	Ward; Saunders News	WTOL	87,900
10.	P. Mason; B. Crosby	WTOL	107,700	39	10.	Zane Grey Theatre (Fri. 9:30)	WSPD	Four Star	57,500	21	Death Valley Days	WTOL	53,500

GREENVILLE-ASHEVILLE-SPARTANBURG

STATIONS: WFBC, WSPA, WLOS.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WFBC	126,500	45	1.	Rifleman (Mon.-Fri. 6:30)	WLOS	Four Star	65,600	18	Huntley-Brinkley	WFBC	73,100
2.	Beverly Hillbillies	WSPA	114,900	41	2.	Bat Masterson (Wed. 7:00)	WLOS	Economee	60,700	18	Arthur Smith Show	WFBC	72,600
3.	Virginian	WFBC	104,800	35	3	Hennesey (Tues. 7:00)	WFBC	NBC Films	59,400	22	Detectives	WLOS	41,200
4.	Dr. Kildare	WFBC	100,300	36	4.	Grand Ole Opry (Sat. 6:30)	WFBC	Flamingo	58,300	15	Early Show	WLOS	50,700
5.	Patty Duke	WLOS	97,800	27	5.	Rebel (Mon. 7:00)	WLOS	ABC Films	55,800	17	Wyatt Earp	WFBC	51,000
6.	Internat'l Showtime	WFBC	96,700	31	6.	Wyatt Earp (Mon. 7:00)	WFBC	ABC Films	51,000	18	Rebel	WLOS	55,800
7.	Ozzie and Harriet	WLOS	96,500	25	7.	Battle Line; Redigo (S. 7, T. 8:30)	WFBC	Official	50,400	17	Lassie	WSPA	63,700
8.	Monday Night Movies	WFBC	86,700	30	8.	Zane Grey Theatre (Fri. 7:00)	WFBC	Four Star	50,000	18	McHale's Navy	WLOS	60,900
9.	Lawrence Welk	WLOS	82,600	24	9.	Gospel Favorites (Sun. 7:30)	WFBC	Poole Prod.	48,800	17	Friday Night Movie	WLOS	55,500
10.	Joey Bishop	WFBC	80,800	26	10.	Gun, Will Travel (Thurs. 7:00)	WLOS	CBS Films	44,400	12	Gospel Caravan	WSPA	9,200
											Sunday Morn. Movie	WLOS	8,800
											Thurs. Night Movie	WFBC	74,600

TV-Radio Production Centres

IN NEW YORK . . .

Shirl Conway, of CBS-TV's "Nurses," appeared at Cerebral Palsy benefit in Phoenix Saturday (29) . . . **Peter Duryea**, son of actor **Dan Duryea**, appears in March 14 episode of "Defenders." . . . **Red Barber** hospitalized in Emporia, Va., victim of heart attack . . . CBS-TV prexy **Jim Aubrey** and programming v.p. **Mike Dann** back from Coast . . . **Larry White**, CBS-TV director of program development, vacationing in Miami Beach . . **Rosemary O'Reilly**, CBS-TV manager of ratings, vacationing in Nassau . . . **Alfred N. Greenberg**, CBS Radio affil relations, on a two-week visit to midwestern affils . . . **Andrew Subbiondo** named controller, CBS Radio. He has been director of administrative operations. Subbiondo replaces **William J. Fennessy**, who has been named controller, CBS News . . . **Anthony Azzato** named v.p. in charge of sales for Teledynamics Corp . . . CBS News correspondent **Harry Reasoner's** novel "Tell Me About Women" will be published in a new edition by A. S. Barnes & Co, which published the war novel on 1946 . . . CHML, Hamilton, Ont., has bought "The Shadow" radio series, distributed by Charles Michelson, Inc. . . . **Carl Rowan**, United States Information Agency director, addresses the International Radio and Television Society luncheon at the Waldorf Astoria March 11 . . **Ray Miles** joined staff of WVIP-AM-FM, Mount Kisco, as director of FM programming . . . **Arthur Hull Hayes**, CBS Radio prexy, off for a five-week vacation abroad.

London Daily Telegraph reporter **Edwin Tetlow**, only newspaper man on the spot during the "Battle of the Taps" at Guantanamo Marine base, took the shuttle from New York to Boston to record a show on Cuba for WGBH, which will be on the NET series, "Great Decisions" . . . **Tony Bennett** to Hollywood for a guest shot on the **Danny Kaye** show . . . **Casper Citron's** network FM show will have a roundtable on **Arthur Miller's** "After the Fall" Friday (6) . . . Singer **Ruth Wallis** guests the **Joe Franklin** WOR-TV strip March 10 . . . ABC newscaster **Art Van Horn** will play summer stock during his vacation . . . British actress-singer **Shani Wallis** tapped for two more **Garry Moore** appearances and **Carol Burnett's** CBS-TV special June 3 . . . WHLI, Long Island, has added **Doug Taylor** to the air staff . . . Design work of graphic arts staff of NBC-TV sales planning art dept. headed by **Bob Greenwell**, will be exhibited March 22-April 22 at Gallery 303 in Manhattan . . . "Any Wednesday" star **Sandy Dennis** appears on "Today" tomorrow (6) . . . NBC Radio's **Bob Hitchens** and **Jack Bernstein** to Gainesville, Fla., for talk before Fla. Assn. of Broadcasters Sunday (9) . . . NBC Press' **Bob Doerr** and **Fred Hermansky** join flock flying to New Hampshire for primary coverage . . . **Robert Herb** named NBC News political editor . . . NBC-TV's Major League Baseball telecasts will again be handled by **Joe Garagiola** and **Bob Wolff** this season . . . **Ed Stanley**, NBC's dir. of pubaffairs, speaks to Virginia PR Conference March 19 in Fort Monroe, Va. . . . Atty. Gen. Robert F. Kennedy guests with **Jack Paar** March 13 . . . **Maureen O'Hara** and **Andy Griffith** guest with **Andy** William on his NBC-TV show on St. Pat's Day.

Donald H. Buck named tv production manager in charge of facilities and personnel for WOR-TV's Empire State Bldg. operations. He was WOR radio production supervisor . . . **Frank Buxton** named emcee of ABC-TV's "Get the Message," Goodson-Todman quiz set for preem March 30 at 11 a.m. . . . Actress **Rosemary Rice**, currently featured on "Edge of Night," stars in a tv series' pilot just produced by MGM-TV. Aimed at the children's market, show is titled "Play a Story with Rosemary" and combines educational material with songs executed in pop fashion.

IN CHICAGO . . .

AFTA has filed an unfair labor practice charge with National Labor Relations Board against WBBM Radio over the recent firing of **Dan Price**, staff announcer who had tangled with station management over fees. A reserve officer, he got the pink slip on his return from annual two weeks active duty . . . The **Rudy Orisek-Hal Stein** opus, "International Cafe," goes back on WGN-TV Sunday nights in place of "Lively Arts" . . . **Paul Vodicka**, press rep of WBBM Radio, switches to WFMT as promotion manager March 16 . . . WBBM-TV p.r. director **George Nickolaw** took his wife Betty on a belated honeymoon in Jamaica . . . **Karl Davis**, turntable operator at WLS, has been dubbed a Kentucky Colonel by the governor of that state for cleffing the tune, "Kentucky" . . . **Illinois Bell**, a heavy spender in news and pubaffairs on WBBM-TV, gave WNBQ some of the action with a buy of **Floyd Kalber's** Friday night newscast . . . **Kip Jamison** named asst. manager of public relations for WGN Inc. . . . **Bergen Evans** doing a new series for the Group W radio stations, originating at WIND. It's called "Words In the News" . . . WBBM-TV sports director **Bruce Roberts** in Florida this week for special reports on the White Sox training camp . . . **Rusty Gill** joined Capt. Stubby & Buccaneers, the WBKB musical unit . . . WBBM-TV has entered into a reciprocal deal with Goodman School of Drama, wherein the students will get a chance to appear in the "Rep Workshop" productions while station personnel lecture at the school in tv seminars.

IN LONDON . . .

"New York Meets The Beatles," as filmed by Granada-TV, soared to a 10th place in the national network ratings on these shores . . . During January, local total of tv receiver licenses increased by more than 40,000 to a total of approximately 12,830,000. Radio only licenses now total over 3,051,000 . . . Getting in on the Beat Boom, Westward-TV is running auditions to find and promote a rock-and-roll group . . Granada-TV's "World In Action" documentary news skein wound a 50-show run to let in **Bernard Sahlins'** "Second City" offerings . . . BBC-TV to enter a segment of its music hall series "The Good Old Days" for the Montreux tv fete. The indie web is putting up ABC-TV's Merseybeat edition of "Thank Your Lucky Stars" (with The Beatles, natch) for the Leune competition.

IN WASHINGTON

Martin Connelly named to fill newly-created spot of General Sales Manager at WTTG-TV. He has been with Metromedia's national sales office Metro-TV sales in New York . . . Evening Star Broadcasting Co. (WMAL-AM-FM-TV) cited by "The New Observer" newspaper for hiring Negro newsman **Mike McClellan** . . . Political analyst **Sammuel Lubell**, highly respected here, will be airing election reports this year for WGMS-AM-FM and other RKO General Stations . . . CBS News Diplomatic Correspondent **Marvin Kalb** busy on speech circuit. On March 9 he'll talk to National Academy of Television Arts and Sciences chapter here and on March 13 will tell New York Metropolitan Chapter of the American Studies Assn. of the Yank's image behind the Iron Curtain . . . WWDC's **Steve Allison** had two Congressmen—Rep. Ken Gray (D-Ill.) and Silvio Conte (R-Mass.)—and baseball star Chuck Hinton and footballer Bobby Mitchell among substitute emcees on his talk show when he vacationed last week . . . On suggestion of WMAL-AM's **Frank Harden** and **Jackson Weaver** Maryland state Rep. Charles Bressler introduced resolution in legislature making U.S.S. Constellation a historical attraction.

IN SAN FRANCISCO . .

KSFO Radio won award in Public Service division of Annual International Broadcasting competish with its series on the California Youth Symphony campaign . . . Wade-Los Angeles, ad agency, and KRON-TV

(Continued on page 52)

Controversial 'Deputy' Legiter Gets a Weekend Going-Over on TV Entries

WABC-TV and WNDT, N.Y., played a complementary role to the print media in exploring the controversies raised by Rolf Hochhuth's play "The Deputy."

By far the better job was done by WABC-TV, in an hour Sunday (1) morning, with five articulate panelists representing different points of view. The N.Y. educational station, WNDT, for its contribution offered an exclusive interview with the author, Hochhuth, and telecast its "Deputy" show in prime time, making the interview and other "Deputy" features part of its Friday (28) night newscast.

Effect of both shows was to broaden public understanding of the play, which condemns Pope Pius XII for not speaking out against the Nazi extermination of the Jews.

WABC-TV producers Edward Jones and Bernard Morris on their "New York, New York" Sunday telecast lent drama to the hour by using film clips as the curtain raiser. The film clips followed Jews being taken to the gas chambers and told the story of picketing and turmoil which followed the play, as it was performed on Broadway and in European cities.

Panelists then took over, discussing, arguing, agreeing and disagreeing with the points raised by "The Deputy." Panelists were actor Emlyn Williams, who plays Pope Pius XII in the Broadway engagement, Dr. Reinhold Niebuhr of the Union Theological Society, and Monseignor John Oestericher of Seton Hall College, a Catholic institution; and Rabbi Marc H. Tannenbaum, of the American Jewish Committee. Bill Beutel was moderator.

Their discussion was lively and to the point and, in many instances, raising questions and exploring issues which were telling rather than obvious. It was the contention of Rabbi Tannenbaum, who had many reservations about Hochhuth's work, that the play stirred the conscience of the Christian world, something that the Israelis tried to do, but in his opinion failed, with the Eichmann trial.

WNDT's "World At Ten" was expanded another 15 minutes to accommodate the interview with the author, a review of the play by Stanley Kauffmann, film critic of the New Republic, and a panel discussion of the play. Of most interest was the interview with the young playwright which, unfortunately was too short, hampered by the need for translation from German into English. WNDT's newsman John MacVane could have pointed his questions more ably, too. Panelists also lacked the time for a satisfactory exploration of the play's theme. *Horo.*

Austrian B'cast Airing For Stolz's 'Madonna'

Vienna, March 3.

Composer Robert Stolz has conducted the recordings of his opera "Madonna with the Roses" for the Austrian Broadcasting System. The orchestra of that state-operated company accompanied such state opera stars as Waldemar Kment, Gundula Janowitz and Alois Pernerstorfer. The first airing is scheduled for early April.

This is Robert Stolz' one and only opera. Stolz' fans are awaiting the presentation with special interest.

NAB Code Boys in Drive to Slice Excessive Below-Line TV Credits; Webs to Ease Off on Promos

By DAVE KAUFMAN

Hollywood, March 3.

A campaign aimed at slicing below-the-line credits from telefilm series has been launched by the NAB Code Authority seeking to eliminate what it considers a "clutter on tv." As the first step in this drive, Code director Howard H. Bell has met with execs of the Alliance of Television Film Producers here to seek their cooperation.

Bell reported the Alliance had promised it would do all it can to eliminate such credits, that it had said some unions have provisos in their pacts making credits mandatory. However, a number of such credits are not necessary nor contractual, are traditional, and more or less a sop to the professional craftsmen involved, Bell opined.

He termed the excessive credits of "no benefit to the public, which couldn't care less." He said the Alliance anticipates opposition in some areas, but that it pledged to do what it can to help erase the "clutter."

Bell, here for confabs with studio network and station execs, also called on tv to be more "daring and controversial." He said the Code encourages such efforts, providing they are in good taste, and pointed to teledramas dealing with subjects such as prostitution and narcotics as illustrations. "We shouldn't be afraid of controversy in tv drama," he stressed. Bell remarked there is some controversy in documentaries, but that mainly tv appears to be wary lest it "stir it up," and controversy has not been encouraged by the networks. He expressed concern at tv's reluctance to tackle controversial subjects.

NAB is considering rewriting of its Code so that the emphasis will be on the positive side, because "too many think of it as negative and defensive," he disclosed. "We should encourage more freedom, not less, in programs. The Code must give more leadership. The Code's job is to administer, enforce and interpret," he said, adding at the same time there is little comprehension within the trade as to what the Code really represents.

This is what Bill seeks to correct in his current confabs, also during future treks he is planning to meet with execs and creative talent in Hollywood. He has already met with Geoffrey Shurlock, MPAA Code Administrator, to exchange views on the pix and tv codes, and with Allen Rivkin, prexy of the screen branch of Writers Guild of American West, and Christopher Knopf, prez of the guild's tv-radio branch, among others.

He said he and Shurlock had a great deal to talk about, that "I am concerned with the movie product which may be on tv in five years."

Bell also said he hopes to develop specific recommendations for the Code Board regarding the "clutter" situation he hammered on, in an effort to rid tv of some of it. In addition to the effort to eliminate the below-the-line credits, he has been talking with networks anent paring down of promos.

As for over-commercialization, NAB is concerned with this, and is currently in talks with the networks about that situation, although actually there is a feeling among the public of over-commercialization although in many cases this does not exist, but is caused by the entire clutter of blurbs, promos, station breaks and credits, he said.

Bell said he is also initiating a drive to give the Code Authority more of a public image, is urging people to write their complaints to the Code. Many confuse it with FCC, due to ex-FCChairman Minow's "wasteland" talk, he reported.

"We have to do a lot of education work in our own industry, where many have no conception of the tv code standards," he remarked. He plans to meet not only with vidfilm execs but the creative talent working on vidpix, to explain just what the Code means. Bell attributed much of the lack of information and misinformation to management within the industry which failed to communicate data anent the Code to those working for it. "The code has been too much of a secret," he added.

NBC's Publicity Staff On Coast Bounces NABET

Hollywood, March 3.

For the first time since May of 1953, NBC-TV's publicity staff of 15 in Burbank is without a union affiliation. The members voted 9 to 6 to decertify NABET because of dissatisfaction with its representation with management. No overtures have been made to join any other union. Present status of the staff is unchanged. By some it was considered a victory for the network. Said one, "We only have one leader now and he's Casey Shawhan, press and publicity director."

ABC-TV publicists, also affiliated with NABET, has made no move to desert the union.

France's Ho-Hum Attitude Toward 2d TV Network

Paris, March 3.

There is not quite the rush expected to convert old sets to tune-in the second web or to buy new ones that can get both. Some reasons advanced are that tv is already a few years old and does not have the pull of yore and weekend second chain tests are not conclusive enough to start robust sales.

Also it is felt that too many set dealers have spread the word that it pays to buy a second set rather than convert an old one, and that getting the new conversion apparatus is not easy since calls for it are leading to swamping electricians.

There is also the fact that the new web can only service the Paris area, with others envisaged soon, and these have already gotten the new sets or changeovers, while others may be adopting a wait-and see-attitude. The official opening of the new station, in April, will give it about 20 hours a week, plus the over 50 on the original station now in operation.

There is also a problem in that it is estimated that many sets sold before 1958, or even '60, may be extremely difficult to convert plus the expenses of new antennas. However all this is hoped to be resolved soon. But there is still the need of extending coverage around France.

There are now over 4,500,000 registered sets around France and it will take some time before all are attuned. This will give the second web some respite and a chance to get a test run. So far it has been opting for entertainment to complement the first one. There are no commercial aspects envisaged for it as yet.

Utley's WFAA Post

Dallas, March 3.

George Utley, manager of WFAA, has been promoted to the new post of administrative assistant to Mike Shapiro, general manager of WFAA-AM-FM-TV.

Utley's new duties will include both radio and television in community relations and service.

'Steptoe's' Stepped-Up Tempo

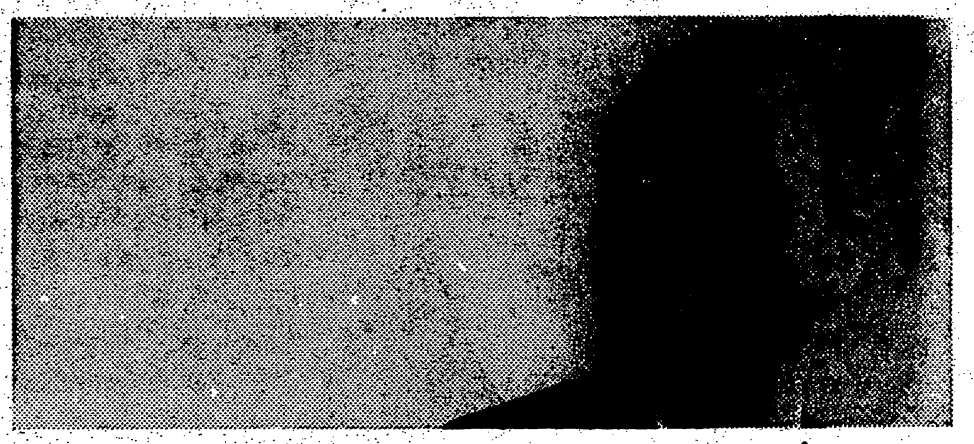
London, March 3.

Record breaking impetus of BBC-TV's comedy series "Steptoe And Son"—a segment of which will be screened in the Jack Paar show next month—was sustained throughout the show's seven-week run. According to Television Audience Measurement Ltd., local ratings operation, the show not only topped the network ratings six times (it was beaten on one occasion by a Party Political broadcast which went out on the two vidchannels simultaneously) but scored the highest ever average network rating for a whole series—73.

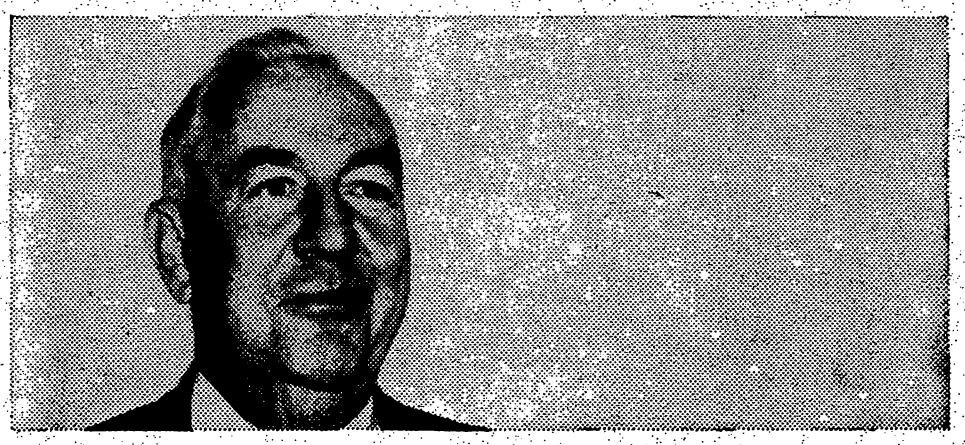
The Ray Galton and Alan Simpson-penned yock show scored an average dual channel audience of 9,482,000 homes and, another new feat, at no point fell below a 9,000,000 home following.

It is understood that the authors are thinking in terms of adapting the formula of the show for sale in the U.S. and other territories and are considering a further series of shows for BBC. Much depends on the commitments of stars Wilfrid Bramble and Harry H. Corbett as to whether or not the latter is brought off.

Senators Hubert H. Humphrey and Sam J. Ervin, Jr., will cover the 1964 Democratic National Convention for the American Broadcasting Company



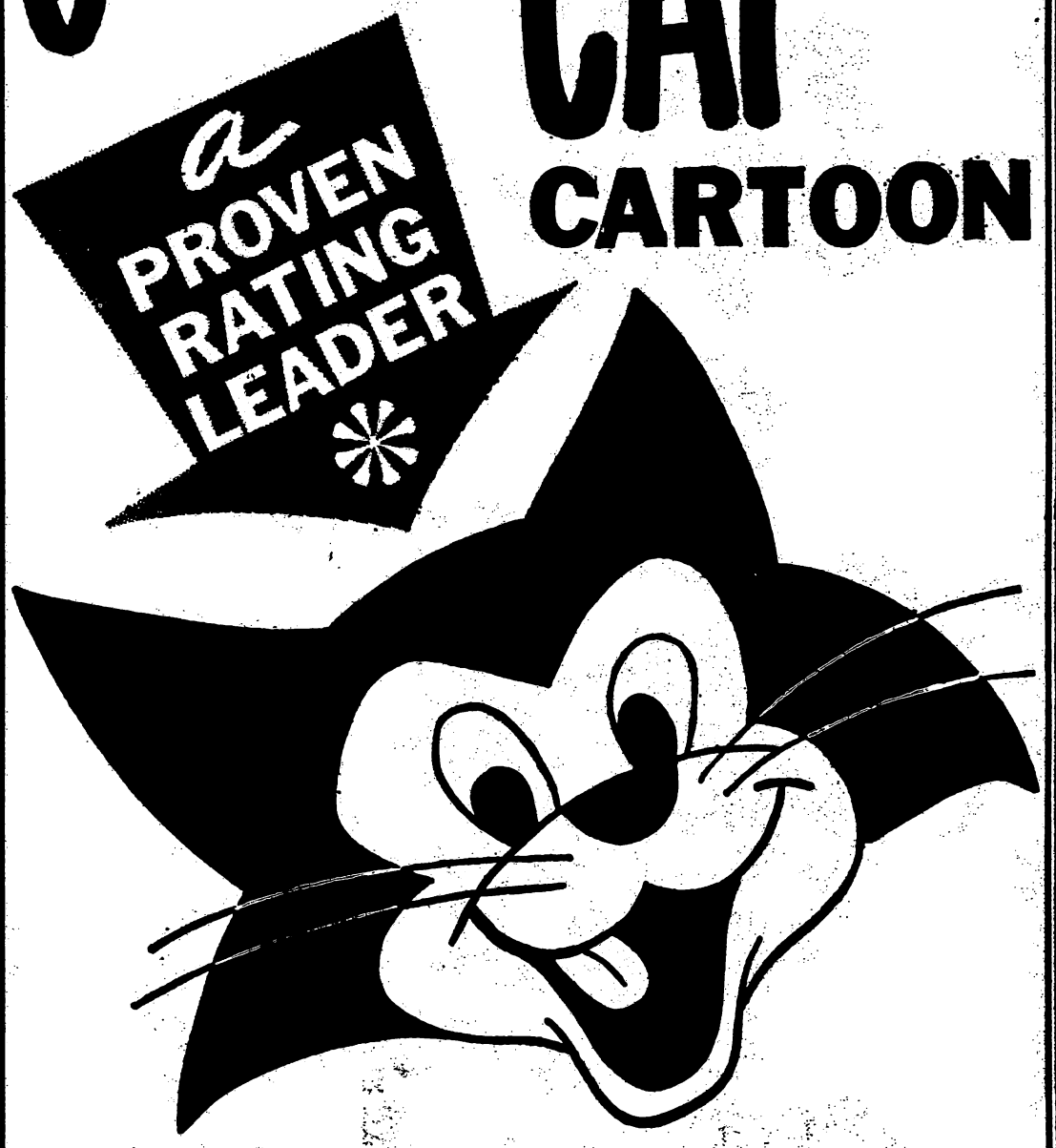
Two distinguished United States Senators will help the American Broadcasting Company cover the 1964 Democratic National Convention. Sen. Hubert H. Humphrey, Democrat, of Minnesota, and Sen. Sam J. Ervin, Jr., Democrat, of North Carolina will serve as political consultants for ABC Television and Radio and will comment on the daily trends and activities of the convention. With their long years of experience and first-hand knowledge, the two Senators are uniquely qualified to give the television audience new insight into the workings of this great political institution. **ABC News** abc



COURAGEOUS CAT

CARTOON

a PROVEN RATING LEADER *



* NIELSEN REPORTS

(WABC-TV, New York)

	OCT.	NOV.	DEC.	JAN. '64	FEB.
COURAGEOUS CAT	4.8	5.8	5.1	4.9	5.1
CAPTAIN KANGAROO	2.1	3.0	2.6	2.5	2.8
SANDY'S CARTOONS	1.0	1.3	1.5	1.1	1.2
TODAY	2.6	3.2	3.2	4.0	3.4

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Stuart Novins in Swipe at ABC's Jules Power Re Soviet Censorship

Moscow.

Editor, VARIETY:

I have read with mild astonishment the accusation made against me by Jules Power of ABC, which appeared in your Feb. 19 issue under the caption: "Soviet Censorship on U.S. Shows? . ." The gentleman is quoted by your reporter as charging me with "inaccurate and irresponsible" statements regarding the degree of freedom which he claims he had in filming a recent program on Soviet children.

In the interest of accurate and responsible reporting, please permit me to set the record straight.

My interest in the ABC project began with the publication, on Jan. 28, in the N.Y. Herald Tribune of an interview which Power had given to that paper. The story was captioned, "Uncensored Films of Moscow Children." Power, of course, did not write that headline, but in the body of the story, he was quoted as saying, "It was truly totally uncensored film." He was also quoted as saying that he went to Moscow (for three weeks) with a "determined, hard-nosed attitude" about submitting to any Soviet censorship.

Nowhere in that story was there any indication that the Soviet government, or any of its agencies, had a hand in the production of the program.

The unmistakable impression that any reasonable person would have received was that Power, indeed, had roamed about at will, shooting what he wanted to shoot with the same freedom he might have enjoyed in the United States.

Such an impression misrepresents the facts. Because I am deeply concerned about accurate and responsible reporting, I sent a cable to my office in New York, stating, factually, that the Soviet Union's Novosty News Agency Department has informed me that it had provided Power with four Soviet film editors, two Soviet cameramen, one Soviet soundman, one Soviet assistant soundman, one Soviet guide, and one Soviet still-photographer.

I also reported, factually, that the Chief of Novosty's Film Department, Mr. Bolshakov, had "cleared" ABC's film locations and supervised the production. I added, factually, that all film for the project had been processed in Soviet laboratories.

On February 12, VARIETY printed a story, obviously based in part on the contents of my cable to CBS.

It was apparently in reply to this story that Power declared in VARIETY of Feb. 19, that I was "inaccurate and irresponsible." He has, however, not denied that the above facts are true, nor can he.

It seems to me curious that it was not until my facts were published that Power found it necessary to admit that there were any Soviet officials involved at all.

It seems equally curious that, while protesting that he had full freedom to operate, it was not until my statement was published that Power found it necessary to admit his film was indeed processed in Soviet laboratories.

Power says his film was processed in Moscow because "when you are shooting for three weeks and in a country 5,000 miles from home, it seems to be grossly unprofessional not to process your film in that country . . . to see what we intended to get before returning home."

Moscow's distance from New York may be measured in just about 10 hours of flying time. A shipment of film leaving Moscow in the morning will arrive in New York the same night.

The fact is that the Soviet Union insisted that the film be processed in Soviet labs and Power had no other choice than to accept that implicit and deterrent censorship.

It is also a fact that Power was required to submit an outline treatment of his "documentary" for Soviet approval before the Soviet agency accepted his contract.

It is also a fact that all locations were cleared by the Soviet Government and, directly or indirectly, so were all the Russians who appeared on the program. It can be no surprise to me or to any other Western correspondent here, including ABC's own resident correspondent in Moscow, that Power was permitted to film, as he told the Herald Tribune, "an induction of children into the Red Pioneers, the young Communist organization to which they pledge to 'fight' for the principles of Leninism and the fatherland." I would be more impressed with Power's claims of "truly, totally" non-censorship, if his film included interviews with some Soviet children who emphatically did not wish to join the Pioneers.

I cannot object to Power accepting the limitations imposed by Soviet officialdom. I do object to his denying that he has done so.

I have no desire to quarrel with Power, in public or private. I prefer to reserve my energies for the job of honest reporting of what life is like in the Soviet Union. I can suggest only that, if Power does not really believe what he is saying publicly, he is being cynical with his responsibility to the American people. If he does believe it, he is incredibly naive.

Stuart Novins
(Moscow Bureau Chief, CBS News).

U.K. TV Training College Brings 'Em to Glasgow From Variety of Nations

Glasgow, March 3.

Students from overseas countries are learning the intricacies of television in a course which has teed off here at the Thomas Foundation Television College, first U.K. training college for tv workers.

First intake of trainees are from Turkey, Israel, Trinidad, Lebanon, Gilbraltar, Venezuela, Kenya, Jamaica and Thailand.

Some of the students will help to pioneer television in their own countries when they return home after an intensive three-months course on television technique. This is to include practical experience at British tv stations.

The Thomas Foundation, set up by tv and newspaper topper Roy Thomas, is a charitable trust. The trustees of the Foundation, which pays all the students' living expenses while in the U.K., include the Earl of Kilmuir, Field Marshal Earl Alexander of Tunis, Lord Williamson, Kenneth R. Thomson, James M. Coltart, and Thomas Neil.

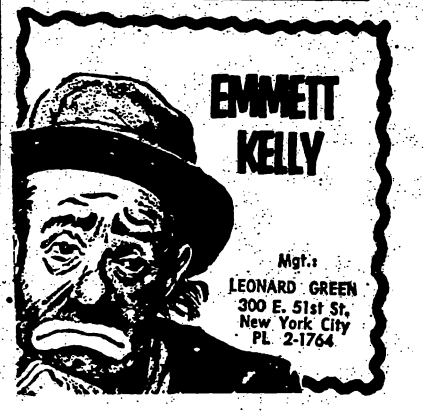
First intake of students includes two distaffers from Trinidad.

Keefe-Aubrey

Continued from page 29

at the appointed hour, Brasselle summoned the ground floor receptionist to relay the urgent and impatient message to "phone Mr. Aubrey that he's keeping Mr. Brasselle waiting." Insiders say that the sheer bravado of the Brasselle communication (multi-million dollar clients have been known to cool their heels in the 19th floor reception room while awaiting an overdue Aubrey appointment) shook the entire CBS Bldg.

In any event, Aubrey promptly appeared. Which illustrates today's tv network fact that a valued producer may have more influence on a network president than a top advertising exec. For Brasselle—thanks to the confidence reposed in his professional ability by Aubrey—looms as the key CBS producer and program entrepeneur for 1964-65.



LAWMAN LOOKS THE SAME IN...

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Reaches 19% more homes than its closest competition — with 40% share of audience—Monday thru Friday, 5 to 5:30 pm, on KHOU-TV. LAWMAN also attracts more men, more women, more teens than its combined competition. Stars John Russell as Marshal Dan Troop. He's a ladies' man . . . a man's man . . . a LAWMAN.

...Kansas City



ACROSS THE BOARD

At 5:30 pm, Monday thru Friday, LAWMAN ropes 27% more homes for KMBC-TV than the closest network news program on a competing station. Program's growing, too! Up from 31% to 39% share in one month—with 50% more adults than first rating. Co-stars Peter Brown as the Marshal's youthful, but skillful deputy.

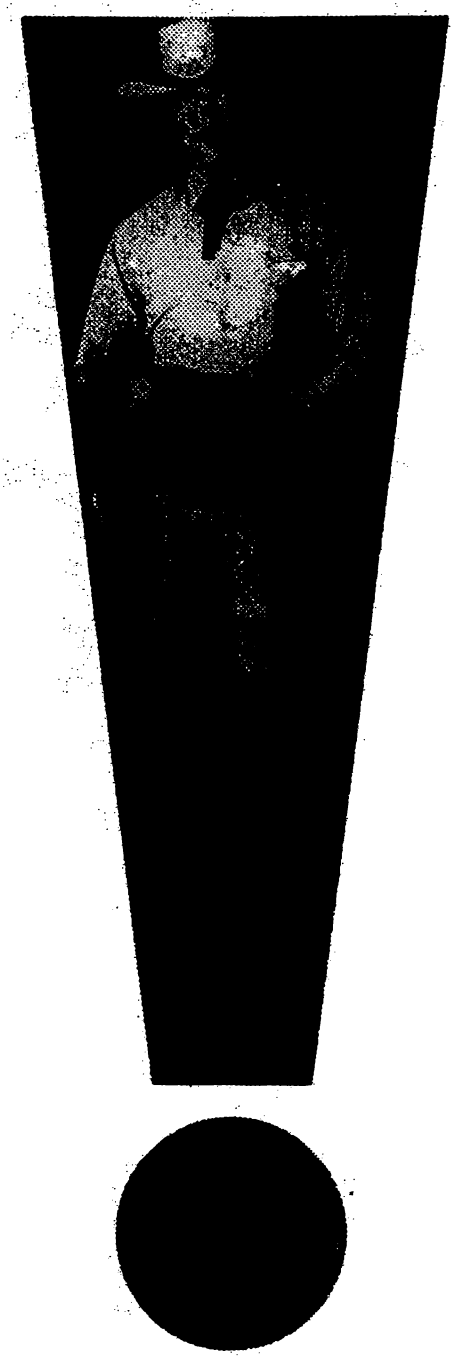
...Charleston (S.C.)



ACROSS THE BOARD

On WCSC-TV, LAWMAN not only ranks No. 1 in its 6 to 6:30 pm strip—in rating, share and homes —but it reaches more homes than the combined competition from news and movies. It also reaches more of whatever the advertiser needs — men, women, teens, or children. Co-stars Peggie Castle as a frontier hotel owner.

...Portland (Ore.)



ACROSS THE BOARD

In a four-station market, LAWMAN at 7 to 7:30 pm—Monday thru Friday on KPTV—ranks first in rating and share. Though a close second in homes, it reaches 39% more homes than programs in the same time period—same station —in November 1962. For stripping or once a week: 156 audience-winning half-hours of LAWMAN.

Source: ARB Reports, November 1963

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

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Foreign TV Reviews

Continued from page 39

name. There's been a complete switch of personnel since it began, but two regulars from the last session remain to give some continuity. The opener also hinged on the death of Nick Craig, who was played by American Michael Quinn, now opted out. His replacement is Peter Clarke, conceived as a suave sophisticate by thesp Ray Barrett, with the help of a long, silver-headed cane and a 14 carat accent.

The current initialler was a brisk bit of melodramatic fluff on the same familiar lines. A shipping line was plagued with sabotage, and Clarke and Tony Miller (Neil Halleft) were sent by the squad to find the culprit. Miller roused resentment among the crew, which led to a lengthy and unconvincing fight with one of them, and Clarke probed around, looking unruffled. As a pair, the two were nicely complemented and might prosper on the undemanding level of the skein.

Guest thesps had little to hang on to in Kenneth Hayles's utility script, and were encouraged to ham it up by director Eric Price. Dennis Vance's production was quite convincing in its tavern and dock locales. It is fair sample of this sort of mass production and should win a place in the middling ratings. *Otta.*

MEN TO COUNT
With Stephen Black, Professor P. J. Hilton, Professor W. K. Hayman, Dr. M. J. Lighthill, Professor R. S. Scorer
Producer: Peter Bennet Stone
50 Mins., Tues., 9:25 p.m.
BBC-TV, from London

The science and features department of BBC-TV has sponsored some fascinating documentaries, letting laymen into the thought processes and beliefs of notable scientists. Surgeons and physicists have previously been put under the microscope in this way, and this program turned the limelight on mathematicians. Anchorman Stephen Black, a smooth and accomplished interviewer in this field, quizzed four pundits, and built up an absorbing portrait of these abstruse experts. In human terms, the enthusiasm of the interviewees was infectious, and Peter Bennet Stone's production neatly varied the locales, to show the range of the subject. Black's questions were also cleverly framed, so that remarks made by one expert were brought up with another.

First in line came P. J. Hilton, from Cornell, whose branch is topology. He explained the nature of his researches, and divorced mathematics from arithmetic, which he characterized as a largely irrelevant pursuit in the computor age. W. K. Hayman, who concentrated on complex numbers, took up the story of pure mathematics. The subject then opened out into its practical application, with Professor Scorer, who studies clouds, being questioned on the top of a Welsh mountain, and Dr. Lighthill, concerned with aeronautical research, informally chatted on an airfield.

If there were a common denominator, it seemed to be an interest in music, a liking for family life, and disinterest in academic administration. The program was thus a superb mixture of information and personality, and opened vistas on a world hitherto considered somewhat forbidding and unapproachable. *Otta.*

LA COMARE
With Renata Mauro, Arnoldo Foa, Luigi Tenco, Emilio Pericoli, Alida Chelli, Sergio Endrigo, Anthony Quinn (guest), Pino Calvi Orch, others
Director: Stefano de Stefani
60 Mins., Sun., 9:15 p.m.
RAI-TV, from Rome (tape)

Pleasant lightweight fare without too many pretenses, "La Comare" makes an okay evening filler without disappointing—or exciting—the Italo televiewer. It's a pretty lightweight intelligent entry of its kind, judging by the first stanza.

There was a bit too much chatter in the bulk of the show, which is in monologs and/or dialogs by Renata Mauro and Arnoldo Foa, even though what they said was amusing. Luigi Tenco impressed the moodful with his soul-renting self-written songs, notably "Angela," while Emilio Pericoli made a good straightforward opposite number with songalog. In between, there were some fine dance interludes, with Miss Mauro singing a husky "Johnny Guitar" in flawless English.

Guestint with Sergio Endrigo was likewise effective in an underplayed way, while Alida Chelli's spoof of submarine films' clinches had an already-seen look about it, though personably presented. Better was Anthony Quinn's down-to-earth interview, which let his personality be belted across strongly, while Miss Chelli and Foa finaled with an okay Italiano version of "Anything I Can Do. . . ." Technical credits were good, but faster pace is needed. *Hawk.*

Foreign TV Followup

First Night

The stellar appearance of Kenneth More in this segment of BBC-TV's generally doleful drama skein gave it a fillip. The play chosen, Simon Raven's "The Scapegoat," proved an entertaining concoction, and this despite a plot that was often quite absurd in its lack of plausibility.

Major Fitzgerald (played by More) headed a three-man court of enquiry into the odd murder, the evidence spilled out and unearthed a curious tale of blackmail, which at first seemed to lack any connection with the goat's demise. One Captain Peterson (Lydon Brook) knew that Captain Lamont (Jeremy Wilkin) was a coward and had been decorated with a medal under false pretenses. He threatened Lamont if he did not send over his girl-friend to sleep with him. And the gal was the daughter of the Corporal in charge of the goat. It was said Corporal, who had been told about his hero Lamont's cowardice and who had killed the goat as a ritual gesture against the military code. The guileful Peterson was shown up by Fitzgerald as the real culprit, because he suffered from sexual inadequacy and could only get a girl by these devious means.

The story was thus pretty nonsensical, although writer Raven was nicely in command of the military atmosphere and also built an effective framework of behaviour, a mixture of flippancy and punctilio. Kenneth More was fine as the Major, who developed from lighthearted informality to dogged seriousness as he winkled out the truth. He was excellently supported by Lyndon Brook, Jeremy Wilkin, Eric Thompson (as a cocky, rebellious private), and Frances White (as the girl who was handed round the officers).

Prudence Fitzgerald directed John Elliot's production with assurance, and the piece, although studded with flashbacks, made a genial time-passer with Freudian undertones. *Otta.*

Sunday Night at the Palladium

On the face of it, it seemed a dicey booking to slot folk singer Pete Seeger into the top spot of this "Sunday Night at the Palladium" segment from Associated TeleVision. Intimacy of approach and material can easily get swamped in this vaude showcase, which responds to ebullient attack. But Seeger made the most of his allotted quarter-hour, and resoundingly clicked with a melange of charm, enthusiasm and vital warbling. Provided with a log-cabin setting, he launched into "Joe Clark" and immediately ingratiated himself with the audience. His "Little Boxes" lyric was well-chosen and struck an immediate chord, and then he reminded viewers of his composing streak with the haunting "Where Have All the Flowers Gone?" He closed with engaging ebullience, getting easy participation in the refrain of "Oh, Mary." It was a firstclass display of technique and endearing personality, and should ensure him a quick return to the show, if engagements permit.

The other standout item was the juggling of Rudy Cardenas, who performed dextrous feats with a ball, metal cups, and top hats. This is the sort of act that continues to amaze even when familiar, and Cardenas delivers it with incomparable elan.

The Three Monarchs came up with a variation to their old routine in a huge electrically-operated harmonica, but the gagging was pretty stale stuff, with Cedric doing his usual babyvoiced capers that need a writer to shake them out of a groove. The Beverly Sisters, who trot and warble to rhythm, were on reliable form, especially in the sentimental lyric of "As Usual," which they effectively guyed with some anti-husband verses after a straight treatment. Their opening "When You Walk Upon a Stage" lacked lilt and sparkle.

The show's other ingredients were up to standard, with a sprightly dance routine to launch it from Pamela Devis' bouncy group, Bruce Forsyth grinning professionally, and Jack Parnell's band giving safe and versatile backing. Jon Scoffield's production continues to be nimble and acutely aware of possibilities for new angles. *Otta*

Radio Review

OPEN MIKE
With Arv Johnson, Gov. George C. Wallace, others
Producer-Director: Johnson
60 Mins.: Sun. 11:30 p.m.
WCCO Mpls.-St. Paul

There's, naturally, a tremendous amount of interest hereabouts in integration developments. For that reason WCCO Radio, Twin Cities' CBS affiliate, wasn't hesitant in programming this important stanza in the "Open Mike" series' 60-minute documentary. Alabama's Gov. George C. Wallace, appeared in person to converse with audience telephoners and answer their questions regarding his views and actions.

Judging by the phone calls which poured into the station from those anxious to debate the matter with Wallace, it was obvious that the late night spot didn't keep many people from staying up in order to tune in, if not to do any quizzing.

Wallace was in Minneapolis, along with a number of other prominent people, to participate in a U. of Minnesota and WCCO-TV and radio sponsored "Great Issues in Government symposium on the college campus. He had no compunctions answering questions anent his segregation stand and what he has been doing—this in a hostile community.

As producer-director-moderator, WCCO staffer Arv Johnson acquitted himself superbly. This being a very much pro-integration area, WCCO was worried about heated word exchanges between Wallace and his quizzers. But the way things turned out, surprisingly, it was generally peaceful and even sans the fireworks, the program proved highly interesting, entertaining and informative.

For his part, Wallace conducted himself in a manner to win a favorable impression. Although it's unlikely that he made converts for segregation, he undoubtedly copped favor by displaying tolerance for those on the other side of the fence. At the same time, he left no stone unturned to try to justify his course of action and to prove his opponents wrong. *Rees.*

WBBM

Continued from page 34

Yesteryear vocalists like Billy Leach and the Kings Jesters have been supplanted by Bill Lawrence and an erstwhile U. of Michigan quartet, the Arbors. The femme warblers, Connie Mitchell and Gini Patton, have been replaced by Lurlean Hunter. And a notable improvement has been the consolidating of several brief live music shows (there were five in the schedule in January 1963) into a single, continuous "Music Wagon" program of an hour and 40 minutes' length.

As for the longtime mainstays of the station—veteran personalities like Paul Gibson, John Harrington, Joe Foss and Art Mercier—they've been incorporated into the talkier and distinctly adult programming blocks. Harrington and Foss have become the chief news voices of the station, with the former anchoring a new two-hour roundup called "Newsday" at 4:30 p.m. daily. Alongside the vets who date back several decades with the station, WBBM is now developing youthful personalities in Larry Attebery, Ollie Raymand and Sheridan and Kelly.

Just how big a plastic surgery job Schlosser has performed on the station lineup is indicated by the fact that 33 of the present 51 listings in the program logs represent changes from the previous year. Furthermore, the weekday broadcast schedule of January 1963 had contained 49 listings. That's all been pared down now to just 23 separate programs.

St. Louis—Howard F. Streeter, formerly with NBC News' Washington bureau, joined KTVI here as news director, effective March 1. In Washington, Streeter has been an on-air newsman for both the NBC network and WRC and WRC-TV, the NBC Washington stations.

Lynch's WIIC News Slot

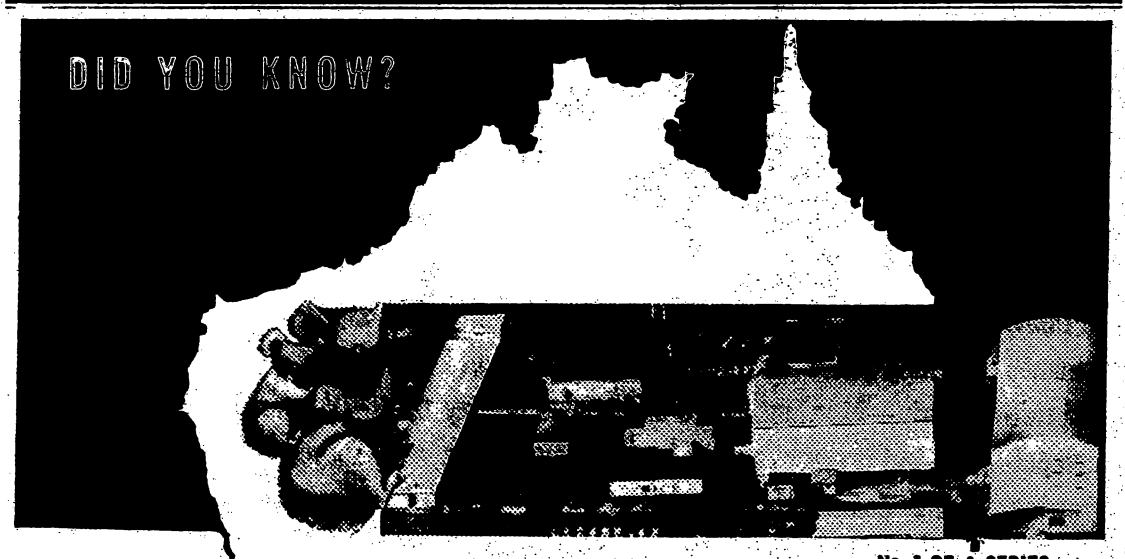
Pittsburgh, March 3.

Adam Lynch, a product of suburban McKeesport, has taken over the WIIC 11 p.m. news spot in a sweeping revamping of the station's news personalities. Lynch came back to Pittsburgh as the weekend newscaster on WIIC after spending time at WPRO-TV, Providence. He previously worked for KDKA here.

He will present the 11 p.m. news six times each week Monday through Saturday and will also do a special news show before "Studio Wrestling" on Saturday afternoon.



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Television Reviews

Continued from page 39

black-and-white), was okay, as were all technical credits. For that matter, there was nothing really wrong with the show. It was just—in view of some other tele docs on the same subject—a bit Old Bowler.

Anby.

HOUSE OF MIRRORS
With Gary Arnold, reporter; Sister Johanna, Gordon Snow, Douglas Wiseman, Dr. Herbert Grossman, others
Exec Producer: Harold Wallace
Producer: Scott Craig
Director: Richard Liesendahl
30 Mins., Wed. (26), 7 p.m.
PARTICIPATING
WBBM-TV, Chicago (film)

WBBM-TV has the documentary format down pat, too pat for its own good, so that despite a noble theme and touching subject the best that can be said for "House of Mirrors" is that it was thoroughly competent. Had it not held so mechanically to the well-trod documentary road paved by "CBS Reports," it might have been deep and compassionate. The formula allows for statistics, journalistic research and interviews; it apparently doesn't allow for emotional contact.

The 30-minute special dealt with new ideas to aid the mentally retarded and to equip the 96% who don't get custodially institutionalized for useful lives in the community. The cameras traveled a good deal, as WBBM-TV cameras are wont to do, catching the work done at both the Lt. Joseph P. Kennedy Jr. School for Exceptional Children and at a southside organization, Retarded Children's Aid. It also visited parents of a retarded child at their home and took statements from the superintendent of the Illinois State Pediatric Institute, the exec director of the Illinois Council for Retarded Children, a mental retardation researcher from the U. of Illinois and a teacher at the Kennedy School. All in the interest of thorough and extensive reporting, even if it wasn't needed.

The error of the presentation is that the topic called for something other than the conventional journalistic treatment. For all the information it dispensed, the program dealt only superficially with the subject because it never got close enough to the kids themselves. It had to convey by words alone, rather than by example, the key point—that the retarded child searches, like any other, for personal independence and that he can have it to some degree through patient education and the development of his skills. Producer Scott Craig would have done well to attach himself to one or more kids at the Kennedy school and to have shot the entire 30-minute reel there.

Les.

THE EXECUTIONERS
With Harold Martin, R.N. Balcomb, Billy Homer Ferguson, Luther Alverson, Rebecca Garrett, Wilson Brooks; others
Narrator-Producer-Director: Fred Briggs
30 Mins., Mon. 9:30 p.m.
WSB-TV; Atlanta (film)

Since 1930 Georgia has put to death in the electric chair 365 men. This shocking statistic gives Georgia the unenviable lead in this category in the U.S.

Fulton County Rep. Wilson Brooks introduced in the General Assembly, now in session, a bill that would outlaw capital punishment in Georgia. WSB-TV news staffer Fred Briggs used this peg to delve into the background of this flagrant use of the electric chair and came up with this special editorial documentary, spotlighting prison, pardon and parole and judicial officials and two condemned youths awaiting electrocution.

Opening this look at capital punishment, Briggs took viewers to the state penitentiary at Reidsville, training cameras on the death house on fifth floor, including the execution chamber with ominous electric chair, chilling and stark.

Briggs cited the case of Caryl Chessman, who waited almost 11 years between conviction and death in California gas chamber, and compared it to the cases of Preston Cobb, a Negro boy convicted several years ago of murder when he was 15 years old, and Billy Homer Ferguson, also awaiting execution for a murder committed more than two years ago.

The Cobb case has become a cause celebre due to the convicted boy's youth. Other lad, Ferguson, interviewed by Briggs, explained that he has "stopped worrying" over outcome of his latest appeal since he has "left everything in the hands of the Lord" and feels it will be taken care of properly . . . and in his favor. Briggs also interviewed boy's mother.

This WSB Television news special was a hard-hitting documentary and quite an indictment of capital punishment. Presentation was expert and photography excellent. The day following its presentation on WSB-TV in prime time, Rep. Brook's anti-execution bill went down to overwhelming defeat in lower house of the General Assembly.

Lucc.

THE ISLAND WITHIN
With Edwin Newman, others
Producer: Gene Feldman
Director: Dan Peters
Writer: Feldman
60 Mins., Fri., 7:30 p.m.
WNBC-TV, N. Y.

Mental health is not a new subject to tv documentary treatment, but this WNBC-TV hour was unusual in its upbeat treatment of the subject.

After dealing most graphically with the scope of the problem (one out of every four New Yorkers in some sort of mental or emotional trouble) and the shocking history of treatment, "The Island Within" dealth with the new methods of treating mental illness. The cameras investigated such institutions as the Manhattan State Hospital; Bellevue; the Bronx Municipal Hospital, where mentally disturbed citizens get emergency treatment much as accident victims do; and several private enterprises, such as Fountain House, where great progress has been made in rehabilitation of mental patients. All in all, it left a viewer more assured than worried.

Opening sequences were particularly effective, with Edwin Newman narrating intelligently over a dramatic series of scenes illustrating the reactions of troubled New Yorkers to their environment. In equally effective counterpoint to the exploitation of modern treatment were the frightening close-ups of old prints showing the brutal treatment of mental patients through history.

Bill.

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Hoover Illness Cues Wide Demand for OF's Elder Statesman ½ Hr.

Official Films last week received 52 calls, letters and wires from local stations requesting the "Biography" stanza on Herbert Hoover. The former president was stricken with a relapse from an operation last year, and was feared in imminent danger primarily because of his 89 years and resultant complications.

Official prexy Seymour Reed says his company had only 30 prints of the Hoover show on hand, but imediately set their labs to work on a 24-hour basis to process 22 additional prints. The films were shipped by Thursday (27) to all stations requesting prints.

Reed says that in all new deals on "Biography" with stations, the company will now supply extra standby prints for certain of the 65 subjects, particularly in the case of the world's elder statesmen.

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TV Followup Comment

Continued from page 39

quondam nurse and quondam model, were the rest of the panel, moderated by the N. Y. Herald Tribune columnist Hy Gardner. Added starter, heralded as a "surprise," was David Brown, husband of the author of "Sex and the Single Girl," who managed well considering the rather uncomfortable spotlighting as (a) a prominent producer and story editor for whom the starlets pitched, which he vehemently denied; (b), as the target of an obviously adoring wife, author Mrs. Helen Gurley Brown; and (c), as having once dated Miss Jaffe, which became a gray area of discussion in that both stated it came under the heading of business. That is, he was story editor at 20th-Fox at the time the studio had bought the film rights to Miss Jaffe's novel which also dealt with femmes on the prowl.

Somehow Miss Goodman fell into eclipse because she seemingly was strongly in the "nice girl" corner and, it is presumed, the second part will go further into feminine sexcursion foibles. One thing that shaped up in common —some of the chicks should give a hard look at their wild coiffs. They may be hoydenish or modern or convenient, or whatever—but also they ain't neat.

Abel.

Chronicle

CBS-TV's "Chronicle" served a very special dish for theatre buffs last Wednesday evening (26). How much this half-hour meant to the average viewer in this primetime slot is more speculative. Taped at the Players Club in New York, this stanza was intended as a tribute to the legendary American thesper, Edwin Booth, and wound up as a cozy session of anecdotage provided by the Players' contemporary spokesmen.

Jason Robards Jr. opened the show with a brief summary of Booth's life, while moving about the premises of the theatrical club founded by Booth. This opener led into Charles Collingswood's interviews with Howard Lindsay, current president, who described it as one of the last refuges of male dominance and good talk. Actor Dennis King and playwright Connelly also contributed some amusing anecdotes about such famous members as John Barrymore and Franklin P. Adams. In the background behind the credit roll, some Players were caught playing an extraordinarily bad game of pool.

Herm.

CBS Sports Spectacular

The killing of big game in Africa by professional white hunters was fashioned into an excellent documentary feature for the 90-minute "CBS Sports Spectacular" presentation last Sunday afternoon (1). Members of the ASPCA and other animal lovers must have winced at the cutting down of some magnificent beasts, including lions and elephants, on the television safari, but the justification, in terms of keeping the animal population under control, was repeatedly accented. The main business of this safari, however, was the sport of hunting amidst the beauties and rigors of the African landscape.

Some of the hunting sequences were superb, particularly the close-up shots of the rhinos charging the photographer on the Land Rover and the tracking of the bull elephant. Interviews with a group of white hunters, who head the safaris, helped explain the motivation for the hunts.

The show was completed by two more races in England, one a stock car competition and the other for formula racing cars.

Herm.

Jo Stafford Show

Jo Stafford comes from an era in which pop singers received their most rigorous schooling. That early training is still evident in the offerings by Miss Stafford. She has taste, style and feeling along with expert projection that made itself evident on the homescreen.

This special, presented by WPIX, N. Y., was filmed in Britain sometime ago, and was also distinguished by the American bow of British actor Peter Sellers, and several other interesting performers, namely, the Lionel Blair Dancers who provided the stanza with variety. However, the end result was a low keyed show despite its excellent components.

Sellers' comedy with assistance from Graham Stark was of a quiet nature. His two major sketches, one as a recruiting officer and the other as a sound technician on a teleshow, had some inventive moments, but unfortunately fell in with the quiet tone of the proceedings. The bounce necessary for American video was lacking.

Jose.

Chi Agent Jack Russell Slaps 500G Suit Against WBC Re Mike Douglas

Chicago, March 3.

Attorneys for Chi agent Jack Russell last week filed a two-count suit against the Westinghouse Broadcasting Co. alleging (1) that it induced Mike Douglas to breach his booking agency contact with Russell, and (2) that Chet Collier, program manager for the Westinghouse-owned KYW-TV, Cleveland, libeled Russell in a letter to the agent last year. The suit, filed in the U.S. District Court, asks $500,000 on each count.

According to the complaint filed by Russell, he was phoned in May or June, 1961, by Forrest L. Fraser, producer of special projects at KYW-TV, to find out if Douglas was available as master of ceremonies for a new daytime tv show.

TV Noggin Bopping

Continued from page 30

freer to attack their tormentor in the next room."

The "tormentors" had suggested to the experimental subjects that they were taking too much time in an intelligence test, or had referred to them as "cow college students."

Berkowitz said that filmed violence might leave a viewer calmer, but not because his anger had been drained away but because it had taken his mind off his own hostility for the moment.

He said that if a child repeatedly saw heroes engaged in aggressive actions, he might conclude that aggression was desirable.

Temporary effects immediately after viewing violence, Berkowitz said, presented the greatest social danger.

"For that period, at least," he said, "the person, child or adult, might conclude that he was warranted in attacking those who had recently frustrated him.

"From this I argue that filmed violence is potentially dangerous. The motion picture aggression has increased the chance that an angry person will attack someone else."

His findings have been reported in the Scientific American magazine and in a number of other academic papers.

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Inside Stuff—Radio-TV

The highly sophisticated didoes on NBC-TV's "Tonight" show in recent weeks drew some sharp words from the Chicago Sun-Times in the form of an editorial which deplored the degeneration of a program that it once deemed good in what it termed "tv's version of Captain Billy's Whiz Bang."

The editorial stated that the show has become "increasingly vulgar," that host Johnny Carson has become obsessed with bust measurements and bikinis, and that he deals in suggestive cracks and "faked" slips of the tongue. At the same time, the editorial noted that the program is heavily sponsored and concluded, on a note of cynicism, that Carson and NBC probably laugh all the way to the bank.

Stewart Wilensky, on leave from ABC where he was a documentary producer, reports from Hamburg that his audiences on a lecture tour are most interested in the self-criticism evident in American documentaries.

In his tour of German cities for the United States Information Agency, he addresses himself to the subject of "Documentaries in American Television," showing samples from the three American networks. Since censorship is still a problem in Germany, his audiences find American self-criticism in its documentares surprising.

Wilensky is living in Copenhagen on a Fulbright Research grant where he's producing a documentary on old age.

$2,100,000 WEAT Sale Gets an Okay

Washington, March 3.

FCC's Broadcast Bureau approved the $2,100,000 sale of WEAT-AM-TV, West Palm Beach, Fla. from WEAT-TV Inc. to Gardens Broadcasting Co.

President of buying company, John D. MacArthur, is beneficial owner of Bankers Life and Casualty Co. which wholly owns KGA-AM, Spokane, Wash.

Bankers Life is ⅔ owner of Royal American Industries Inc. which wholly owns Garden Broadcasting, new licensee of the West Palm Beach outlets.

FCC's Broadcast Bureau okayed the $375,000 sale of KSO-AM, Des Moines from KSO Inc. to Des Moines Broadcasting Co.

New licensee's parent corporation, Whitehall Stations Inc. owns WTAC-AM, Flint, Mich.

'Friendly Touch'

Continued from page 29

rivalry being what it is, resulted in the demise of Salant.

Salant, too, wasn't a pro newsman, assuming the helm of CBS News when the division was in deep internal trouble, coming over from CBS corporate management, where he now returns. Not being a pro made some of his relationships with once top CBS News correspondents, notably Howard K. Smith and David Scheonbrun, more difficult than it would otherwise have been. Characteristically, though, Salant tried to make up for his lack of experience by boning up in the news field, night and day at times. In his goodbye memo to the CBS News staff, Salant, with modesty, said he welcomed the opportunity to work with news pros and thanked them for keeping "an amateur afloat."

Friendly is expected to move slowly in top personnel shifts. Edward R. Murrow, with whom Friendly had been partnered so long, is expected to return to CBS News in some capacity as soon as his health permits. How long Blair Clark remains second in command as v.p. and general manager is a moot point. Bill Leonard, currently in command of the CBS Election Unit, won't be disturbed in his functions until after the Presidential elections. Leonard, who is very close to Friendly, could be the rising star in the CBS News operation.

Friendly, long associated with CBS News, had been exec producer of "CBS Reports," when the call came. It's likely that a new exec producer of "CBS Reports" will be named prior to the new season.

Salant, in his newly-created post as assistant to the president, will continue as a v.p. of CBS. He will serve as chairman of the CBS News Executive Committee, and act as liaison between the corporation and its operating divisions in matters of corporate policy.

Friendly, as exec producer, had done such shows as "Hear It Now," "See It Now," "Small World," "Town Meeting of the World" and that notable special on Senator McCarthy.

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New Hampshire

Continued from page 28

at the convention is won by this balloting.

Also, Northshield points out, there will be at least six candidates—the four Republicans who have filed—Goldwater, Rockefeller, Stassen and Margaret Chase Smith—and write-in campaigns are underway for Lodge and Nixon. And Demo leaders are hoping there will be a spontaneous write-in for President Johnson, and there's some support for a Robert Kennedy write-in.

Finally, there could be one further complication, says the news chief. A New England blizzard would hamper all poll reporting. "But we have enough real problems without worrying about something that might not happen."

Atlanta—Ken Bagwell, general manager of WAGA-TV, Storer chain station and CBS mouthpiece here, has been named to the Southern Regional Educational Board Public Information Advisory Council. Established 14 years ago, SREB helps its 16 member Southern States achieve the twin goal of increased opportunity and improved quality of higher education. Board of directors is composed of the 16 governors.

Unable to Resolve 1-Tint System For Europe; BBC to Go It Alone?

London, March 3.

The much mulled issue of which color tv system the U.K. and Europe is to adopt is still in the melting pot. A 10-day huddle here with delegates from a score of countries again tried and again failed to agree on the adoption for all-Europe of either the American NTSC, French SECAM or German PAL systems of color casting.

Under the chairmanship of Erik Esping of Sweden, the delegates represented the International Radio Consultative Committee (CCIR) and, despite mountains of documentation and explicit demonstrations, many countries decided that "sufficient work had not yet been done to enable a definite choice of system for Europe to be made."

There will be further top level dickers at a meeting of the committee in Vienna next spring. Failure of the meet to come up with anything concrete was in no way the fault of BBC-TV reps who pressed doggedly for the American NTSC system with which it has been experimenting for a number of years.

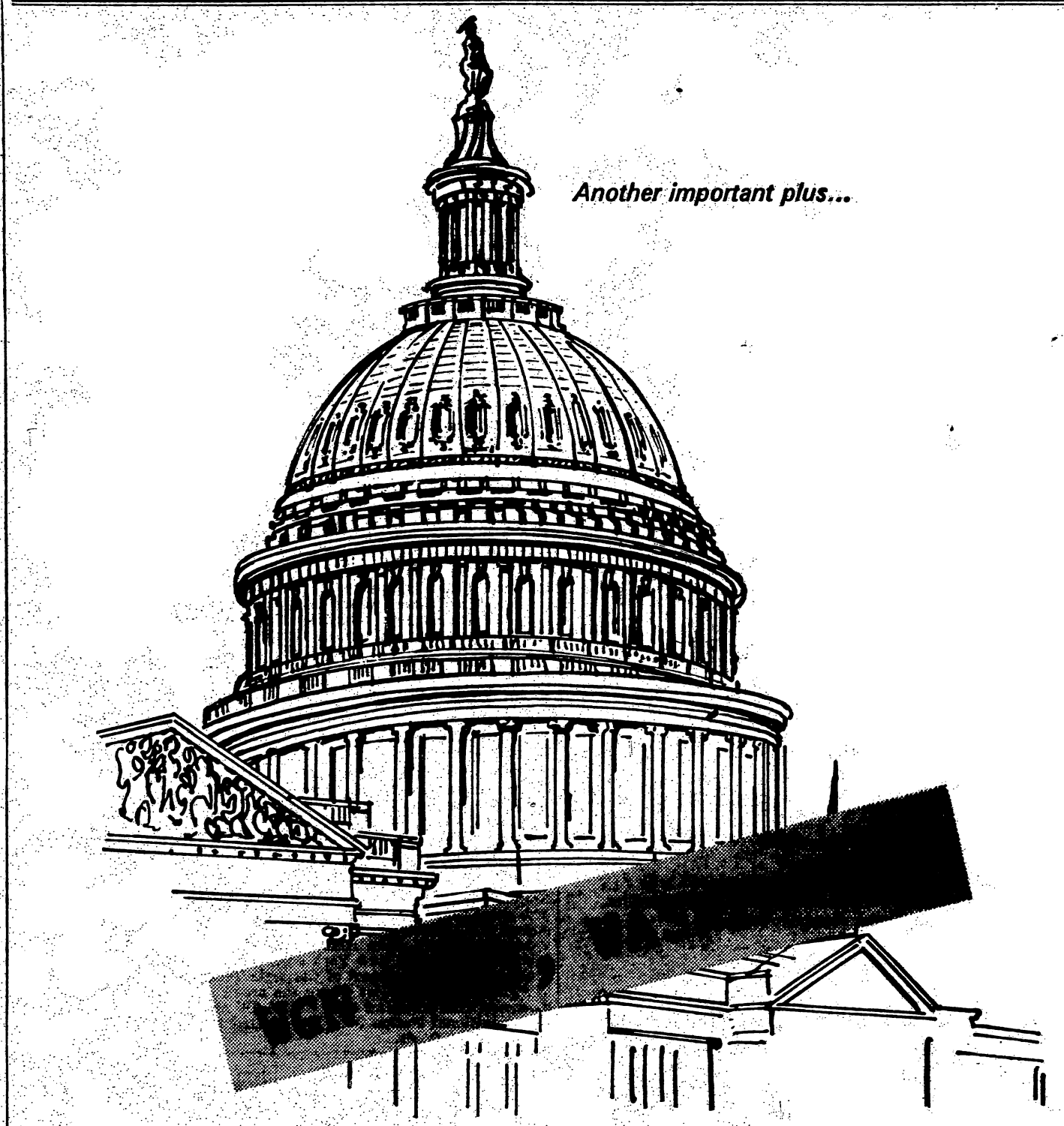
Solidly behind the U.K. in this was the Netherlands but the French were sticking out for SECAM as were the Russians and the Swiss. Others believed that the German-backed PAL signal, as adaptation of the American method, was the best one for a U.K.-Europe system.

Keen observers of the technical scene now believe that BBC, frustrated and rarin' to go on the air with tintcasts next year, will seek to "go it alone" by introducing the tried and tested Yank color transmissions. But the ball lies in the Government's court.

The Television Advisory Committee, which comprises reps of the broadcasting and manufacturing industries and reports directly to the Postmaster-General, is scheduled to meet later this month to formulate its advice on the color issue matter for the Government.

But even on this side of the English Channel there are uncertainties. The commercial web, for example, is not to keen on letting BBC (granted a 625-line channel in which it will begin its regular color shows) get so far ahead of the indies with color.

(Continued on page 53)



In another step to better serve Mid-America with the most complete national and international news coverage . . . WGN is now operating a fully staffed Washington news bureau. The bureau develops and reports news, including exclusive interviews with regional political figures, for both WGN Radio and WGN Television. (As well as KDAL Radio and Television, Duluth, Minn.) Another important plus for WGN audiences and advertisers and . . one more example of why, in radio and television . . .

WGN IS CHICAGO
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From The Production Centres

Continued from page 43

combined to throw a bash for the press at Trader Vic's to herald its new campaign for Falstaff Brewing . . . A date with **Count Marco,** Chronicle's columnist, offered as first prize in KABL contest for best letter. No second prize mentioned. Battle open only to single women over 21, it says . . . KRON taking a look at the bay situation with Assignment Four's "Battle for the Bay", a study of the fight to conserve the famous body of water from commercial exploitation . . . **Gregory Peck** pencilled in for March 17 interview at studios of KTVU, located right off estuary where the actor rowed stroke for the U of California crew in the early '30s . . . **Art Brown,** Channel 7 newscaster, covered a fire and started one in Chinatown. Interviewing Fire Chief William Murray, Brown discovered a blaze in his clothes from pipe he had absent-mindedly shoved into his pocket. The chief helped him extinguish the flames . . . **Bob March** (Capt. Satellite) giving Spanish lessons on his KTVU stint by reading the Examiner's Latin comic strip, "Buenos Dias" to youngsters.

IN BOSTON . . .

Stars of "Enter Laughing," **Yvonne De Carlo, Alan Mowbray, Irving Jacobson** and **Alan Arkin** guesting on WNAC-TV shows "David Alan Show," "Louise and Gus Show," "Bill Hahn Show" during the Broadway comedy's three-week run at the Wilbur Theatre . . **David E. Henderson,** WBZ-TV assistant sales manager, appointed sales manager for the Group W station here, succeeding **Kenneth MacDonald,** who has been named assistant general manager of WJZ-TV, Group W station, Baltimore . . . **Anthony La Camera,** tv editor and columnist Boston Record American, said "after two weeks of living with this thing called Beatlemania . . what struck me most about the letters . . . was the fantastic conformity . . . unlike adults, who expressed differences of opinion on this business . . . the teenage writers reacted as one. Not a single teener wrote that he or she did NOT like The Beatles. Surely there must be some young people who look upon themselves as individuals first and members of an age group second . . . WBZ-TV press chief **Joe Ryan** previewed **Johnny Carson-Steve Allen** comedy routine on Allen show of Wednesday (4) for press . . . **Bob Hudson,** WBZ-TV ad sales promo manager took fourth place honors in NBC affils national promotion awards . . . WNAC-TV had 1,000 families as guests at Family Day at the New England Sportsmen's Show.

IN PHILADELPHIA . . .

H. Taylor (Bud) Vanden, WFIL-TV director of advertising and promotion, upped to same post for Triangle stations. **Donald G. Sheppard** takes over Vanden's former chores. **Jack Steck** named talent supervisor for the WFIL stations . . . **Joseph T. Conway,** general manager of WIBG ,and **Jerry Grove,** director of news and public affairs, received the Distinguished Service Awards of the Federal Bar Assn. (local chapter) for "Philadelphia Speaks Out," weekly panel series which presents personages from the law enforcement field . . . Educational station WHYY-TV launches "Esso World Theatre," monthly telecasts which reflect the heritage of various countries in literature and the performing arts (11). Series was made possible by Humble Oil and Refining Co. . . . **Merrill Barr,** WPEN promotion director, handling TRAC publicity . **Bill Chadwick,** local p.r. man who was with WJZ-TV, Baltimore, now doing radio-tv publicity for Laurel track . . . **Joel Dorn,** WHAT deejay, wrote the liner notes for **Yusef Lateef's** new LP out this week on Impulse . . . CBS veepee and g.m. of WCAU **John O. Downey,** named chairman of the communications committee for the 1964 Folk Fair, at Convention Hall (April 25, 26) . . . **Max Leon,** owner of WDAS and pres. of the Philadelphia Grand Opera Co. was guest of honor at a reception given by the Italian Consul General Gian Piero Nutti.

IN DETROIT . . .

It's award-winning time, WJR's **Jimmy Clark** picking up one from the Hollywood Advertising Club for "Play It Cool—Stay in School," the musical theme written for the Women's Advertising Club of Detroit campaign against school-dropouts, and WWJ radio and tv from the Freedom Foundation for the stations' "Freedom Train Documents" campaign . . . **Shirley Eder,** WJBK-TV's show world reporter, off to Miami Beach to interview **Mitzi Gaynor** about her controversial garb and antics on Ed Sullivan show . . . Five Michigan stations, WWJ-TV, Detroit, and stations in Flint, Lansing, Kalamazoo and Cadillac-Traverse City, have combined to produce "Michigan Story", a series of hourlong specials highlighting the many facets of the state . . . WXYZ-TV is planning a half-hour program for water sports enthusiasts to be produced by vet sportscaster **Al Nagler** . . . G. Mennen Williams, Assistant Secretary of State for African Affairs and six times governor of Michigan, will be WWJ-TV's guest on "Town Meeting."

IN ST. LOUIS . . .

Myron Floren, star accordinist on the **Lawrence Welk** show, will play two performances at his alma mater here on Sunday (15) . . . KSD-TV will televise 22 Cardinal baseball road games this season, beginning with the spring training tilt with the New York Yankees on Saturday (28) . . . **Michael** ("Bonanza") **Landon** forced to cancel planned appearance on KPLR-TV's March of Dimes Telethon set for the weekend of March 7-8. Singer **Virginia Gibson** will carry the load . . **Maurice Unger** of Rapier Productions in town last week with a tv crew to film an episode for **Lee Marvin's** "Lawbreakers." Story concerned 1962 police trap set for escaped cons planning an armed robbery. KSD-TV will show the segment in the fall . . . KADY radio returned to the air last week after 10 days of silence following a wage row with engineers . . . **Bob Hope** emceed a $100-a-plate dinner honoring Senator and Mrs. Stuart Symington's 40th wedding anni at the Chase Hotel on Sunday (2) . . . **Jose Greco** will bring his troupe into Kiel Opera House on Wednesday (11) for a one-nighter . . . **Hildegarde** booked for an appearance on **Russ David's** "Playhouse Party" via KSD radio on Thursday (5).

IN CLEVELAND . .

James Lowe, WHK, off to Washington to cover Parma's school kiddies as they view lawmakers at work . . . **Neal Flanagah,** WJW-TV news, into New York for RTND confab . . . WGLD shut down for several weeks to regroup activities . . . **Al Henderson,** WGAR, concocted series of trade ads calling his station "square" to hypo outlet's good music, news, etc . . . KYT-TV partied press in kickoff to its presentation of the Group W series on Communism . . . **Jim Runyon** saluted local colleages on Sunday night folk music stanza on KYW . . . WHK received 18,000 request for 50-cent booklet on Beatles as result of six-day promo . . . Press Club announced annual awards for best in newspaper, radio and television to be sprung at luncheon, April 7 . . . News Director **Dan Hackel** produced half-hour documentary (29) on area's critical discussion on proposed freeway through fashionable Shaker Heights . . . **Jeff Scott,** ex-KYW publicist, now with Watts, Lee & Kenyon.

IN CINCINNATI . .

Lou Smith, Cincy Enquirer vet sports writer and dugout dopester of WLW-T telecasts of Reds baseball, was one of few "fight experts" to predict a Clay decision over Liston . . . Latest award for WLW-Radio is the Freedom Foundation's honor medal, accepted by **J. J. Crane,** v.p. and general manager, at Valley Forge, Pa. . . . **Bob Spina** transferred from Taft Broadcasting's bowling emporium branch to promotion director of WKRC-TV. He succeeds **Donald Hardin,** newly appointed assistant city prosecutor of Cincinnati . . . **Bob Braun,** spotlighted on several WLW radio and tv programs, has an area hit in his Fraternity recording of the "Sweet Violets" oldie . . . **Dick Curtis,** entertainer, writer and singer, is new host of the "A.M. Show" on Crosley's WLW-D, Dayton.

IN MINNEAPOLIS . . .

WTCN-TV will co-sponsor "Mrs. Minnesota" contest this month. Finals will be held in WTCN's studios and will be televised March 17 . . . **Bob Kost** has been named PR and promotion director of KSTP-TV and radio . . . Brainerd, Minn., resort town 150 miles north of Minneapolis, will get its first radio station May 1 when KVBR begins operations. Station manager is **Don Wohlenhaus** . . "Telephone Hour" choreographer **Jonathan Lucas** directed dancing and was featured player in St. Paul Civic Opera's production of "Wildcat" last frame . . . Actress **Marjorie Lord** in town promoting "Danny Thomas Show". . . Thesp **John MacKay** who has appeared on "The Defenders" and other web dramatic shows has joined Minnesota Theatre Co. for upcoming season of the Tyrone Guthrie Theatre . . . On its "Issues and Answers" program last stanza, 20th-Fox's KMSP-TV took up the Minneapolis school bond issue. KMSP news director **John Sandstrom** and pubaffairs director **Jim McGovern** interviewed Mpls. school board chairman **Gordon Mikkelson.** Mikkelson is also promotion director of WCCO Radio, CBS affiliate here . . . WCCO-TV one of 16 U.S. tv-radio stations cited by National Conference of Christians and Jews for outstanding local contributions to cause of brotherhood. Citation called attention to **John Gallos'** "Religious News" which WCCO carries on Sundays.

IN PITTSBURGH . . .

KQV has added two on-the-air personalities in **Hal Murray** and **Dexter Allen** . . . **Harold V. Cohen,** Post-Gazette columnist, has been making Oscar predictions on KDKA-TV's morning "Daybreak" show . . . **Joe Tucker** is back at the WWSW mikes broadcasting Pittsburgh Hornet games with sponsorship by county Plymouth dealers . . . **Jim Westover,** the very literate announcer with KDKA, has decided to move to Boston and WEEI with his former friends, **Don Tragesser,** the g.m. and **Dom Quinn,** the p.d. . . . **Bill Roberts** is the new record librarian at KDKA . . . **Caley Augustine,** WIIC director of public relations and promotion, has again been named one of the top winners in the sixth annual NBC Promotion Managers' Award . . . **Paul N. Ylvisaker** of the Ford Foundation; John Herling, publisher of Herling's Labor Letter; **Martin Gainsbrugh,** New York economist, and **Dr. John R. Coleman** of the economics department of Carnegie Tech got together on the Group W "Focal Point" project where the area's unemployment problem was discussed and broadcast over KDKA-TV and KDKA radio . . . WQED, the educational station here, has started a campaign to raise $250,000 for operating funds.

LBJ's TV-Radio Salvo Keys Hub 'Phillips Awards'

Boston, March 3.

President Lyndon B. Johnson said Friday night (28) that "it seems as if every radio and television station, and every newspaper, deserves some award for their efforts in the days of Dallas."

The Presidential praise for coverage of the Kennedy assassination came in a note to winners of the annual "Tom Phillips Awards" at the UPI Broadcasting Assn. awards banquet held at the Charterhouse, Cambridge.

"Newsmen kept the public informed and prevented panic in a time of crisis and tragedy for this nation," President Johnson said.

The President said he was "not surprised" to learn that virtually all the top awards were somehow linked to "the John F. Kennedy story."

The awards are presented each year to honor the best news stories, editorials and features broadcast and telecast by big and little stations in Massachusetts. They are presented by the UPI Broadcasters Assn. of Masachusetts.

Among the trophies linked to the Kennedy story were those to Joseph Levine and WHDH-TV, Boston, for a report on "The Life and Death of Patrick Bouvier Kennedy;" a report on local coverage of the Kennedy assassination submitted by Bill Whalen and WNAC, Boston; a report on local events the day of the funeral by Ed Kennedy of WWLP-TV, Springfield.

An interview with Richard Cardinal Cushing of Boston, made by Arch McDonald of WBZ-TV, won a special award of merit from the judges, and a documentary on President Kennedy and his Massachusetts heritage won award for WHYN-TV, Springfield, and its news staff headed by Durham Caldwell.

Vin Maloney of WEEI, Boston, won a feature trophy for "Recollections of a Common Man," an interview with a Boston politician who knew Kennedy. Mrs. Durham Caldwell of WHYN radio won a feature award for her JFK reaction story.

LeRoy Collins, NAB President, said in a message "the people of Massachusetts, the United States and the World, depend on radio and television to keep them informed about events as they happen. Those in the broadcast media time and again have demonstrated that their most shining hours have come when they were reporting happenings of great general significance."

The winners with Kennedy-linked stories were urged to send their tape recordings and videotapes to the new John F. Kennedy library at Boston by Alan B. Wade, UPI's Division Radio Editor. The trophies were presented by H. C. Thornton, Northeast Division Manager for UPI.

GLASGOW GO-AHEAD FOR EDUC'L STATION

Glasgow, March 3.

The go-ahead has been given here by the city educational service to set up a tv education station.

One of the first of its kind in Europe, the service is likely to be operating by August. It will ultimately be extended to all 350 schools and further education colleges in the city.

Annual operating cost is estimated at between $130,000 and $150,000.

Programs will be piped from city-center studios to schools and colleges throughout the city.

Knoxville—John P. Hart, manager of WBIR tv and radio, has been elected president of the United Community Services of Knox County for 1964. This is the first time anyone in the entertainment field has received such a community honor.



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Billy Graham Renamed To Aloha B'cast Post

Honolulu, March 3.

Billy Graham, the evangelist, has been reelected chairman of the board of directors of the Christian Broadcasting Association, which operates KAIM and KAIM-FM here.

Honolulu Police Chief Dan Liu is the new president, with Cornelius Keur continuing as executive v.p.

Association is planning to set up a short-wave station to beam programs in several languages to the Far East and Pacific islands.

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TV Drama Needs More Fire & Guts, Less Kitchen-Sink Dialog, Sez Scot

Edinburgh, March 3.

Writers of television plays should put "more fire and guts" as well as drama into their writing, and less of the kitchen-sink dialog, according to Noel Stevenson, boss of Scot commercial tv.

TV topper hit out at dramas on television, in a talk to the National Council of Women.

"I get the feeling that a lot of undressed scenes are put in simply to attract the wrong kind of people to look at the plays," he said.

"But who protests? We get protests from the women's organizations in small driblets. But if viewers go on watching a program, the assumption is that they do so because they like it."

Exec said there was, in the U.K., a tremendous social pressure against violence, and dishonesty. The question mark concerned thinking about sex, because in this field social pressures were no longer firm and even.

Young people, he said, were seeing their elders condoning divorce and adultery. Because there was no strong public attitude towards condemnation of sexual behavior, tv could do no harm.

Violence itself would have little effect, he felt, except in its relation to "go with the flow."

He added: "If you have an area of society where violence is praised —say, in the slums, where children are brought up to hate the police and despise law and order—it is possible that violence on tv encourages it among those people. But not among the mass."

Stevenson is managing-director of Scottish Television Ltd., program company for Central Scotland, of which Roy Thomson, Canadian newspaper and tv magnate, is chairman.

WTCN-TV

Continued from page 35

the only indie in Time-Life's chain. WOOD, WFBM and KOGO are NBC-TV affiliates. KLZ is tied in with CBS.

Last week Time-Life received the FCC's okay on its purchase of KERO, Bakersfield. KERO, however, is a UHF station and is not included in Time-Life's approved holding of five VHF stations.

Television people here are speculating over likelihood of Time-Life's acquiring a new VHF station, now that it is scuttling WTCN-TV. About 18 months ago Time-Life offered Stan Hubbard $18,500,000 for his highly successful KSTP-TV and Radio, NBC outlets in the Twin Cities. Hubbard nixed the offer, saying it wasn't high enough.

Tale of 2 Cities

Continued from page 28

a little over eight hours of airtime weekly.

The scene in Washington is topsy-like staff expansion. Since Monroe arrived here in late 1961 from his new director post at WDSU-TV, New Orleans, the staff has nearly doubled and is apparently still growing.

Judging from the news developments here in those two short years and their relationship to television, the suspicion arises that NBC powers were getting tips from Delphi.

The Negro March on Washington last August involved some of the most extensive network planning, considering it was for an eight-hour story and in a completely uncharted arena.

The Kennedy assassination and aftermath, of course, resulted in one of the turning points in television history.

NBC folk feel the "Four Days" demonstrated the effectiveness of the two-city news operation. Coverage from the grieving globe could be divided between Washington and the rest of the world (Dallas, Gotham, and overseas) with New York handling the latter.

By July, NBC will have come almost the full circle. It was four years ago in Los Angeles that the web was acclaimed for its new found news supremacy.

In July at San Farncisco and in August at Atlantic City it will be joining the convention fray again this time as a defender rather than as a challenger.

At the 1960 conventions Peabody Award winner Monroe was one of several special correspondents giving the web's coverage sparkle and scoops.

This year Monroe as a member of the web's news consortium mapping convention plans, will be giving as many orders as he was taking in 1960.

With the hoopla and prestige surrounding a convention performance, Monroe will be a key figure in determining if the tale of two cities becomes a chapter or a book in the NBC News chronicle.

Atlanta—Georgia Assn. of Broadcasters and its executive secretary Jack Williams have been honored by American Dairy Assn. of Georgia for "outstanding coverage" of the industry. Award was received by Kenneth Bagwell, managing director of Storer chain's WAGA-TV, Atlanta, GAB's vice president for television at recent ADA midwinter convention in Atlanta.

West Germany's Third TV Programs Left Dangling With Money Sorrows

Frankfurt, March 3.

Two of West Germany's television stations which had planned to start second channels of their own on May 1—the outlets in Frankfurt and Munich—are now on unsure ground.

Reason for the difficulties vary in both cases. Frankfurt's Heissischer Rundfunk has had to temporarily defer its plans to get going because of money problems. The Second Television Network in Mainz, which has been beset by fund shortages ever since it got going last April, is now trying to get back in the black by fighting for 50% of the income from the German television.

Every one of the nation's 8,700,000 tv set owners pays the Federal Post Office a monthly fee of $1.25 for viewing the programs, and this money is split between the stations making up the First Net and the Second Net. Second, which has heretofore gotten only 30% of the take, is now fighting for 50% as a fairer share, since it cannot operate with the lower amount. If it wins the battle, Heissischer Rundfunk claims it will not have enough leftover to start its Second Program.

Meanwhile, the German Post Office has completed the technical equipment needed to get the Second Program from Frankfurt on the air. But down in Bavaria, the post office has fallen behind schedule in getting its transmitters ready. Hence, Munich has had to postpone its start of its Second Program until fall, when it is hoped the post office will have strung the lines and equipment needed.

Hurt by Mike Douglas, WEWS' 'One O'Clock' Club Fades From Cleve. Scene

After six-and-one-half years, WEWS axed the "One O'Clock Club" a victim to the more expensive "Mike Douglas Show" on opposing KYW-TV.

Dorothy Fuldheim, who continues her newscasting chores on WEWS, began the "Club" as an hourlong variety, chitchat stanza; turned it over to Bill Gordon, an ebullient disker when she toured Europe, etc., then saw the "Club" extended to 90-minutes with co-host Gordon. At one point, in the spring of '59, the program enjoyed a rating of 16.1, as yet unmatched by the Douglas show.

In December '61, Westinghouse began the Douglas vehicle. Utilizing nationally-known entertainers as co-host, frequently brought in by nightclubs, etc. to help meet expenses, Douglas began chopping away at the Fuldheim-Gordon program. Within a year, WEWS knew "we were being hurt, but, according to a spokesman "we did not want to get into a talent-buying war," and failed to provide any budget except as staff was involved.

Last month, WEWS announced it was clipping the show to just 60 minutes, and moved the period to 1:30 in an effort to spin away from Douglas. This failed, and on Friday the Fuldheim-Gordon act was axed. Gordon left the station and continues his chores with a three-hour WERE talk session at 9 p.m.

I Tint System

Continued from page 51

It's felt in Independent Television Authority circles that the commercial web should have a sister UHF network, too, so that it can proceed with tint.

So strong is the indies' desire to get in on the color act, that ABC-TV actually reactivated all the local interest in the SECAM operation knowing that BBC staffers had discounted it.

While it is universally agreed that one sytem of colorvision for the whole of Europe would be best in the interests of development, program exchange, etc., it is now beginning to look as if nationalistic interests will hamper or even prevent common agreement. If BBC, much revered technically and a world pacesetter of old, does take the initiative and go ahead with NTSC, it's felt that others will follow. BBC is now deciding whether to make that move.

Metromedia's Mountain

Metromedia has bought the Mt. Wilson Co., a hotel-restaurant covering 720 acres in the Sierra Madre Mountains about 30 miles from Los Angeles.

Purchase of the Mt. Wilson Co. comes in a year in which Metromedia has also bought KTTV and KLAC radio, the Ice Capades and the transit advertising franchise of the Los Angeles Transit Authority. Other Metromedia holdings, besides its radio and tv stations, include Foster & Kleiser outdoor advertising.

Okay WDOT 137G Sale

Burlington, Vt., March 3.

Sale of radio station WDOT here to the Hunter Broadcasting Co. by Fortune and Anthony Pope of New York City has been authorized by the FCC. Sale price was reported to have been $137,500.

The president and principal stockholder of the Hunter company is William Hunter of Burlington.

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Belafonte Concert, Lee's 'In Love' 'JFK Self-Portrait,' GoldeBriars, Pat Thomas' 'Moody' Top New LPs

"BELAFONTE AT THE GREEK THEATRE" (RCA Victor). Harry Belafonte's sure-handed skill as a performer is again exhibited in this double-LP set taped at the Greek Theatre in Los Angeles. This is a rich potpourri from the Belafonte repertory, ranging from Hebrew songs through Calypso to spirituals and straight ballads. Supported by chorus and orchestra under Howard Roberts, Belafonte delivered superbly in each category, hitting with particular impact on such entries as "Look Over Yonder, Be My Woman, Gal," "Hoedown Blues," "Try to Remember," "Why 'n' Why," "Hayosjevet Baganim," "Boot Dance" and a rousing non-stop "Zombie Jamboree."

PEGGY LEE: "IN LOVE AGAIN" (Capitol). Peggy Lee keeps churning out slick songalogs that are swinging through the whole catalog of standards and creating some new ones along the way. In this offering, Miss Lee is dishing up a nifty book of varied tunes, but all characterized by her efforts, unmannered, but highly stylish deliveries. She hits strongly on ballads like "I've Got Your Number," "The Moment of Truth," "Unforgettable," "I Can't Stop Loving You," "I Got Lost In His Arms" and "Insenstive." Max Bennett conducts the large orch with a light touch.

JOHN F. KENNEDY: "A SELF-PORTRAIT" (Caedmon). Compiled from NBC News tapes, this double-LP disk is an excellent historical reconstruction of the 1960-1963 period and a moving tribute to the late President. Excerpts from his speeches open with his announcement of his candidacy for the White House post, his primary campaigning, his acceptance of the Democratic nomination, his debate with Richard M. Nixon, Nixon's concession speech, the inauguration ceremonies, Kennedy's inaugural address and then a series of talks on civil rights, the Cuban crisis, test ban, etc., to the final tragic funeral ceremonies. The vividness of the Kennedy personality on these disks revives all the poignancy of that fateful weekend last November.

"THE GOLDEBRIARS" (Epic). Add yet another nifty folk group to the growing legions of such units. They are the Goldebriars, a quartet of two femmes and two men who deliver their material with strength and authority. Very pop oriented, they come close to rock 'n' roll on occasion but in concept their approach is folk. The unit puts out a big sound which is more akin to one of the 12-person groups which have been coming along lately. Material is fresh and new, and the group delivers it in such a slick way as to almost guarantee this LP as a successful debut platter.

PAT THOMAS: "MOODY'S MOOD" (MGM). A nice ballad mood is created on this platter by femme singer Pat Thomas who has a stylish pop savvy. Arrangements by Claus Ogerman, Lalo Schifrin, Bill Ver Planck and Sammy Lowe, who also share conducting duties, set off the singer's performance handsomely. Included in the repertoire are many familiar items like "I'm In the Mood For Love," "Cottage For Sale," "Nearness of You" and others. It adds up to a fine LP.

"THIS IS GENE STRIDEL" (Columbia). This platter marks the disk debut of Gene Stridel, a fine ballad singer. With arrangements by Marty Manning and backed by an orch under the arranger's baton, Stridel displays a nifty vocal range and smooth vocal style. Manning's arrangements provide a fine platform and the result is about as pleasant a pop ballad LP as has come along is some time. The singer's gentle, yet commanding manner, is well showcased here on numbers including "After You're Gone," "The Sweetest Sounds," "True Love" and others.

SYLVIA DE SAYLES: "THE BEST IS YET TO COME" (Regina). A pop singer who demonstrates equal strength in the ballad and uptempo departments, Sylvia De Sayles has an impressive session in this LP. With arrangements by Peter Matz and Sy Oliver to set her off stylishly, the chirper delivers with lotsa vocal showmanship, mixing belted tones with some modulation for ear-catching array. She gets well-controlled emotion into her ballads and steps out briskly on some of the uptempo items for a well-balanced showcase album. Songs include such numbers as "Best Is Yet To Come," and "I'll See You Again," all presented with skill and savvy.

DAVE McKENNA: "LULLABIES IN JAZZ" (Realm). Dave McKenna is one of the bright lights in contemporary jazz. A pianist with all the technique required, McKenna performs with a flowingly melodic style that makes this set tops for repeat spins. McKenna works without backing, but that's enough in his lucid renditions of such tunes as "Sleepy Waltz," "Deep Night," "Brahm's Lullaby," "Japanese Sandman," "Deep In a Dream" and others.

BILLY STRANGE: "MR. GUITAR" (Crescendo). An electric guitarist who displays his ability with rock, pop, folk and other styles, Billy Strange has a solid musical platter with this outing. It's angled mostly at the teen market with its echoed tones, but there also are areas which will appeal to less chart-oriented tastes. He even takes up the banjo on occasion such as in "Washington Square." The various musical styles presented here are handled with equal facility, making for a solid musical slice. In his songbag are "Saturday Night," "Dominique," "Deep Purple," "Third Man Theme" and others.

ARTHUR MILLER: "THE CRUCIBLE," "DEATH OF A SALESMAN" (Spoken Arts). With Arthur Miller again a theatrical force as a result of the recent production of "After The Fall," this set of readings and elucidations by the author is of special topical interest. Miller is not an actor, but he reads excerpts from "The Crucible" and "Death of A Salesman" with the perceptiveness of the creator. Equally as interesting are Miller's probing introductory remarks about his dramaturgical approach in "The Crucible."

PETE JOLLY TRIO: "SWEET SEPTEMBER" (Ava). Pianist Pete Jolly gets off a swinging jazz outing which pleases via the tooter's easy attack on the 88. He can drive when he wants to and breeze lightly when that's the mood he wants. Backed by Chuck Berghofer on bass and Larry Bunker on drums, the trio is augmented on some numbers by Howard Roberts on guitar and Nick Martinis on drums. Personnel all does a solid job, each stepping out for an occasional solo. But it's Jolly's sweetly swinging piano which dominates.

"SOUNDS OF FAMOUS MONSTERS" (A.A.). The recent resurgence of interest in monster films has cued this anthology of heroes of the macabre. It's aimed, of course, at the kiddies and there's enough here to give gooseplmples even to the most sophisticated moppet. Gabriel Dell plays all the roles in this recreation of the story of Frankenstein and Dracula. Pictures of Boris Karloff and Bela Lugosi are on the jacket, but no attempt has been made to mimic their voices.



LAWRENCE WELK
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B/W "GIRL FROM BARBADOS"

Artist-Disk Deals

Cameo: Carol Lawrence

Carol Lawrence, Broadway and film songstress, joined the roster of Cameo-Parkway Records. Her first LP is "An Evening With Carol Lawrence."

RCA Victor: Hugo Montenegro

Hugo Montenegro, composer-conductor-arranger, has been signed to a longterm pact by RCA Victor with his first album tentatively titled "Russian Grandeur," to be cut on the Coast by artists & repertoire producer Al Schmitt.

Montenegro had waxed several LPs for the RCA low-priced Camden line in recent years.

Deutsche Grammophon: Von Karajan

Herbert Von Karajan, conductor of the Berlin Philharmonic, has been inked to an exclusive longterm pact by Deutsche Grammophon, the German label which is distributed in the U. S. by MGM Records. With this deal, Von Karajan returns to the firm for which he made his first recordings in the early 1930s.

Warner Bros. The Castells

The Castells, male quartet, have been added to Warner Bros. Records' artists roster. They will cut several singles and albums this year under supervision of Brian Wilson, who himself is a member of The Beach Boys. Mike Conner handles management for The Castells.

Powertree: Gossett, Sindab

Powertree Records, new label formed by songwriter Curtis Lewis, has signed Lou Gossett and Paul Sindab for its initial release. George Warren is the label's eastern promotion man.

Smash: Roger Miller

Singer Roger Miller has been signed by Smash Records, and is currently recording a single and LP in Nashville for that label.

Miller, who is also a tunesmith and arranger, wrote and recorded such numbers as "You Don't Want My Love" and "Hey Little Star" on the RCA label.

Longplay Shorts

United Artists Records setting a heavy promotional ride on "From Russia With Love" music, with title song by **Lionel Bart** and score by **John Barry** . . . Columbia Records releasing 20 albums in March, including the "What Makes Sammy Run?" original cast album, eight longhair sets, two Latin American LPs and nine popular sets . . . **Joe Bushkin's** Town Hall Concert March 20 will be recorded by Reprise Records **Jose Ferrer** is writing the liner note . . . Realm Records, including its "Jazz For Bach Buffs," will be released in Germany by Deutsche Grammophon on the Brunswick label.

Roberta Peters inked in Deutsche Grammophon's new recording of "The Magic Flute" . . . Decca saluting dance bands in its March release with sets by **Warren Covington, Peter Duchin, Jan Garber, Bert Kaempfert, Sammy Kaye, Wayne King, Guy Lombardo, Dick Rodgers** and **Artie Shaw** . . . The 3M company has wrapped up a licensing agreement with Kapp Records to duplicate and distribute stereo music under the Kapp label with the Revere stereo tape cartridge system. Over 100 tape albums are already available . . . The Smothers Bros. have been re-signed by Mercury Records to a new seven-year contract.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CASSIUS CLAY . . . . . STAND BY ME
(Columbia) . . . . . I Am The Greatest

Cassius Clay's "Stand By Me" (Progressive-Triot) gives the new heavyweight champ a chance to display his surprisingly fine vocal talent on a rocking standard which should get a powerful impetus via the performer's headline value. "I Am The Greatest" (Blackwood†) showcases Clay in a talk-sing display of his braggadoccio talent. Both sides were sliced last September.

* * *

BEN E. KING. . . . . THAT'S WHEN IT HURTS
(Atco) . . . . . Around The Corner

Ben E. King's "That's When It Hurts" (Cotillion-Mellin†) shapes up as a potent rocking ballad in a slow-tempoed groove which this blues singer rides for maximum results. "Around The Corner" (Walden-Budd) is another good slice with a fresh melodic idea which should cop spins.*

* * *

THE KNOCKOUTS . . . . . MO JO
(Tribute) . . . . . Part II

The Knockouts' "Mo Jo" (Danet) is a non-stop rhythm number with a beat that moves with powerhouse force. This could be a very big one. The flip side runs on in the same groove.

* * *

DON CORNELL. . . . . LOST DREAMS & LONELY TEARS
(20th Century-Fox) . . . . . Forget About Me

Don Cornell's "Lost Dreams & Lonely Tears" (Gil†) is an old-fashioned ballad with a neat lyric and a bouncing beat which could put this singer back into the bestseller lists once again. "Forget About Me" (South Mountain†) is an okay torch ballad nicely handled.

* * *

HENRY JEROME ORCH. . . . . THAT HAUNTING THEME
(Decca) . . . . . Hum-Along

Henry Jerome Orch & Chorus "That Haunting Theme" (Champion-Andval†) registers as a highly melodic instrumental offering with a lilting motif that stands up under repeated spins. "Hum-Along" (Northern-Vandie) is a lightweight instrumental slice with a happy sound.*

* * *

TONY BENNETT . . . . . WHEN JOANNA LOVED ME
(Columbia) . . . . . The Kid's A Dreamer

Tony Bennett's "When Joanna Loved Me" (E.H. Morris) is a firstrate ballad which this performer belts with his customary savvy for a long pull with the jockeys. "The Kid's A Dreamer" (Jewel*) is another interesting piece of material, also from the "Many Moods of Tony" LP.*

* * *

MIRIAM MAKEBA . . . . . FORBIDDEN GAMES
(RCA Victor) . . . . . Dubula

Miriam Makeba's "Forbidden Games" (Makeba) is a solid ballad with an arresting lyric which could hit very broadly via this standout rendition. "Dubula" (Makeba*) is part of this South African songstress' fascinating repertory of native songs.*

* * *

BILLY HOLDEN . . . . . GOOD FEELIN'
(Dot) . . . . . Walkin' Aroun' Worryin'

Billy Holden's "Good Feelin'" (Joy†) hits as a cleverly produced novelty entry with some offbeat effects that'll attract attention in the Coke set. "Walkin' Aroun' Worryin'" (Joy) is another toe-tapping side for the same market.*

* * *

DICK DALE & DEL-TONES . . . . . MR. ELIMINATOR
(Capitol) . . . . . The Victor

Dick Dale & The Del-Tones' "Mr. Eliminator" (Monsour) races down a frantic hot-rod roadway in a style which this group has developed as a parlay of music and racing noise. "The Victor" (Monsour*) goes around the same track, but this time with a Turkish twist.*

* * *

TERESA BREWER. . . . . COME ON IN
(Philips) . . . . . Something Simple

Teresa Brewer's "Come On In" (Screen Gems-Columbia†) shapes up as an infectious rhythm song with a rooty-toot-toot flavor that will give this songstress a strong impetus. "Something Simple" (Columbine†) changes pace with a very pretty ballad that could emerge on top for the long pull.

* * *

BOBBY BLAND . . . . . AIN'T NOTHING YOU CAN DO
(Duke) . . . . . Honey Child

Bobby Bland's "Ain't Nothing You Can Do" (Dont) is a swinging ballad with a clever lyric which this singer projects sharply in a blues groove. "Honey Child" (Lion†) is an okay slice with a striking similarity to the Ray Charles' sound.

* * *

DANNY & THE JUNIORS. . . . . LET'S GO SKIING
(Mercury) . . . . . Sad Girl

Danny & The Juniors' "Let's Go Skiing" (Merjoda†) is a brightly styled number with a timely lyric which this combo delivers for the juve audience. "Sad Girl" (Merjoda†) is an okay conventional rocking ballad.

* * *

CLIFFORD SCOTT . . . . . BROADWAY CARAVAN
(King) . . . . . Tossed Salad

Clifford Scott's "Broadway Caravan" (Wisto†) moves along as a swinging instrumental that'll get the kids hoofing with its insistent beat plus jumping organ and sax sound. "Tossed Salad" (J&C†) is more of the same with a slight variation in tempo.

* * *

ALLEN SHERMAN. . . . . I CAN'T DANCE
(Warner Bros.) . . . . . My Son, The Vampire

Allan Sherman's "I Can't Dance" (Curtain Call) is far from the funniest number written by this performer, but there are some laughs to help it get by. "My Son, The Vampire" (Curtain Call*), pic title song, is a surprisingly unfunny piece of material.*

* * *

DENNIS REGOR . . . . . LOVER
(Contempo) . . . . . I Pretend

Dennis Regor's "Lover" (Famous) showcases this great oldie in a striking banjo arrangement that fits right into the current sound cycle. "I Pretend" (Camelot*) is another well-produced instrumental ballad* *Herm.*

**ASCAP. †BMI.*

CAPITOL AXES PRICE JUNGLE

Mancini, H'wood's Hottest Pic 'Track Artist, Grooving 1-Mil. LP Sales Yearly

Henry Mancini, who has emerged as Hollywood's hottest film soundtrack artist with his fourth Academy Award nomination in a row for his "Charade" title song, sells 1,000,000 RCA Victor soundtrack albums a year. His albums, however, are not really taken off the film soundtrack; they are recorded in a studio and billed on the album jacket as "music from . . ."

Mancini, who did his first Hollywood score in 1952 for an Abbott & Costello film, doesn't believe that actual "soundtrack" music is much good. "It's too episodic with too many bits and pieces designed to fit special needs of filmmaking."

When he rerecords film music in a Victor studio, Mancini said he is able to impose a real form on the music and thus give the album buyer a sound value. In one of his top LPs, "Breakfast At Tiffany's," Mancini even included a couple of songs that were not in the picture.

Although film musical styles have changed from the Max Steiner era, Mancini said that the fundamental common denominator is the good theme melody. The composer, however, added that the surface has not yet even been scratched as far as possibilities for film music are concerned.

Mancini's impact on background music was felt in the success of his theme for the television series, "Peter Gunn." This, along with Elmer Bernstein's "Man With The Golden Arm" music and Alex North's score for "A Streetcar Named Desire," opened new avenues for the use of jazz motifs, small combos, etc., which have set the style for subsequent background scores.

Mancini said he did not believe that the Europeans, who have been in the vanguard of filmmaking techniques, have had much influence on Hollywood composers. "The Europeans," he noted, "have not the perfect polish required in Hollywood."

Mancini, now very much in demand, accepts only one assignment out of 10 offers. He won't work on television series anymore because it's too exhausting and prefers to compose for modern-styled dramas. Possibilities of writing for the Broadway stage are off in the future.

In the meantime, Mancini is protecting his own and family's future by maintaining at least a half-ownership interest in all the music he now writes. "That ASCAP money," he said, "represents a significant part of my security."

GEMA Still Fights For Tape Set Fee

Frankfurt, March 3.

GEMA, West Germany's music and composers' union, is still struggling to get fees from tape recorders that it feels are only fair to protect its members' interests.

GEMA lost in its initial struggle to force radio shops to release the name of every purchaser of a tape recorder, from whom GEMA then planned to collect a yearly fee, since the recorder might be used to repeat GEMA-protected music.

Now, though, GEMA is hoping to levy a $9 annual fee on every retailer who sells radio, television and tape record equipment. This would, in some way, compensate for repeats of GEMA-protected music. So far, the German Radio & Television Assn. is protesting, but GEMA is still fighting for its rights.

In another battle, a German court has just levied a $3,750 fine on Max Grundig, one of West Germany's largest manufacturers of radio, tv and tape equipment. Grundig ignored the court order to pass along information that recording GEMA-protected music is illegal.

Beatles Boff B'klyn

Brooklyn, March 3.

The Beatles may have left these shores but their influence appears to linger on among teeners and in the promotional pursuits practiced by Brooklyn tonsorial artists.

Typical is Carmine's, a Sheepshead Bay barber who is advertising a Beatle haircut for men. "We train, treat, style," the ad reads. "Only $15 for the entire year."

The hair expert also is appealing to the ladies of the neighborhood with this inducement: "Special $3 Ladies Beatle Cut."

All day long the proprietor of Carmine's keeps shouting: "Next!"

Dave Clark Five, Redcoat Rockers, Invade America

The rocking redcoats are really coming and another hot English rock 'n' roll group, the Dave Clark Five, have landed in America, hoping to take up whatever slack has been left by The Beatles' departure for home 70 days ago.

Currently one of the top groups in England, even surpassing the Beatles there with their "Glad All Over" disk on the British Columbia label, the Clark combo is slated for a stand on the Ed Sullivan show next Sunday (8).

Epic Records, which released the Clark single in the U.S., is now prepping early release of an LP with the same title. The Clark group features the so-called "Tottenham sound" as against The Beatles' "Mersey sound," a distinction which musicologists are still trying to fathom.

ATTY. DREYER JOINS ABERBACH PUB UNIT

Lew Dreyer, veteran industry attorney, has quit private practice to join Jean & Julian Aberbach's publishing combine as executive vicepresident and general counsel. He's dissolved his partnership with attorney Andrew Feinman who is expected to take over the bulk of the Feinman & Dreyer clients.

Dreyer had been handling legal affairs for the Aberbach's Hill & Range (BMI) and Ross Jungnickel (ASCAP) operations. He'll carry forward on current litigation, but will otherwise be active in all phases of the Aberbach's business affairs.

Dreyer is the son of veteran publisher-talent manager Dave Dreyer.

Luci Baines Johnson Digs Nat'l Symph's Teen Pgm.

Washington, March 3.

Luci Baines Johnson, 16-year-old daughter of the President, was named honorary student chairman of the National Symphony's "Music for Young Americans" program.

Miss Johnson, who previously spelled her name Lucy, is a student at National Cathedral School here.

She told National Symphony conductor Howard Mitchell she considered it a treat to hear the free concerts for visiting high-school students. The program has been sponsored since 1956 by Mrs. Herbert A. May.

Concert season will run from April 17-May 21.

LAUNCHES NEW DISTRIB POLICY

Fighting for survival in a confusing jungle of discounts, deals and sub-distributorships, Capitol Records Distributing Corp. has instituted a radical one-price deal for the whole trade. New uniform price of 49% off the list price now applies to all dealer, one-stop and rackjobber customers of CRDC, the distribution wing of Capitol Records.

Capitol's move is the most sweeping step taken to date by any major to make some order out of the chaos of the disk industry's pricing structure. Columbia Records made a giant move in this direction last summer with its new pricing policy, which set up two sharply defined price categories for the retail trade and for rackjobbers and the one-stops.

Now Capitol has swept the board clean with a one-price policy which will be firmly executed for the foreseeable future, according to Capitol prexy Alan W. Livingston and Stanley M. Gortikov, Cap's v.p. and general manager.

Both Livingston and Gortikov stressed that the new policy is designed to halt the inroads made into normal distribution channels by the rackjobbers and one-stops which, in the last few years, have expanded far beyond their original functions.

Livingston and Gortikov said that if the current trend was per-

(Continued on page 60)

Religioso Slants In Beatles 'Rebellion?'

Minneapolis, March 3.

There still are repercussions locally from the Beatles' recent visit to the U.S. Even religion is now being tied into the craze here. Protesting letters continue to pour in on newspaper editors and columnists who disparaged the Britishers and their entertainment's quality.

Local sheets still are speculating regarding the whys and wherefores of what happened while the Britishers were in this country. Speakers at meetings persist with their dissecting analyses of the reasons why teenagers in particular went overboard in this instance. In addition, lotsa pro and con Beatles' group movements enliven the scene.

In entertainment annals there never before has been such a tremendous performers' stir hereabouts, it's being pointed out.

For example, Lillian Anthony, area ecumenical Mission and Relations of the United Presbyterian Church, U.S.A., representative, speaking before the Women's Assn., declared "the Beatles are giving a cry for help and Christians have a duty to respond."

"The Beatles have had great response," said Miss Anthony. "But I think their hair and music constitute a kind of rebellion and a cry for help from the church. What are we going to do about it

"Jazz, with all its discord and angry sounds, today is blaring out and saying, 'We don't like the world as it is.' Picasso and others do the same thing in art."

Delivering a St. Paul Bethel College "Founders' Week" lecture, Dr. Ivan Fahs, sociology assistant professor, called the Beatles' vogue "a sign of rebellion."

"Anyone who dismisses the Beatles by saying that they need a haircut does not know much what is going on in the world," declared Dr. Fahs. "It is not an adequate understanding of this world to look at the Beatles and say merely 'they need a haircut.'

"The Beatlemania of adolescent girls, which is giving impetus to the Beatles' popularity, needs understanding. It is an expression of rebellion against parental authority. These girls' enthusiasm for the Beatles, as expressed in their conduct, is their way of expressing themselves. We must see this as part of the rebellion syndrome."

Beatles Booming Britain's Biscuit Biz Past $60-Mil Mark; EMI Shares Soar

London, March 3.

Throughout Britain's soaring disking biz, the "M" in Mersey Sound is also the "M" in money. Fantastic success of The Beatles locally, in America and in other foreign terrains, has so enlivened the music scene here that almost every facet of the trade is booming.

With disk sales reaching an average of $1,500,000 a month, the Beatles, who are Electric & Musical Industries (Parlophone) pactees, and their imitators and counterparts not only have pushed the record market to a new peak point beyond the $60,000,000 mark but have brought about unprecedented profits in instrument sales.

Echoing through Throgmorton Street (London's equivalent of Wall Street), the Mersey sound upped EMI shares by 10c to $3.19 and financial analysts state that since the Beatles' disks hit their peak at the latter part of 1963, EMI stock has risen by $9,450,000 and that of Decca, Britain's second major diskery hereabouts (which incidentally turned down the group) fell by $8,820,000.

The cult of Beatlemania means big business for Lew Davis, former danceband leader and now joint managing director of Musical & Plastic Industries. Selcol Products, a division of the firm, acquired world exclusive rights to use Beatles labels on plastic guitars. They're being turned out at 120,000 a month but still "can't keep up with the demand."

Barclay's Bank, one of the Big Five in the U.K., in its quarterly magazine points out that the various groups have made a "significant contribution" towards Britain's balance of payments. Not only are their royalty payments bringing dollars into this country, but the trend they set for British music has stopped the flow of pounds out of the U.K. so far as songs are concerned.

Other groups that have arisen to prominence here like Manfred Mann, Georgie Fame & the Blue Flames and the Rolling Stones, all of which feature harmonicas, have so hypoed sales of the mouth organ that Hohner, leading manufacturer of the instrument, has put its factory on overtime to meet orders.

Frustrating Hit

Very rare though not unprecedented is the experience of a piece of music composed expressly for a television commercial to become a hit with the public. This has occurred with Harry Sosnik's "Pendulum" which he composed for Anacin, an account of the Ted Bates Agency of which Sosnik is music department chief.

Public has responded to the networks carrying the tune and even have discovered the agency. But since the number is is special to Anacin and not published it cannot be supplied. Bates Agency has adopted a form letter to explain this situation.

Local Rockers Lift Brit. Disk Industry To Record Level

London, March 3.

The floodtide of local rock 'n' roll groups that swept through the British music business last year, supplanting American performers on the top of local charts, also swept the U.K. disk trade to a $60,000,000 industry.

Figures just released by the Board of Trade show that manufacturers' disk sales for 1963 got a phenomenal fourth quarter boost of $24,250,800 (as against $17,376,000 for the fourth quarter of 1962) to bring the year end total to $60,846,800 (against $48,784,400 the previous year). The 1963 sales total, marking a new high, reps an increase of 25% over the '62 figure, previously the biggest year the trade here had seen.

Fact that wax export revenue for the year, totalling $7,176,400, was nominally lower than for the previous 12 months, highlights the growth of the domestic market in the past year.

Disk production reached a new peak, and during 1963 some 22,267,000 albums were produced. This compares with '62 LP production figures of 20,361,000. Single and EP production rose from the '62 total of 55,239,000 to a record 61,342,000 over 1963.

HARRY OWENS ALOHAS BATONING FOR PUB BIZ

Hollywood, March 3.

Harry Owens, composer of "Sweet Leilani" and "Hawaiian Paradise," among other island numbers, has ended his career as conductor of the Royal Hawaiian orch to concentrate on the music publishing business. He has a firm, Royal Music, which has been an ASCAP affiliate for 30 years.

Occasion of Royal Music's new activity is Owens' acquisition of the copyright renewals in three of his biggest hits, the aforementioned songs plus "To You, Sweetheart, Aloha."

Gerry & Pacemakers Wow Teeners in Glasgow Bash

Glasgow, March 3.

Hundreds of fans mobbed Gerry & the Pacemakers at the end of their "beat" show at the Odeon here. Show featured the Pacemakers' act, plus Ben E. King, Sounds Inc., The Dennisons, Tommy Quickly, and comedian Jimmy Tarbuck.

The juve customers rushed from their seats towards the stage, but were held back by the house staff. Police had to control more fans outside the theatre.

Gerry & the Pacemakers are managed by Brian Epstein, agent for The Beatles.

Col Grooms Clay LP to Bop Beatles

Big-mouthed Cassius Clay kayoed Sonny Liston but can the new sweet-voiced heavyweight champ bop the Beatles off the disk best-selling lists? Columbia Records, betting that he can, immediately launched a major promotional push for a Clay album and a single immediately after the surprising outcome of the Miami Beach fight last week.

With disk jockeys climbing on the bandwagon for the couple of days following the fight, the Clay album, "I Am The Greatest," recorded last September, spurted to a 20,000 sale in one day.

Clay's single, "Stand By Me," a rhythm & blues standard, also cut last fall in Chicago, was rushed to the market and received heavy air play.

Whether Clay packs an authoritative punch as a disk seller or is only riding a temporary wave of headline interest will be answered this week. But after Clay's performance against Liston, against all the pundits and odds-makers, Columbia began preparing for the best eventuality and ordered around-the-clock production on the Clay LP to fill the anticipated demand.

Meantime, Louis Prima and three songwriters, Louis Herscher, Irving Mills and Ruth Graham, collaborated on a song also titled "I'm The Greatest," as a long-shot speculation before the bout. Number is due out this week on Prima's Magnagroove label. Mills Music is publishing.

Beatles Pacing European PX Disk Sales to a Yearly $4,000,000 Take

By HAZEL GUILD

Nuernberg, March 3.

Even though they have never made an appearance in a GI nightclub, The Beatles are even bigger than their shaggy hairdos with the military overseas.

News of the knockout success of the weirdie quartet has meant big business for the post exchanges in Europe. And in an amazing initial order, the EES (headquarters of the European Exchange System) here has ordered 40,000 copies of their Capitol disk, "Please, Please."

And as a "special treat" for the grand reopening of the newly rebuilt Heidelberg Shopping Center on Thursday (27), the post exchange there is offering a low price on thousands of the "With the Beatles" and "Meet the Beatles" LPs.

The Army post exchanges under the operation of EES in Germany, France and Italy are now accounting for a record business of $4,000,000 a year.

Biggest group of sales—about 35%—comes from the popular platters. And in 1963, the exchange outlets sold more than 12,000 copies of 11 disks.

Run Down—of Hits

Major clicks last year in this field were "Be My Baby" by the Ronettes (Philles); "Bossa Nova Baby" by Elvis Presley (RCA); "My Boyfriend Is Back" by the Angels (Smash); "Wonderful Wonderful." Tynes (Parkway); "Hello Stranger," Barbara Lewis (Atlantic); "Blue on Blue." Bobby Vinton (Epic); "Devil in Disguise." Presley (RCA); "It's My Party," Lesley Gore (Mercury); "Cry Baby," Garnet Mimms & the Enchanters (United Artists); "Then He Kissed Me," Crystals (Philles); and "Dominique" by the Singing Nun (Phillips.)

The post exchanges have worked out a unique system with the European licensees of the American disks, with the platter pressers polyethyl-packing and pre-ticketing the top disks as listed in the U.S.

Thus, the platters are rushed out to 150 different stores in Germany, Italy and France, and arrive just about at the same time as they are clicking in the States.

"We are even ahead of the American Forces Network (AFN) in many cases," noted an EES official. "They have to get their records cleared from the Armed Forces Radio & Television Service in Los Angeles, and sometimes get the hit platters six weeks behind the U.S. But we keep current."

The servicemen in Europe are able to hear the records, and buy them, on the strength of Stateside publicity and plugging on the German radio stations long before they are aired on AFN as a result.

Next biggest sellers on the PX counters are jazz, rhythm and blues, which come up for 25% of the total business.

Country and western music accounts for an enormous slice of the record sales with the servicemen and their families—22%, con-

(Continued on page 60)

British Disk Best Sellers

London, March 3.

Anyone Who Had a Heart (Parlophone)	Black
Needles And Pins (Pye)	Searchers
Diane (Decca)	Bachelors
I'm The One (Columbia)	Pacemakers
5-4-3-2-1 (HMV)	Mann
I Think Of You (Fontana)	Merseybeats
Candy Man (Decca)	Tremeloes
As Usual (Brunswick)	Lee
Hippy Hippy Shake (HMV)	Blue Jeans
Bits And Pieces (Columbia)	Clark Five

Denmark Jumpin' With U.S. Jazzmen

Copenhagen, March 3.

Copenhagen, long established as a jazzmen's haven second only to Paris, has heard an imposing roster of American jazz artists during a season that is still swinging smoothly.

At the Night House Montmartre (not a club, but open till dawn), jazzbuff owner Herluf Kamp so far has had a winter talent lineup including the New York Contemporary Five featuring Don Cherry, The Ronald Kirk Five, Dexter Gordon, Archie Shep, Tete Montoliu, Kenny Dorham, Roffe Ericksson, Leo Wright and Kenny Drew.

Booked for dates later in the season are Walt Dickerson, Ben Webster, Eric Dolphy, Charlie Mariano and Toshiko. "My problems are two," said restaurateur Kamp, "one to persuade U.S. musicians to come here, the other to get them extended work permits when they want to stay here."

Tenor saxist Stan Getz stayed for several years in Denmark. Now his colleague, Dexter Gordon, has a similar feeling. He's reluctant to leave Danish terrain for even Sweden. Meanwhile, he's rehearsing at Copenhagen's A.B.C. Theatre, where he'll be one of the on stage musicians in Stig Lommer's production of "The Connection." Gordon knows the role well for he also portrayed it during the play's Los Angeles performance.

Other Yank jazzmen in more or less permanent residence here are Sahib Shihab and Ray Pitts, both on longterm contracts with the Danish Radio Jazz Band.

Vingaarden, a local restaurant, specializes in traditional jazz, mostly of Danish origin. But Don Byas has played there, and recently saxist Hal Singer was a regular member of the Arndved Meyer group here.

On the concert circuit, Max Roach and Abbey Lincoln have performed to lukewarm audiences and cool critics at the Odd Fellow Palais, while Thelonious Monk played to full and enthusiastic patrons and critics in the same hall. John Coltrane has blown his marathon choruses at a Copenhagen concert too. Slated for upcoming concerts are Duke Ellington and Charlie Mingus.

Predict 1,000,000 Advance Orders on Beatles' New EMI Release, 'Buy Love'

London, March 3.

At a time when their latest extended play disk, "All My Loving" has soared high in the local Top 20 saleschart, the Beatles' diskery, EMI, has set the release of their next single, "Can't Buy Me Love" b w "You Can't Do That," for March 20. And, accordingly to one EMI source, the idea of a simultaneous release in the U.K. and America is being mulled.

It is confidently expected by the trade that advance orders for the single will duplicate the feat of "I Want to Hold Your Hand" in racking up 1,000,000 advance orders. As with "Hand" and, previously, "She Loves You," both 1,500,000 sellers, the new numbers are Paul McCartney-John Lennon compositions.

While EMI has as yet been unable to compute total world sales of Beatles disks, it has estimated that in the U.K. alone since October, 1962, the Liverpool group sold more than 6,000,000 platters (including singles, EPs and LPs).

Court Upholds Local 802 In Its Dues Tax System

Local 802, N.Y. unit of the American Federation of Musicians, was upheld by N.Y. Supreme Court Judge Irving Saypol in its union's dues scale of $24 per year plus a work "tax" of 1½% on musical earnings. Dissidents within the union challenged the dues structure by urging the imposition of a $40 dues payment and the scratching of the work tax.

Judge Saypol rapped the union for violating its own bylaws in establishing its dues setup, but said that the complicated plan of the dissidents would cause chaos if adopted now.

O'Leary Reins Merc's New Premium Division

Chicago, March 3.

Mercury Records has set up a premium division, with Jack E. O'Leary at its top, and has tapped Chuck Chellman to take over the post of national promotion director of country & western releases for Mercury, Philips and Smash.

O'Leary had previously worked with the RCA Victor and Columbia record club. Chellman formerly handled promo and sales for Decca in Pittsburgh and Cleveland.

British Terp Chain Bars Rock Disks

London, March 3.

In a move to silence burgeoning "sound" disks, a nationwide chain of terperies has barred rock records "which have no beat for dancing." These platters have inspired such "solo" dances as The Shake.

Eric Morley, chief of Mecca Dancing, asserted: "We are trying to restore some sanity in the ballroom. We do not want the kind of music that makes girls exhibitionists and boys wallflowers. We want to get the boys and girls back in each others arms on the dancefloor.

A case in point is Dave Clark Five's new disclick, "Bits and Pieces," which Morley believes is not the sort of number that stimulates good dancing. He said, "in this case we have left it open for individual managers to decide. But in my opinion this disk is all right to listen to but no good for dancing."

Mecca's policy has startled sections of the local music biz which are riding the biggest kid-sponsored boom ever known in the disk trade. Says Dick James, publisher of the Beatles songs (some of which fall into the no-good-for-terping category). "I don't think the music biz will feel the draught too much.

"Someone is being a little puritanical in this matter. The kids will Shake to anything—I've even seen 'em shaking to a waltz.

"It is their way of enjoying themselves. To try to stop them is to stand in the way of 'progress' or, at least, to take a risk with your profits. If they aren't allowed to shake in the dancehalls, then they will buy disks with their money and shake at home."

500,000 'Hammer' Sales In West Germany Give Ariola's Clock to Lopez

Berlin, March 3.

Yank recording artist Trini Lopez has been awarded a Golden Chiming Clock by Ariola Sonopress for racking up a 500,000 record sale on his Reprise waxing of "If I Had a Hammer" in West Germany. Ariola handles Reprise and Cameo-Parkway, among other indie labels, in this country.

Trophy, which was presented Lopez at his recent local appearance at Deutschlandhalle, is the second such award of its kind given by Ariola. The first went to Chubby Checker last September. A creation of Ariola topper Rudolf Engleder, the Swiss-made clock plays "If I Had a Hammer" in 19th century song style as it does Checker's "Let's Twist Again."

Lopez's two shows at Deutschlandhalle Feb. 16 pulled solid b.o. returns. Meantime, he has waxed his first German-lingo platter for Ariola. In addition, the Second German Television filmed a Lopez show and he'll also appear in the upcoming "Hit of the Month" show.

Berlin Dope Rap Ousts U.S. Tooter Chet Baker

Berlin, March 3.

American trumpeter Chet Baker, arrested here Jan. 22 on charges of violating the narcotics law, was acquitted last week by a West Berlin court on grounds that he was temporarily insane when he committed the infraction.

Baker, however, will remain in a local institution for narcotic addicts and gets medical treatment. His trial, incidentally, was closed to the public. There was a possibility he may give a concert here but the authorities nixed this and ordered him out of the country.

Inside Stuff—Music

By all standards, the most offbeat hair-dos on the pop disk scene are not sported by The Beatles but by Los Indios Tabaparas, who currently have a bestselling LP, "Maria Elena," riding for RCA Victor. A guitar duo, they grow their hair long and, like other Indians in the interior of Brazil, also wear ceremonial feathers in their hair. The Los Indios album, incidentally, is a case of a much delayed reaction. The LP was originally issued in 1958 on the Vik label and was subsequently deleted from the catalog. The album's opening number, "Maria Elena," was picked by WNEW's Klaven & Finch for an early morning ride last year and that started a flow of requests that persuaded Victor to reissue the single side. More positive reaction cued the rerelease of the whole album.

Veteran composer Sunny Skylar has completed a major opus, "The Hidden Island," which Southern Music is publishing and recording with tv actor Paul ("Breaking Point") Richards, as narrator. The work, which is in the genre of Gordon Jenkins' "Manhattan Towers," runs for 30 minutes and combines a romantic yarn with songs. LeRoy Holmes is currently completing the arrangement for orchestra and chorus.

Southern Music is making a master of the work only for demonstration purposes here and for its foreign subsidiaries. A couple of major labels have already shown interest in producing a commercial disk. Skylar is also trying to sell the work as the basis for a one-hour tv musical-dramatic show.

Frederick Fennell, Minneapolis Symphony Orchestra assistant conductor, opines that the Government's cultural exchange program is one of the wisest investments in international relations the American taxpayer can make. That's what he told the Minneapolis Kiwanis Club last week. He said that on an international good will tour that he took with a student group he saw the Russian audience in Moscow rise to its feet and cheer when the group's orchestra played "The Stars and Stripes Forever." This deeply moved him and the young musicians whom he was conducting, said Fennell.

Quentin Burke, as honorary prez of the Society for the Preservation & Encouragement of Overseas Success of Australian Performing Artists, writes from his Frisco base, "Please quit referring to Rolf Harris and Frank Ifield as 'English' performers when both are Australians. (See 'Rocking Redcoats,' VARIETY, Feb. 19, and old previous lapses"). Seemingly this paper's London bureau staffers figure anything within the British Commonwealth constitutes "English" but, of course, Mr. Burke's point is well taken.

The third annual symposium on the recording arts and sciences has been set by New York University at the Hotel Lancaster, N.Y. Eight sessions, running from March 4 to April 22, are being presented in association with the National Academy of Recording Arts & Sciences. The talks will cover such topics as "The Influence of Records On Music," "Recording and the Performing Career," "The Repertoire Problem," "Composing and Arranging For Records," "The Artist and The Studio," "Focus On Sound" and "The Creative Use of Technology."

Sam Kapu, one of the deans of Hawaii's moonlighting musicians, has retired from his Pearl Harbor shipyard job after 34 years of civil service. For years he was known as Hawaii's goodwill ambassador of song, making many mainland tours. He's credited with launching the song "Farewell ,My Tane," now a Hawaiian staple, at the St. Regis Hotel, N.Y., in 1939. He appeared in the "Hawaii Calls" radio show for 10 years.

"The Eyes of Texas," official school song of the U. of Texas, is now in the public domain following expiration of the copyright on Jan. 30. Tune's copyright was obtained Jan. 30, 1936 by John L. Sinclair, the song's lyricist, who assigned it to the university's Students' Assn. Efforts to locate a relative of the late Sinclair, the only person who could renew the copyright, have been unsuccessful. Sinclair wrote the song in 1903 for a campus minstrel show.

A court decision regarding artistic control of phonograph recordings has just been handed down in Paris which reaffirms previous rulings made in American tribunals. Suit was in local courts for almost a decade in order to get a clear-cut opinion on the question: "can a work be taken off the air on tape and released publicly without permission or assent of the artist involved? Answer, the highest French court held, is no.

"The Growing Up Tree," a folk-styled balled written by George Kleinsinger and Joe Darion, has been commissioned as the official song of Girl Scout Week, March 8-14. It will be used as the soundtrack for the organization's new public service television, radio and film theatre spots. A record, featuring singer Barry Kornfeld and Carla Ratalo, and a chorus under Nanette Guilford, has also been issued by the Girl Scouts.

Doris Julian, 44-year-old grandmother who edits legit albums for Columbia Records, has sold two plays to Kermit Bloomgarden, First to be done will be "A Bed Of Roses," due on Broadway next fall. The other is "And Winter's Coming On." These are first plays to be staged. She has two more scripts, including "Crystal Tree," with a score by Duke Ellington.

Prentice-Hall is bringing out a Japanese edition of songstress Connie Francis' book, "For Every Young Heart," simultaneously with her visit there in April for concert and tv dates. With the Japanese edition, volume will have been translated into eight languages.

Merc's Multi-Disc Takes Over Newark, N. J., Area

Chicago, March 3.

Multi-Disc of New York City, a branch operation of Mercury Records, has taken over the Newark, N.J., distributorship, replacing All-State, an indie.

Mercury has hired three new men to handle the new territory—Bob Spencer, Ron Bierinieri and Ronald Roessler. Spencer, formerly Capitol branch manager in Newark, becomes manager of Multi-Disc. Bierinieri, former Dot New Jersey sales manager, will be in charge of Newark sales.

GREENMAN TO UA

David Greenman has joined United Artists Records as national promotion manager.

He moves over from Joy Records, where he held a similar post.

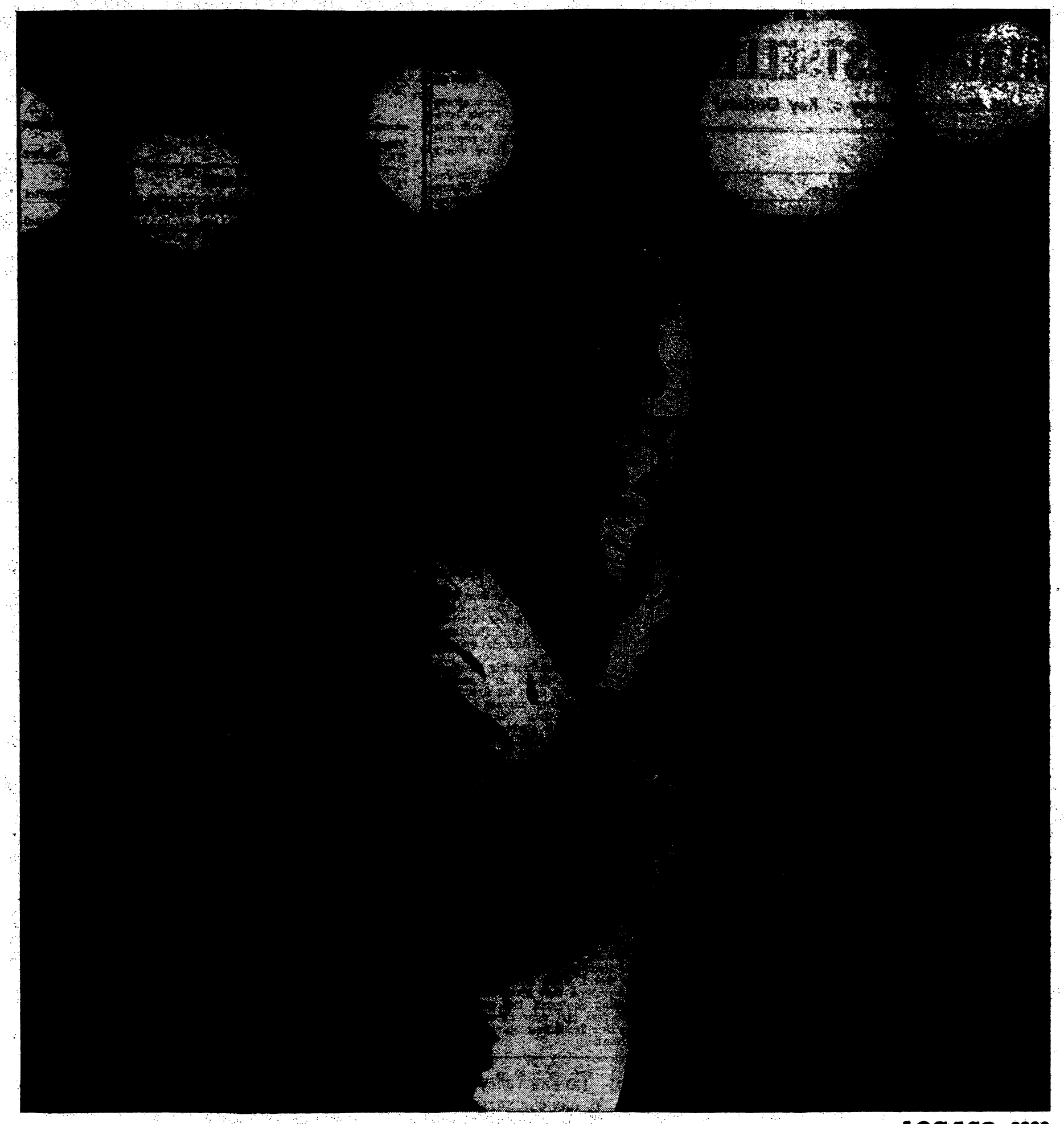
BEATLES BAG TWO OF EMI'S FOUR GOLDISKS

London, March 3.

Pacesetting Beatles, who have cracked almost every sales record on this side of the Atlantic and several in the U.S., collected two of the four golden disks issued by EMI during 1963. They were for their own songs, "She Loves You" and "I Want To Hold Your Hand."

Two further goldisks—each representing 1,000,000 sales—went to EMI artists Cliff Richard and Frank Ifield. Richard won it for "Bachelor Boy" and Ifield for "Lovesick Blues."

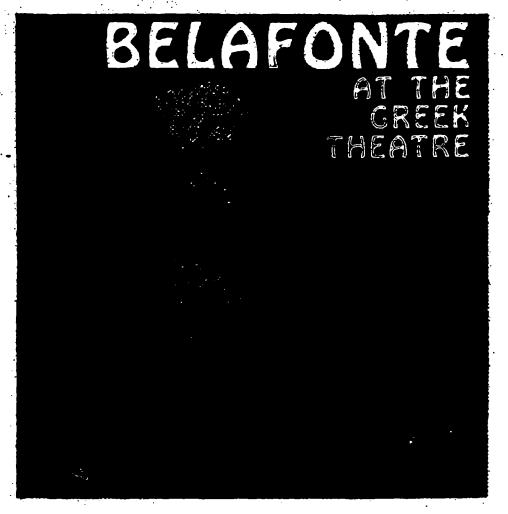
Though Decca gained no goldisk singles during the year, it sold 1,000,000 copies of the RCA "South Pacific" album which became the first LP to do so in Britain.



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(Recorded "live" at the Greek Theatre)



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The most trusted name in sound

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	6	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	17	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	4	11	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
4	3	20	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
5	9	3	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
6	14	4	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
7	8	16	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
8	5	6	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
9	6	30	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
10	10	12	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
11	11	6	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
12	7	24	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
13	12	14	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
14	32	4	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
15	—	1	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
16	21	2	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
17	15	16	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
18	19	3	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
19	13	12	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
20	25	6	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
21	—	1	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
22	20	28	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
23	18	6	**VENTURES** (Dolton) **In Space** (2027)
24	17	8	**RICK NELSON** (Decca) **For You** (DL 4479)
25	16	121	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
26	20	92	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
27	34	47	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
28	37	48	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
29	29	4	**KINGSMEN** (Wand) **Louie Louie** (657)
30	44	45	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
31	38	7	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
32	35	16	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
33	26	9	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
34	31	15	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
35	24	29	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
36	45	4	**JAN & DEAN** (Liberty) **Drag City** (LRP 3339)
37	27	59	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
38	23	44	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
39	47	48	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
40	40	52	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
41	30	21	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
42	22	18	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
43	33	7	**DRAGS** (Capitol) **Big Sounds of the Drags** (T 2001)
44	42	8	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
45	41	20	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
46	43	12	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
47	39	18	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
48	36	21	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
49	46	51	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
50	49	70	**TONY BENNNETT** (Columbia) **I Left My Heart in San Francisco** (CI 1869)

Promotion's the Key To Rolling Up Tall B.O. Yen In Japan, Wein Contends

Tokyo, March 3.

"If you look at the business from a Japanese viewpoint, you can have a tremendous success here," said promoter George Wein.

"I have many ideas for projects in Japan," he added. "This is a highly competitive field and the only thing that will win is promotional ideas. Money alone won't do it."

Wein was here helping the Japan Booking Corp. set the lineup for the first Japan Jazz Festival, July 10-16 (see separate story). As the Yank rep for JBC, Wein advises the Japanese promotion company and packages and produces its shows. He acted in these capacities for the presentation here of the Thelonious Monk combo, the Max Roach Trio with singer Abby Lincoln and the current tour by the Glenn Miller Orch under direction of Ray McKinley.

"I'm very proud of the fact that the shows I've put together have been successes," Wein asserted. He noted that Monk did very well, the Roach group made a marginal profit and he called the Miller Orch promotion "the most successful of any musical organization or personality ever to play here, considering it has 32 out of 36 Far East dates in Japan."

Wein also arranged for the drumfest that JBC will open in March for four weeks. This show will present Roach, Shelly Manne, Philly Joe Jones and Roy Haynes in the front line, backed by Howard McGhee on trumpet, Leroy Vinnegar on bass, Charlie Mariano on alto and Toshiko Mariano at the piano.

While the initial Japan Jazz Festival is expected to take a bath, Wein debunked the belief that jazz fests in the U.S. are liabilities without the aid of financial endowments.

He pointed out that the Newport Jazz Festival, which he launched in 1954, broke even its first year and was making money by the third presentation. "The festival was more than paying for itself through 1960," Wein said. The 1960 edition became ill-famed because of riots that erupted among strongly-spirited Newport visitors.

"In 1961, other people came in and took it over," Wein explained. "They lost $60,000 in four days although it had tremendous attendance. They just didn't know how to budget.

"I went back there myself in 1962," he noted. "I decided that my career was in Newport. At first we came out even again, but now we turn a profit. Newport is once more the biggest jazz festival in the world, with Monterey becoming as important."

While asserting that last year the Newport Fest showed a profit on ticket sales alone, Wein acknowledged that income from recording contracts, the concurrent folk fest and concession revenue are significant in keeping the bash solvent.

Tin Pan Valley

By RED O'DONNELL

Nashville, March 3.

Marion Worth taped a Star Route, U.S.A., syndicated tv series program in Toronto . . . Frances Williams Preston, "den mother" of BMI's Nashville office, vacationing in Fort Lauderdale, Fla.

Marty Robbins on two-week tour of Australia . . . Hickory Records-Acuff-Rose Music topper Wesley Rose named colonel on Tennessee Gov. Frank G. Clement's staff . . . Roy Orbison, Bob Luman and Kris Jensen will headline benefit show for Crippled Children's Foundation in Atlanta March 3.

Homer & Jethro headed thisaway for LP-workout at RCA Victor studio . . . Philips artist Johnny Seay discarded the "y" from his tag and it now flows out Sea . . . Joe South getting his feet wet as ~~~ery Music's new man in Music City.

Smith to Frank Music

Hale Smith, composer-pianist in both the jazz and longhair genres, has joined the staff of Frank Music's publications division.

He'll work on educational and standard publications under Arnold Broido.

VARIETY

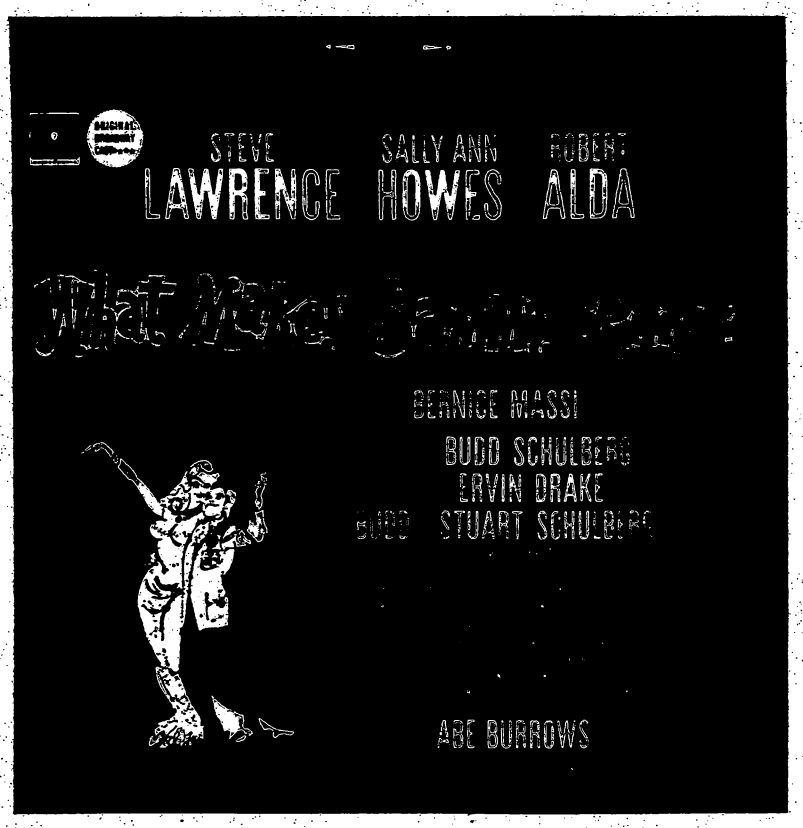
SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	6	**SHE LOVES YOU** **Beatles**	Capitol
2	1	7	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
3	4	4	**DAWN** (Go Away) **Four Seasons**	Philips
4	5	7	**JAVA** **Al Hirt**	Victor
5	10	4	**CALIFORNIA SUN** **Rivieras**	Riviera
6	9	4	**NAVY BLUE** **Diane Renay**	20th-Fox
7	7	4	**STOP AND THINK IT OVER** **Dale & Grace**	Michelle
8	20	3	**PLEASE PLEASE ME** **Beatles**	Vee Jay
9	3	8	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
10	28	2	**FUN FUN FUN** **Beach Boys**	Capitol
11	18	4	**I LOVE YOU MORE AND MORE** **Al Martino**	Capitol
12	21	4	**GOOD NEWS** **Sam Cooke**	Victor
13	6	7	**UM UM UM UM UM UM** **Major Lance**	Okeh
14	8	8	**HEY LITTLE COBRA** **Ripchords**	Columbia
15	24	4	**ABIGAIL BEECHER** **Freddie Cannon**	Warner Bros.
16	35	2	**KISSIN COUSINS** **Elvis Presley**	Victor
17	12	6	**A FOOL NEVER LEARNS** **Andy Williams**	Columbia
18	17	7	**WHAT KIND OF FOOL** **Tams**	ABC-Par
19	22	4	**SEE THE FUNNY LITTLE CLOWN** **Bobby Goldsboro**	UA
20	42	2	**BLUE WINTER** **Connie Francis**	MGM
21	25	4	**MILLER'S CAVE** **Bobby Bare**	Victor
22	26	3	**PUPPY LOVE** **Barbara Lewis**	Atlantic
23	14	7	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
24	30	7	**LETTER FROM SHERRY** **Dale Ward**	Dot
25	31	3	**I WANT TO BE WITH YOU** **Dusty Springfield**	Philips
26	27	3	**SHELTER OF YOUR ARMS** **Sammy Davis Jr.**	Reprise
27	11	11	**OUTER LIMITS** **Marketts**	Warner Bros.
28	—	1	**HI HEEL SNEAKERS** **Tommy Tucker**	Chess
29	—	1	**PENETRATION** **Pyramids**	Best
30	29	6	**OH BABY, DON'T YOU WEEP** **James Brown**	King
31	32	3	**WHO DO YOU LOVE** **Saphires**	Swan
32	13	8	**FOR YOU** **Rick Nelson**	Decca
33	—	1	**FROM ME TO YOU** **Beatles**	Vee Jay
34	—	1	**HELLO DOLLY** **Louis Armstrong**	Kapp
35	—	1	**STAY** **Four Seasons**	Vee Jay
36	36	3	**I WISH YOU LOVE** **Gloria Lynne**	Everest
37	34	6	**SOUTHTOWN U.S.A.** **Dixie Belles**	S.S.7
38	—	1	**MY HEART BELONGS TO YOU** **Bobby Vinton**	Epic
39	—	1	**UNDERSTAND YOUR MAN** **Johnny Cash**	Columbia
40	40	4	**HE SAYS THE SAME THINGS** **Skeeter Davis**	Victor
41	19	6	**TALKING ABOUT MY BABY** **Impressions**	ABC-Par
42	—	1	**GLAD ALL OVER** **Dave Clark Five**	Epic
43	15	15	**LOUIE LOUIE** **Kingsmen**	Wand
44	38	4	**SAGINAW MICHIGAN** **Lefty Frizzell**	Columbia
45	39	4	**COME ON** **Tommy Roe**	ABC
46	41	2	**HERE'S A HEART** **Diplomats**	Arock
47	46	2	**HE WALKS LIKE A MAN** **Jody Miller**	Capitol
48	16	12	**SURFIN BIRD** **Trashmen**	Garrett
49	23	14	**THERE, I'VE SAID IT AGAIN** **Bobby Vinton**	Epic
50	33	7	**HOOKA TOOKA** **Chubby Checker**	Parkway

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Albums

"What Makes Sammy Run"
Original Broadway Cast
Columbia Records

"What Makes Sammy ~~Run~~ Swing"
Clark Terry and His Friends
20th Century Fox Records

"The Hit Tunes of
What Makes Sammy Run"
Barbara Carroll
and Orchestra
Warner Bros. Records

Singles

Steve Lawrence
"A Room Without Windows" and
"My Hometown"
Columbia Records

Edye Gorme
"The Friendliest Thing" and
"Something to Live For"
Columbia Records

Barbara Carroll
"A Room Without Windows" and
"The Friendliest Thing"
Warner Bros. Records

Barbara McNair
"The Friendliest Thing"
Warner Bros. Records

Sammy Davis
"Some Days
Everything Goes Wrong"
Reprise Records

Jack Hansen
and His Orchestra
"The Friendliest Thing"
Dance Along Records

MUSIC PUBLISHERS HOLDING CORP.

AFM Compromise Pact With TV Webs Lops Staff Tooters from 409 to 302

The opportunities for musicians in television, already diminished sharply by the dominance of filmed dramatic and comedy series, further declined with the compromise agreement on staff quotas reached Sunday (1) by the American Federation of Musicians with the three tv networks, ABC, CBS and NBC.

Under the new pact, which must be ratified by the affected musicians, the 409 staffers employed by the three webs in various cities will be cut to 302, or a reduction of 25%. Sweetening the union's position, the webs agreed to a 3% raise for the remaining musicians on staff plus an additional week of vacation.

The webs, which were fighting for elimination of staff quotas because of a claimed $1,000,000 annual burden, agreed for the first time to the principle of severance pay for musicians losing their jobs. The severance coin ranges from a minimum of 10-weeks salary, which in the case of a New York staffer, would amount to $2,400, to a maximum of one-year's pay, depending on the length of employment. New pact will run to June, 1966.

The union also succeeded in setting a 10% raise for freelance musicians, plus additional raises for doubling and premium time work from midnight to 8 a.m.

Pact was the result of round-the-clock efforts between the union and the webs over the weekend to reach an agreement before the old agreement expired Feb. 29. The union's acceptance of a quota slice will generate opposition in the ranks, but ratification of the deal is expected nonetheless.

Ink Top Diskers for Mo. Jaycees' Annual Bash

Kennett, Mo., March 3.

The Kennett Jaycees have set a lineup of some top disk names for their annual music jamboree here April 14. Bobby Vinton is headlining along with Jimmy Gilmer & The Fireballs, Ace Cannon and Anita Wood.

Tickets are scaled at a $3 top, a record for the event, which is being held at the 4,000-seat high-school gym.

European PX

Continued from page 56

siderably higher than the C&W field in the U.S.

Bestselling of the country and western stars are a pair on the RCA label — Eddy Arnold and Chet Atkins—plus Hank Williams with MGM and Marty Robbins of Columbia.

The classics bring about 10% of the business at the post exchanges in Europe. Most popular in this category in 1963 were two records by Van Cliburn, "Tchaikovsky Concerto Number One" and "Rachmaninoff Concerto Number Three" on RCA.

Also big sellers were Richard Rodgers' "Victory at Sea Parts I and II" recorded by the RCA Symphony Orchestra; "Tchaikovsky's 1812 Overture," recorded by the Minneapolis Symphony on the Mercury label; "Handel's Messiah," waxed by the Westminster Choir and the Mormon Tabernacle Choir, both for Columbia; and "Ravel's Rhapsodie Espagnol" cut by the New York Philharmonic Orchestra for Columbia.

LPs that are totally unknown in the U.S. remain the biggest perennial sellers at the European exchanges however. Special LP pressings of "Music Memories in Germany," Parts 1, 2 and 3, were turned out by Teldec in Hanover for the exchange business with the serviceman. To date, these disks, which retail for $1.95 apiece in the system, have toted up a record-breaking 600,000 sales.

German Disk Best Sellers

Frankfurt, March 3.

You Can't Forbid Me (CBS)	Spier
Lips for Kissing (Columbia)	Richard
If I Were a Boy (RCA)	Pavone
Three Musketeers (Electrola)	Froboess
America (Reprise)	Lopez
Want Hold Hand (Odeon)	Beatles
Place Is Empty (Polydor)	Distel
Lucky Piece (Polydor)	Kraus
Bossa Nova Baby (RCA)	Presley
Dominique (Philips)	Soeur Sourire

Capitol Axes

Continued from page 55

mitted to continue, Capitol's distribution company would face early extinction. As it is, CRDC has been experiencing a "frightening loss of accounts" to the subdistributorships which, in the opinion of Capitol execs, are not always capitalized sufficiently to sustain their end of the business.

Capitol's announcement is expected to add some hot sauce to the upcoming convention of the National Assn. of Record Merchandisers in Miami Beach April 19. This meeting will have a large turnout of rackjobbers. Capitol's policy clips the extra discount edge the rackjobbers have been getting over the retailers, thus permitting them to operate as distributors.

Possible retaliation by the rackjobbers, in the form of laying off Capitol product except for such a demand item as a "Meet The Beatles" LP, was taken into consideration by Capitol execs. "The risks are significant," Gortikov said, "but the gain for all is limitless."

Livingston declared that the one-price policy demonstrates the industry leadership need to restore stability to an industry which has seen the rapid decline of conventional retailers in favor of racks and discount houses.

Victor Reserves Comment

RCA Victor, which operates mainly through a network of privately owned distributors, is holding off any comment on the Capitol policy until the "board implications at levels of distribution" are studied. Decca Records, which runs its own distributorships, also said it could not comment until further study had been given the Capitol plan.

Under Capitol's new policy, the album discount structure has been pegged to a uniform scale of 38% plus 9% plus 10% which adds up to approximately a straight 49% policy. With no list price changes contemplated, this means that Capitol will be selling its $3.98 albums to the trade at $2.02. This price is 10% under Columbia's price to the retailers, but precisely the same as Col's price to the rackjobbers and one-stops.

New price structure also brings to an end Capitol's series of monthly deals under which retailers could stock up on specific albums or categories at favorable prices. The value of these deals, however, has now been exhausted, according to Capitol execs.

Capitol also is instituting plastic shrink-wrapping for all new Capitol and Angel LPs in May, thus reducing the obsolescense loss to customers. In addition, Capitol is sweetening the plan for customers with its basic stock plan under which 100% exchange protection is provided in predetermined limits.

Austrian Disk Best Sellers

Vienna, March 3.

Kannst du Nicht Verbieten (CBS/Amadeo)	Spier
Rote Lippen Soll (Columbia)	Richard
Nachts Hoer Ich Immer (Polydor)	Alexander
Der Platz Neben Mir (Polydor)	Distel
Stadtpark die Laternen (Electrola)	Gitte/Gildo
Jedes Boot Hafen (MGM)	Francis
America (Ariola/Reprise)	Lopez
Schenk mir Talisman (Polydor)	Kraus
If I Had Hammer (Ariola/Reprise)	Lopez
Johnnie (Philips)	Roberts

On the Upbeat

New York

Bill Cosby, Warner Bros. Records comic, signed for shots on "That Was the Week That Was," Jack Paar and Ed Sullivan shows . . . **Miles Davis** in currently for two weeks at the Village Vanguard . . . Singer **Johnny Tillotson** playing one-nighters in Tennessee, Oklahoma and Arkansas this month . . . **Norma Macmillan** did all the voices on the "Casper, The Friendly Ghost" Golden Records LP.

Erroll Garner signed a booking agreement with GAC. Pianist returns to the American concert circuit shortly after several foreign tours . . . Organist **Richard Ellsasser** plays Kansas City April 3-4 . . . **Mal Braveman** to handle publicity for **Charles Aznavour's** Carnegie Hall concert April 4 . . . **Tony Bennett** wings to the Coast this week for a four-week Sahara stint in Las Vegas.

Xaiver Cugat & Abbe Lane into Pittsburg'h Holiday House for a week March 13 . . . **Eddie Heller** kicked off his Tribute Records' "Mojo" release with a party in Lodi, N.J., last night (Tues.) . . . **Fran Warren** currently singing at the Lucayan Beach Hotel, Grand Bahama Island, with the **Chauncey Gray** orch.

RCA Victor's new thrush **Ethel Ennis** signed to William Morris Agency . . . **Frank Slay's** Claridge Music tossed **Freddy Cannon** a party at the Waldorf-Astoria Hotel last week for his seventh year as recording artist . . . Prestige Records picked up the U.S. distrib rights to the English HMV disk, "5-4-3-2-1" by **Manfred Bush** . . . **Helen Noga, Johnny Mathis'** personal manager, has recorded **Rosemary Prinz**, of the CBS afternoon soaper, "As The World Turns," and is dickering with major labels for release of the album.

Gene Krupa and quartet back at the Metropole for a two-week stand . . . **Barry Sisters** headline at the Caribe Hilton Hotel, San Juan, for two weeks starting March 6 . . . Songstress **Bernadette Castro** booked for the Boulevard nitery in Queens April 17 . . . **Hank Williams Jr.**, riding an MGM Record hit in "Long Gone Lonesome Blues," guesting on the **Jimmy Dean** ABC-TV show tomorrow (5).

Geula Gill & The Oranim, Israeli singing group, at Town Hall Saturday (7) . . . **Debbie Bush**, daughter of songstress **Margaret Whiting**, bowing on disks with "I Won't Dance" on Reprise . . . **Joe Guercio**, musical conductor for **Steve Lawrence & Eydie Gorme**, back from a trip to England searching for material for the GLG Productions firm, owned by the husband-and-wife singing team and their manager, **Ken Greengrass**.

Skitch Henderson conducts the Fort Worth Symphony Orchestra "pop" concert April 19 at the Daniel-Meyer Coliseum in that city . . . **Mimi Benzell** to headline the Heritage Ball in Houston April 8 . . . Houston bandleaders **Nick Navarro** and **Eric Carlson** remodeled the old End of Main ballroom there and will operate it as the Starlite Ballroom . . . Blues singer **Lightnin' Hopkins** cut an album at The Bird, Houston, for release on the Ambassador label . . . Mormon Tabernacle Choir set for a July 20 concert at the Sam Houston Coliseum, Houston.

London

Peter Paul & Mary back to top the Palladium tv show bill on April 5. . . . Blue Beat exponent **Prince Buster** due in for a British trek in March 15. . . . **Chuck Berry** tour fixed for April by promoter **Don Arden**. . . . **Al Martino** coming in for date at the Dolce Vita, Newcastle.

EMI pacted with the New York label Amy-Mala Records under which the latter gets EMI release here from Friday (6). First is **Del Shannon's** "Mary Jane." . . . Decca releasing here a new batch of Glenn Miller waxings from tapes of 40 broadcasts. . . . CBS' "My Fair Lady" album passed the 500,000 sales mark here.

DORSEY-SINATRA JR.

Adult Sellout But Youth Recoils At $3.50

Barcelona, March 3.

After two galas in Madrid, Tommy Dorsey's Orchestra and Frank Sinatra Jr. visited here for two performances at the Urgel Cinema, one of Pedro Balana's palaces with 3,000 seats.

The first performance at 7:30 p.m. was not sold out, but there were sufficient people to make it look like a full house. Prices being $3.50, $2 and $1. For a modern music concert the prices perhaps were a bit too high as the young folk here who favor this sort of music do not command such pocket money.

The night concert was a sellout to older people. Perhaps if young Sinatra had not been his father's son, comparisons would not have been made as they did and all here in favor of senior.

Orchestra conducted by Sam Donahue was rated high, also Donahue on sax and the players doing solo. Larry O'Brien, and singers Jeanne Thomas, The Pied Pipers and Helen Forrest were liked.

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AGVA 'PALACE GUARD' SCHISM

W. German Hotels, Cafes Eye Tourist Boom as Prices Rise in Italy, France

By HAZEL GUILD

Frankfurt, March 3.

West German restaurant, hotel, and nightclub owners are hoping for a business boom this summer in the tourist trade. Word is out here that prices in Italy, France and Switzerland have gone up—and that the Germans will do well to stay at home. It's also pointed out that foreigners are likely to come to Germany to enjoy the lower-priced benefit of over-nighting, eating, drinking and entertainment here.

The West German Central Office for Tourist Trade has upped its budget for foreign advertising to about $2.250,000 from the $1,500,000 it was allotted for 1963. And it hopes that with this sum, it can overcome the reticence of some Americans and other foreigners to make the visit to Germany. It's stressing the music and theatre festivals, the classic beauties of the Baroque and Renaissance villages, and most of all, the thrifty aspects of a stay in Germany.

Last year, West Germans vacationing outside of the homeland spent $1,125,000,000 abroad — as against $600,000,000 spent at home. Noting this deficit, the West Germans have been contemplating their own native version of the "Buy American" policy, urging more Germans to stay at home and vacation economically and interestingly in their own country.

And it's anticipated here that about 6,000,000 of the 17,000,000 West Germans who take vacations will do so in their homeland this year.

Costs of staying home (in a home away from home like a hotel or guesthouse) have risen in Germany, but not as much as in some of its neighboring lands. Since 1960, prices for full pension at hotels and guest houses have gone up 87%, meals up 81% — and only breakfasts and the drinks have showed a relatively lower increase, with prices an average of 33% higher.

West Germany now offers 1,107,000 beds in hotels and private homes rented during the season, or 33,000 more than it had in 1962. In addition, that is more than double the tourist beds — 550,000 — that were provided for travellers in the entire united West Germany and East Germany before World War II.

Hence, the tourist business has become a big part of the annual income for West Germany, and the Hotel & Restaurant Assn., the Nightclub Owners Assn. and the German travel experts are all expecting that 1964 will be a profitable year for them.

Denies New Trial In Widow's $54,300 Award Vs. Ia. Dance Studio Ops

Des Moines, March 3.

A motion by the Arthur Murray Studio here for a new trial in a fraud case in which a Polk County District Court jury awarded Mrs. Agnes Syester $54,300 damages has been denied by Judge Wade P. Clarke.

Mrs. Syester, a 69-year-old widow, sued the studio's operators for $83,084 including $60,000 punitive damages, on grounds that she was induced through "fraud, deceit and misrepresentation" to enroll in 4,057 hours of dancing courses between Sept., 1954 and March, 1960.

Suit was tried last December and the jury's award included $40,000 in punitive damages. The remaining $14,300 was described as compensation for the difference between the amount Mrs. Syester paid for the hours of dancing lessons and her actual benefits.

Defendants in the case are Nicholas P. Theiss, studio manager; his two brothers, George B. and Forrest L. and also James R. and Mary L. Banta of Ft. Lauderdale, Fla.

FONTEYN-NUREYEV TO AUSTRALIAN BALLET

Margot Fonteyn, Rudolf Nureyev, Royes Fernandez and Lupe Serrano are to dance with the Australian Ballet in Sydney and Melbourne during April and May.

Fonteyn and Nureyev are to appear in the full length Australian Ballet productions of "Giselle" and "Swan Lake" with the complete company and ballet orchestra.

Fernandez and Serrano are to appear in a programme of one act ballets and divertissements with leading Aussie dancers Kathleen Gorham, Marilyn Jones and Garth Welch.

In addition Nureyev will be seen in divertissements.

It will be Fonteyn's third tour Down Under but the first time she will have made full-length ballet appearances there.

U.S. Names Top Teuton Payroll

Frankfurt, March 3.

While generally it's a deep secret as to what an entertainer is paid for doing a gala performance here, a new report has just come out in the local press indicating that American stars are still the biggest earners, drawing even more than native favorites like Caterina Valente.

Pay scale, as listed here, indicates that Ella Fitzgerald (with band) and Eartha Kitt take home the biggest paychecks — around $5,000—for doing a German gala.

Next come Chubby Checker and Miss Valente, both in the $3,750 to $5,000 category for an evening. French singer Charles Aznavour with band gets $3,750 while the Kessler Twins (Alice & Ellen) get $3,000.

Earning $2,500 are Josephine Baker, Rita Pavone, Johnny Hallyday with band. Petula Clark & band get $2,000 while top German record star Freddy Quinn gets $1,500 and Vico Torriani and Heidi Bruehl each draw around $1,000.

For tv performances in Germany, these stars generally earn less pay, according to the local report.

Honolulu to Build New $950,000 Arena

Honolulu, March 3.

A 5,000-seat arena is planned for a site near Honolulu airport and Pearl Harbor by Lyle G. Sprinkle, who heads the state's largest bowling alley and promotes boxing matches as a sideline.

Sprinkle says the facility will be built primarily for sports events, mainly boxing and basketball, but also will be available for theatrical promotions.

Construction will be completed in August. Project cost is estimated about $950,000.

Vienna's Spanish Riding Unit 'Pre-SRO' in Philly

Philadelphia, March 3.

Operator Pete Tyrell of the Arena has taken an unusual step. He bought space in local papers last Tuesday (25) to inform Philadelphians that the better seats for the four-day engagement of the Spainish Riding School of Vienna has been sold out completely, and only a limited amount of the cheaper seats are available.

The show, which starts April 10, started reaping an advance even before an ad was taken. An advance story telling of the booking was sufficient to start a wave at the boxoffice, and inquiry by many organizations on bulk bookings. The notice of the near sellout was the only paid ad taken for this showing.

INTERIM COMM. IN POWER PLAY

The American Guild of Variety Artists' national board ended its longest meeting early Saturday morning (29) on a double-edged note. The session's major accomplishment was virtually a united front on closing old wounds and carrying the union forward with reforms to meet new conditions in the entertainment field.

But on the other hand there were strong indications of dissension in AGVA's upper echelons. The feeling in that area was not how the reforms were to be accomplished, but by whom.

There was growing evidence of a split in the interim committee, now governing AGVA in lieu of a permanent national administrative secretary. This post has been vacant since last November when the union's top paid executive, Bobby Faye, was ousted by the AGVA executive board.

A personal power bid was made by Ernie Fast who proposed that the five-member committee be cut to three members. This motion was ultimately tabled since many of the national board had to leave, and it was felt that most members should participate in the voting. Introduction of the motion, however, was sufficient to set off fireworks.

Interim committee members Russell Swann (also treasurer) and Ann O'Connor declared that under no circumstances will they take any paid position with the union. Fast took the stance that he was best qualified.

Fast's 12-Hour Report

Fast made his major campaign speech earlier in the meeting with a 12-hour report which included a question and answer period in which he tried to impress the membership as being qualified for the post. He cited his familiarity not only with union machinery, but with conditions around the country. His motion to cut the administrative group to three was seen as a bid to retain interim committee chairman Johnny Woods, Dick Jones and himself in that body.

However, there was another break within that section of the committee when Jones presented

(Continued on page 64)

President Johnson Sets Precedent in Catching Miami Beach Cafe Show

Miami Beach, March 3.

The President came to dinner and—for first time in history—stayed to witness a nightclub act outside a White House performance.

President Lyndon B. Johnson and his family highlighted this height-of-the-season-week with attendance at a Florida Democratic Party fundraising dinner at the Fontainebleau. It was preceded by a cocktail bash for 100 big donors at the Eden Roc.

The chief executive missed the earlier part of the program in the Fontainebleau's huge banquet-ballroom which had Ed Sullivan emceeing a show starring Tony Martin and Cyd Charisse who are appearing in the across-the-lobby La Ronde.

Despite appeals by his harried Secret Service escort, already worried by the frequent stops to shake hands with onlookers along the way, the President decided to accompany labor leader David Dubinsky and drop into the La Ronde to catch the Martin-Charisse act.

From a booth — immediately named the "Presidential Box" by the hotel's delighted prexy, Ben Novack, the President, with Mrs. Johnson and daughters, applauded most of Miss Charisse's part of the staging and beginning of Martin's, before leaving to catch up on his regular schedule of stops.

Incident may point to inclusion of top nitery names in upcoming affairs at the White House by the new First Family.

Vaudeville's a Thing Called B.O., Sez Chi's Regal in 5th Yr. on Live Shows

By MORY ROTH

Chicago, March 3.

"Whatever happened to vaudeville?" has not happened to the the Regal Theatre on Chicago's south side. The 2,800-seat house, which celebrates its fifth anni as an indie vaudefilmer this week, has been consistently racking up grosses that are averaging as much as double the tallies registered by many of the fancy downtown firstrun deluxers.

The 12 seven-to nine-day vaude shows presented at the Regal in 1963 ranged from a low of $23,000 to a high of $58,000 averaging "about $40,000," according to managing director George Brandt. A film grossing as much in a Loop picture palace would be considered smash, but of course the live talent tab is considerably greater than the cost of celluloid.

The nine-day record set by the house was $73,000 for Dee Clark, Jackie "Moms" Mabley, Jerry Butler and others in January, 1962, and the seven-day record is held by Ray Charles, who toted up $64,000 in one July week of the same year.

Brandt took over the management of the Regal in 1958, when a longterm lease held by the Balaban & Katz theatre chain expired. He had worked with B&K since 1924, and was district manager of 12 theatres from 1946-1958, among them the Regal. When the house reverted back to the estate of the late Harry Engelstein, he was hired by the administrators.

He immediateiy upped the number of vaude shows from the three or four a year that was standard under the B&K management to its current 12 to 18 a year. B&K replied by inaugurating live shows in the nearby Tivoli Theatre, but the policy never got off the ground and the theatre was shuttered last September.

The Regal is one of four film houses in the country with regular vaude policies, all of them catering primarily to Negro clientele. It is topped by the Apollo in New York, and spends considerably more for talent than does the Howard in Washington, D.C., and the Uptown in Philadelphia.

He claims no formula for the high-level survival of vaude at the theatre, but has stuck close to a format of the youthful record stars created by rock 'n roll. For instance, the next show (March 6-12) has Gene Chandler, Major Lance, The Tams, Ted Taylor, Five Du-Tones, Little Johnny Taylor, Clay

(Continued on page 62)

GERMAN CIRCUS WOWS REDS; SRO IN RUSSIA

Frankfurt, March 3.

The German Circus, made up of the best acts from other German private circuses, and which is now touring Russia, rates as a No. 1 click, with sellouts in every Red city.

Group appeared in the building of the Russian State Circus in Moscow from Feb. 13 through 23, and all 15 performances in the 3,000-seat house were sold out. Similar success was reported in Kiev, where 120,000 visitors saw the circus, and in Odessa, where the 50 performances pulled over 100,000 visitors.

N.Y. Par's Easter Show 1st in 6 Yrs

The Easter show at the Paramount Theatre, N. Y., will be headed by the WMCA, N. Y., crew of disk jockeys, The Good Guys. Date will mark their first stageshow appearance. The Par layout, set for March 27 for 10 days, will be topped by Bobby Rydell and includes Sam Cooke, James Brown, King Curtis, Leslie Gore, Four Seasons, Diane Renee, Sapphires, Dean & Jean and Ruby & The Romantics.

It's the first stageshow at this house in six years. The package was agented by the Martin Kummer office. Sid Bernstein, of Theatre Three Productions, is working on the deal with Kummer.

Czechs 'Defer' to West In Okaying Headwaiter Tails

Frankfurt, March 3.

With a cold nod in the direction of the "decadent" Western world, Czechoslovakia has just decided that it's okay for its headwaiters to continue to wear tails.

Matter has been up for heated discussion between the Communist regime, which disapproved of the formal wear as a symbol of class differentials not allowed in a classless society, and members of the Czech Hotel Guest Assn.

Now, though, an official ukase permits waiters to keep on wearing customary attire, the headwaiters can stick to their tails, and waitresses will bear black skirts, white blouses and aprons.

Schnell Jr. Reins Royal Hawaiian; Replaces Filoni

Honolulu, March 3.

Alan F. Schnell Jr. has been transferred from the Sheraton-Maui hotel to manage the Royal Hawaiian hotel, succeeding ailing Joseph Filoni, who goes on an extended leave following recent surgery.

George S. Bogar, who has been acting manager of the Royal, takes over the Maui managership from Schnell.

Filoni came to Hawaii in 1930 as dining room supervisor at the Royal Hawaiian. He became manager last year after several years as manager of the chain's Princess Kaiulani hotel, Waikiki.

Honolulu's Club Orbit

Honolulu, March 3.

Venerable Kapahulu Tavern, operating in recent years as Club Fuji, will get a new name as well as new owners. Okumura Enterprises Inc. is acquiring the nitery and will rename it Club Orbit.

At one time the room had an all-Hawaiian entertainment policy but in more recent years it has been importing both mainland and Japanese talent.

Tokyo's Kenji Osano Has Lotsa Other Biz Besides $23-Mil in Waikiki Inns

Honolulu, March 3.

Tokyo businessman Kenji Osano, who already has invested an estimated $23,000,000 in Waikiki hotels and land, is somewhat more than a hotel man, although he has 10 hotels in Japan.

In addition to his hotel empire, Osano operates 1,500 buses, 1,000 rental cars, owns a department store and travel agencies, imports Chrysler, Dodge and Plymouth autos and also is a sporting goods importer. He runs a complex of 12,000 employees.

Osano in the past year bought the Princess Kaiulani and Moana-SurfRider hotels from the Sheraton chain for $19,400,000.

Sheraton, incidentally, continues to operate those Waikiki facilities for Osano and is plunking back about $16,000,000 for construction of a luxury hotel near its Royal Hawaiian, expansion and renovation of the Royal itself, and a beach resort on Kauai island.

Both Osano and Sheraton are aware that Hawaii tourism is expanding at a fairly steady climb of 10% per year, judging from their willingness to spend money to make money.

Vaude, Cafe Dates

New York

Eddie Albert into the Latin Quarter starting March 18 . . . **Lou Alexander** to the Bon Soir March 10 . . . **Maria Manville** giving one show nightly at the Delmonico Hotel . . . **Gunther Serneau** resigned from the Eddie Elkort Agency . . . **Jeanne Castle** started Monday (2) at the Living Room . . . **Randy Sparks** and **George Grief**, of the New Christy Minstrels, to New York from the Coast . . . **Betty Bruce** pacted for the Texas Pavilion show at the N. Y. World's Fair "To Broadway With Love."

Ella Fitzgerald and **Jackie Mason** paired for the Flamingo, Las Vegas, Oct. 29 . . . **Anna Marie Alberghetti** signed with General Artists Corp. . . . **Chita Rivera** pacted for the Wonderama Show at the N. Y. World's Fair . . . **Frankie Calen** bows at the Hawaiian Cottage, Cherry Hill, N. J., tonight (Wed.) . . . Singer **Guy Pastor** inked a personal management deal with **Gene La Brie** . . . **Ronny Whyte** a newcomer to the Cafe Leon . . . **Hildegarde** to the Statler Hilton, Hartford, March 17 . . . **Clancy Bros. & Tommy Makem** tapped for the Shoreham Hotel, Washington, March 24 . . . **Ethel Ennis** starting at the Crescendo, Los Angeles, March 18.

Chicago

Camellia House of the Drake Hotel goes dark from March 16-30, and relights with **Carmel Quinn** March 31-April 19, followed by **Joe E. Lewis** for two weeks, the latter his first Drake engagement . . . **Billy Reed** and **Lucho Navarro** have replaced **Gus Augspurg** and **George Carl & Arlene** in the Hilton Hotel ice revue.

Following have been set for the Palmer House: **Allan Sherman** and **Bud & Cece Robinson**, April 1-14; **Janè Russell, Connie Haines & Beryl Davis** April 15-28; the **Kim Sisters** April 29-May 28; room is closed May 29-June 11 and reopens with **Jack Jones** and **Dick Contino** June 12-July 3.

Stu Allen into the St. Louis Playboy March 9 for three weeks . . . **Billy Frisco** booked for the Detroit Playboy March 30 for three weeks . . . **Marie Mishakura** plays a week at the Towers Club, Hot Springs, Ark., March 16 . . . **Ed Scotti** joins a band tour of Midwest Army bases during March and April.

Dallas

Jerry Van Dyke inked for King's Club, April 13-26 . . . . **Lawrence Welk** orch set for April 6 date at Dallas Memorial Auditorium . . . **Pat O'Brien** held over at the Statler-Hilton's Empire Room, with the the **Four Coins** due two frames, March 2-14. **Don Ragon** orch returns March 26 for six weeks.

Dolores Leigh pacted for Adolphus Hotel's Century Room, March 6-19, when **Joe Reichman** orch returns to celebrate maestro's 50th anni in show biz. **Billy Williams** orch follows March 28 . . . **Nancy Wilson** and the Cannonball Adderly sextet play March 26 concert at State Fair Music Hall.

Eddie Fontaine into the Club Village, March 10-29, with the **Smart Set** due March 31 for a fortnight . . . Cabana Motel's Bon Vivant Room dated **June Valli**, April 20-28; **Stanton & Peddie**, May 10-25; **Vikki Carr**, July 16-25; **Don Sherman**, Aug. 17-26, and **Davis & Reese**, Oct. 1-10 . . . **Bill Peck Trio** into the new Club Elite privatery for a long run . . . **Skitch Henderson** conducts the Fort Worth Symphony "pops" concert April 19 in Fort Worth's Daniel-Meyer Coliseum.

BLAST LEVELS BLACK'S LIVING ROOM, MONT'L

Montreal, March 3.

Lou Black's Living Room, one of the better-known night spots in the midtown area, was destroyed Friday (28) in a blast which leveled the building in which the cafe is located. Black who's been operating the nitery for some years with a flexible entertainment policy, was once associated with Toots Shor's in New York.

He claimed after the blast that the cafe is a $250,000 total loss on which he didn't have a dime's worth of insurance. Headlining the current bill was singer Zabethe Wilde. Black had left the club in the afternoon, shortly before the blast which apparently went off on the ground floor of the building.

Cause of the explosion has not been established, but one of the areas of investigation has to do with possible leakage of natural gas.

New Eatery-Casino In Glasgow to Try Acts

Glasgow, March 3.

Cabaret is to be given a tryout in a new restaurant being opened here alongside a new casino in the city center.

Behind the project is restaurateur Reo Stakis who plans to open his plush new gaming room in a former club building. Project is claimed to be the U.K.'s biggest casino, and the roulette wheels start clicking at the end of April.

Cabaret will be in a licensed restaurant on the first floor. Top acts are being sought. Stakis already has a chain of restaurants and hotels in Central Scotland, mainly in the Glasgow area.

Scot Artist, Partnered With Soviet Comedian, Has No Kilt Complex

Glasgow, March 3.

A Soviet vaude comedian is currently using a Scot as his foil.

The Russian is Arkady Raikin, now in the U.K. for dates. His Auld Lang Syne sidekick is five-feet-small Willie Campbell who went to the Soviet Union with a cycling delegation three decades ago, liked the life, and stayed.

Campbell translates U.K. newspapers and magazines, and keeps Raikin up-to-date with British tastes and slants. Now a Russian citizen, he had a song-dance routine himself when he met Arkady 30 years ago. Latter was then emcee of the first show he appeared in, in Moscow.

"I decided to live in Russia because there wasn't much work for me at the time in Britain," says Campbell, who returns soon to his home in Moscow.

Early Easter to Hypo Atlantic City Season

Atlantic City, March 3.

With Palm Sunday and Easter early this year, resort business interests see a longer than usual spring season, which should mean more visitors. The celebration of the state's Tercentenary (300th year of founding), plus better than usual convention bookings and special events, should fill hostels pending the arrival of warm weather vacationists.

The resort's 89th annual Easter parade will be held March 29, with the city again sponsoring awards which will go to the 10 best hatted women. On Palm Sunday, March 22, "best dressed couples" awards will be made.

MAY WIRTH RATES CIRCUS HALL OF FAME

Sarasota, March 3.

May Wirth became the second living person to be elected to Sarasota's Circus Hall of Fame in special ceremonies which also installed two other yesteryear circus greats, Isaac A. Van Amburgh and Philip Astley. Mrs. Wirth, as a bareback rider, was star-billed with the Ringling circuses for 17 years. She was the only femme to complete a forward somersault on horseback and also the first to perform a back somersault from one horse to another.

Van Amburgh (1811-1865) was a daring animal trainer and his greatest feat was his unarmed entrance into a cage of jungle cats during an 1833 performance in New York. As later reported, "The effect of his power was instantaneous. The lion halted and stood transfixed. The tiger crouched . . . the spectators were overwhelmed with wonder."

Showman-manager of his own Astley Circus, the first true circus in London founded in 1768, Astley died in 1814 at 72 and was originator of the riding ring—a basic element of the modern circus.

Election to the Hall of Fame is restricted to performers who are deceased or who have retired from show business for over five years.

Elected since the Circus HOF founding in 1956 are: P.T. Barnum, James A. Bailey, Bird Millman, the five Ringling Bros., Alfred Codona, Dan Rice, Lillian Leitzel, James Robinson, Mickey the Clown, Lucia Zora, Fred Bradna, Cap Curtis, W. C. Coup, Thomas Pool, John Bill Rickets, Roland C. Butler, Irene Ledgett, the Clarke Family, Adam Forepaugh, Charles T. Hunt, Henry B. Gentry, Jacob Bates, Victor Pepin, Philip Lailson and Antoinette Concello.

Mrs. Wirth has been living in retirement in Florida.

Vaude B.O.

Continued from page 61

Tyson, the Drew-Vells and the Red Saunders orch.

The week of April 24 brings in Jerry Butler, Mary Wells, the Impressions, B.B. King Orchestra, Martha & The Vandellas, the Soul Sisters and Tommy Hunt.

Stars' Upped Budget

However, he has also upped the budget for such luminaries as Miles Davis, Maynard Ferguson, Dakota Staton, Dizzy Gillespie, Count Basie, Duke Ellington, Jimmy Smith, Sonny Stitt, the Modern Jazz Quartet, Josephine Baker, Roy Hamilton, Brock Peters, Nipsey Russell, Redd Foxx, and Godfrey Cambridge.

Brandt plans the shows in coordination with Charlie Hogan, house booker and a veteran in Chi talent biz. The pair are continually on the lookout for a r&r artist with a disk on the way up on the charts, or for a rocker with a few hot platters and another about to be issued.

The hot platter rockers are asked to hold off their new record until a few weeks before they play the theatre. When their timing is right, the house gets the benefit of the first blast of air play and the record company reaps the newspaper publicity from their stage appearance.

In plotting their shows, Brandt and Hogan use the term "balance" almost ritualistically. "The only thing we buy in packages is soap flakes," Brandt asserts. "An act has no absolute value, only in terms of the other acts around it. Price is also a bad measure—some of the most expensive acts have brought in some of our lightest grosses."

A.C.'s New Holiday Inn

Atlantic City, March 3.

Another hotel will be added to the resort's beachfront skyline as work starts this month on a link in the Holiday Inn chain. It will rise 20 stories, with 400 rooms, to mark the first giant hotel building venture here since the '20s.

Inn will be erected, owned and operated by John McShain, Philadelphia financier and contractor, under a franchise of the Holiday Inns of America. McShain, owner of the Atlantic City Transportation Co., at various times has had financial interests in such local hotels as the Claridge and the Ambassador.

Miss Dietrich Set for Scot Fest in Sept.

Edinburgh, Feb. 25.

Pacting of Marlene Dietrich in her own late-night revue at the International Edinburgh Fest in September is a sign of a new change in festival policy—that of using top and established names to give the arts junket added prestige and also to pull in more coin at the b.o. The Earl of Harewood, who is artistic boss of the festival, says the chance to book Miss Dietrich came up suddenly, and the Festival Society took it.

"This will be the first time she has been connected with a music festival of any kind, and we are pleased and excited about it," he said.

Miss Dietrich is skedded to appear at the Lyceum Theatre during third and last week of the festival in hour-long performances.

Singer will appear with an orch of about 20, conducted by Bert Bacharach, who has worked with her on recordings recently. The presentation will be a joint venture between the Festival Society and impresarios John Coast and David Langdon.

Goulet Encoring May At Town & Country, Bk'lyn

Robert Goulet has been signed for a repeat at Brooklyn's Town & Country Club, starting May 15 for one week. He played the nitery last season. He'll follow with the Latin Casino, Cherry Hill, N.J. June 4.

Goulet will open a tour at the Fontainebleau, Miami Beach, March 12, and will follow with the Fairmont, San Francisco, April 2; Twin Coaches, Pittsburgh, April 17, and the Chase, St. Louis, April 27, before hitting the Brooklyn spot.



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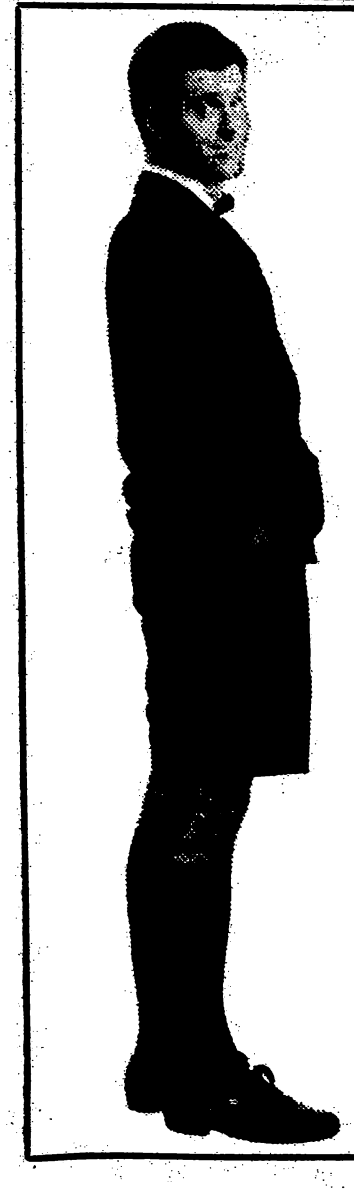
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THE "NEW" ABBE LANE

at the "RIVIERA" *in* Las Vegas



Citizen-News Wednesday, Feb. 26, 1964

By ABE GREENBERG

Say what you will about Las Vegas but there's never a dull moment in this Baghdad-by-the-Boulder Dam which is as full of surprises as a puppy with a new found ball. The whole town's talking about two new show package surprises which currently are serving to give Vegas a tremendous lift . . . it's the **Abbe Lane-Xavier Cugat** bash at **The Riviera,** and it's **Nat King Cole's** new "look" at **Jack Entratter's** emporium, **The Sands.** After a four year absence **Abbe** and **Cugie** made what literally amounted to a triumphant return when a first night audience gave this veteran pair a tremendous reception. The reason is obvious any of these evenings with the shapely **Abbe** discarding her role as a mere sexy gamin to stand forth as a beautifully groomed, magnificently gowned and amazingly adept singing artist of extraordinary range and style.

Cugat, master musician and showman, relegates himself to the background in this Pygmalion-like presentation in which he directs the spotlight literally and figuratively on this new **Abbe Lane** who stands forth as one of the most attractive orioles on the supper club circuit . . . The titian-tressed curvaceous **Abbe** is an eyeful and an earful . . . She handles ballads with easy grace and a flair for languages with equal ability in Italian, French, Spanish and Hebrew . . . and when this lass swings out in a Latin medley she makes rock 'n' roll sound like a polka by comparison! A sizzling show!

THE HOLLYWOOD REPORTER

Miss Lane, little more than another band vocalist in her last local outing, now is a charming, sparkling personality who guides the show through 55 minutes of singing. Ordinarily, 55 minutes of little more than Miss Lane's singing sounds like a drag, but it isn't. The show moves along at a fast pace.

—COLIN McKINLAY

REVIEW

Abbe Lane: WOW!

Xavier Cugat & Abbe Lane have been absent from the Strip for several years, and their unheralded return is an exciting surprise. Distaff half of the team is the talk of Las Vegas after only two opening night Riviera shows—she has beauty, talent, charm, and superb showmanship which is an ideal balance to the maestro's suave whip-cracking.

—FORREST DUKE

LAS VEGAS SUN

. . . His bride and singing star, curvaceous Abbe Lane, packs an electrical vocal wallop that outdoes the dazzling "Strip" neon when she zings over a song—in any of several languages.

LAS VEGAS SUN

By Ralph Pearl

The globe-trotting Cugats are back in Las Vegas after five years and starring at the Riviera Hotel in songs, torrid rumbas and peaceful pipe smoking, the latter by Xavier Cugat. The always smouldering Abbe Lane, who fills out a gown in most spectacular fashion, chants the love songs of Italy.

The lady never looked better in her life and she belts a ditty in a most professional manner. This I couldn't vouch for in '59 when she last worked the Riviera. I particularly enjoyed Abbe Lane, dazzling in a shimmering white gown, as she sang "Femininity" from a Broadway musical long gone.

Las Vegas Review-Journal

'New' Abbe Big Surprise In LV Show

Show business is full of surprises, and one of the biggest surprises of 1964 is the all new Abbe Lane, currently at the Riviera Hotel with famed husband, Xavier Cugat and his orchestra.

The poised and sophisticated young woman is now a singing artist of extraordinary range and talent—not the bouncy maraca-shaking Abbe of yesterday.

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Personal Appearances

ASSOCIATED BOOKING CORP.

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House Reviews

Apollo, N.Y.

Chuck Jackson, Sapphires (3), *Ruby & the Romantics* (5), *Hoagy Lands, Dianne Warwick, Redd Patch, Reuben Phillips Band* (12); *"Lilies of the Field"* (UA).

Chuck Jackson, tall, slender soul wailer in his eighth turn at the Harlem vaude flagship, has virtually belted his way to the topline.

In his projection, which has great excitement and enthusiasm, Jackson takes a lot from the gospel medium. This audience, especially the teens, flip over his hit love laments, "I Don't Want to Cry," "Any Day Now," etc., and he pops out of the r&r bush with a swinging rendition of "Bill Bailey." Could be seeking, and could get, a wider audience.

Otherwise, this r&r parade is off the beltline, with a couple of exceptions. Sapphires trio (two guys and a chick) has a lead singer (the femme) with top sight values and strong, very pleasant vocal style. Both the Sapphires and the Ruby and the Romantics quint emphasize the romantic, melodic numbers with modified r&r best to solid returns. Both groups exceptional in vocal talent. A trend?

Hoagy Lands has okay pipes, but little vocal style as yet. Dianne Warwick gets by with her current diselick, which has a strange, affecting lyric beat. She also has a leggy, refined attractiveness. But the pipes are often rasping and occasionally miss the key.

Young emcee Redd Patch has a kind of brash charm, but his material is wanting and sometimes in very poor taste. In intros, his favorite word is "favorite," and he should drop it right out of his stage vocabulary. He did score nicely, however, with a routine involving two guys on the Mexican weed.

Reuben Phillips' 12-piece house band backs all the way in good form. *Bill.*

Olympia, Paris

Paris, Feb. 26.

Johnny Hallyday, Gerard Sety, Hugues Aufray, Claude Cerat, Tiny Yong, Lukacs (7), *Earls* (2), *Mitoufles* (2), *Daniel Janin Orch* (21); $4 *top.*

Tall, Blond, lithe Johnny Hallyday is the Beatles all rolled up into one for French youths. As with the British quartet, one can hardly hear the words of his rock and Twist songs. When he does essay a ballad, which is rarely, it lacks polish and style.

But Hallyday's frenzy is dynamic, and his rolling haunches, bombast, dance bits plus generally physically savvy production build him up as the top rocker in this country. He is going into the army soon and a song about it had his public shrieking with concern and commiseration.

Surrounded by well chosen acts, Hallyday should be in for four weeks of solid biz. Of the supporting turns, Gerard Sety is an ingratiating performer with far out but dryly humorous patter. He changes his clothes while talking to become an Indian, Lafayette, a Mexican, a bullfighter, et al. His is a fetching and witty turn that scores even with the young rock crowds.

Hugues Aufray blends skiffle techniques with five non-electric guitars backing him in folk songs of Continental or Yank derivations. He has a sharp voice that can get clarity and depth into his renditions. He's also pioneering a new road for French music that may catch on. He was warmly mitted.

Tiny Yong is a beguiling Vietnamese girl with big pipes and presence that tags her an up and coming singer. She is reviewed under New Acts.

Claude Cerat streamlines songs of refrains for risible effect and is a fine impressionist and musician to boot. His tunes may be more for boites, but he manages to go over in this bigger, more demanding house.

Lukacs are a brilliant teeterboard turn with three men atop each others' shoulders catching a fourth catapulted up. It is bouncy, well worked out and a sock filler. Ditto the smooth hand-to-hand exhibition of the two Earls and their expertly done mock fight.

Mitoufles are two young girls who do acceptable rock songs but lack much physical presence. They would be more at home with an orchestra. Daniel Janin Orch is a bit brassy in medleys but more than adequate in backing acts. *Mosk.*

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Pact 2 More Acts For Scot '5-Past-8' Revue

Edinburgh, March 3.

The Hedley Ward Trio, musical act, and singer Fay Lenore have been pacted for the 1964 "Five-Past Eight" revue which Howard & Wyndham will stage at the King's Theatre here June 12 through Aug. 8.

Headliners will be Scot comedians Rikki Fulton and Jack Milroy. Support artists include Glen Michael, Ethel Scott and Clement Ashby. The producer is Bruce McClure, currently touring the U.S. on a looksee for new acts.

Layout will move to the King's Theatre, Glasgow, in mid-August, when Festival bookings force it from its Edinburgh legit house.

'Palace Guard'

Continued from page 61

a bill for $3,025 attorney fees in connection with a suit he instituted to end AGVA's trusteeship of its Philadelphia branch. The trusteeship, was recently dissolved by a consent decree with the U.S. Dept. of Labor.

Jones was attacked by Woods as opening a Pandora's box of bills by all those who have filed actions against AGVA to have their legal fees paid. Woods also declared that Jones had presented an earlier bill for $2,000 and saw no reason to pay an increased fee. However, Jones' claim was passed by a narrow margin.

These moves indicated the schism in the interim committee. But it will continue to operate until the June convention when it's believed that a choice for the post of national administrative secretary will be made.

Paid 50G Legal Bills

AGVA's desire to close out the books on previous administrations was seen by the fact that it okayed about $50,000 in legal bills incurred during the past few years. The major payment was $15,000 to former president Penny Singleton which ended three lawsuits between her and AGVA.

An $8,900 invoice from Edgar Barden, AGVA Coast attorney who processed the union's claim against Miss Singleton, was held in abeyance pending efforts to cut the fee further. It was pointed out that Barden had earlier submitted an $8,500 bill.

But AGVA attorney Harold Berg declared that the added amount was later submitted because several items hadn't been included. It's estimated that AGVA will have spent upwards of $50,000 in fighting Miss Singleton's bid to have her union rights reinstated following a 10-year suspension.

Just how completely the national board restored Miss Singleton is seen by her election to the national board, and later in the meeting to the executive committee. She replaced Johnny Gibson, who had to leave early because of illness.

Another important item that was defeated was Fast's move to apportion the AGVA districts in the country to four instead of the current three.

'Do-Nothing' Meet

The meet was distinguished by a singular lack of forward legislation on many problems. Although Actors Equity Assn. was attacked for stepping into AGVA jurisdiction, no action was taken. The American Federation of Musicians was also blasted for cutting out AGVA members from jobs, but here again there was no action.

Georgie Price blasted the board for its lack of accomplishment in a bitter speech before exiting the meet. Some members conceded the truth of Price's charges. But others felt that there was much to be cleaned away from previous administrations, and once the clean-up was accomplished, the union could then devise means to get ahead.

Although there were occasional outbursts, these were kept to a minimum because of the lack of organized opposition from the earlier administration. Recognized opposition leaders were absent. Former national administrator Bobby Faye did not attend. Neither did the old administration floorleader Jay Lester. He was working on a cruise.

Also absent was Joey Adams, the union's president, an opponent of the present majority, who is in Indonesia with his wife Cindy. She is writing a book about that country's President Sukarno.

New Acts

RONNIE GILBERT & CO. (3)
Songs
27 Mins.
Bitter End, N. Y.

Ronnie Gilbert, who was lead singer with The Weavers until their recent breakup after 15 years, is making her solo nitery bow at Fred Weintraub's Greenwich Village Bitter End coffeehouse. She tells the audience she feels naked without "those three boys around," but the empress of folk music is, in fact, amply clothed in artistry and showmanship.

Miss Gilbert's pure and strong contralto needs no explanation against the droves of corn-cracking croaks infesting the folk beat. On talent alone, this act has real class.

But Miss Gilbert also knows how to open, build and close a turn with a varied book that covers haunting laments, freedom songs and saloon songs, Spanish Civil War rousers and modern folk parodies on suburbia.

Those years of The Weavers' blacklist problems have not dimmed this liberal spirit.

If the performance is made to sound in anyway esoteric here, it's misleading. All the numbers seem to be carefully selected for the extra commercial values that all of The Weavers' best efforts had. In addition, there is extraordinary backing for Miss Gilbert with two guitars, Sam Brown and Mesciagna, and bass, Bill Lee. Their sound is the final touch to an act that has no peer in the folk genre. *Bill.*

GLEN ASH
Comedy, Music
26 Mins.
Tidelands, Houston

Glen Ash, billing himself as "The Country Playboy," looks and talks the part. While some of material is last year's crop, act grows until he reaps good round of mitting at begoff.

He occasionally drops a blue line, but most of material is like "I feel sorry for non-drinkers. When they wake up, that's as good as they'll feel all day."

Stocky comic has talent on banjo and electric guitar, highlights being impression of Eddie Peabody's "Waiting For The Sunshine," and catchy "Mexican Chimes." He does folk songs "that didn't quite make the grade," and then is called onstage during headliner Molly Bee's act for some expert guitar backing.

At beginning, he leaves impression that he's a Saturday night parlor entertainer, but he exits a proven pro. Act plays two frames. *Skip.*

LYLE O'HARA
Comedy
15 Mins.
One Fifth Avenue, N. Y.

Australian comedienne Lyle O'Hara misses in her New York cafe debut at No. 1. Her material may have Down Under appeal, but most of it doesn't come across in this Gotham engagement. For a starter, she appears as an elderly woman in an unfunny number about reincarnation. Other bits, such as "That's Why I'm Working Here," a sketch about an expectant mother, and a do-it-yourself wedding kit, are also weak.

However, she does score with a humorous takeoff in Charles Addams fashion of "My Favorite Things." Her previous experience has been mostly in legit in her hometown of Sydney, Australia. *Jess.*

TINY YONG
Songs
15 Mins.
Olympia, Paris

Tiny Yong is a slim, graceful Vietnamese whose big voice belies her wispy, longhaired looks. She can belt out a song of need and love or a graceful ballad and is okay also in the rock or twist bit.

There is still a need to find a definite style and personal attitude towards some facet of song since she seems versatile in most, But good grooming and handling should easily make her a staple on the disk and in-person here with the prospects of future star aspects also possible on her voice, personal aplomb and bearing.

Work and time should tell on this. She is on Disques Salvador here. *Mosk.*

BOB SIMPSON & CO. (1)
Songs
30 Mins.
One Fifth Avenue, N.Y.

Bob Simpson combines a pleasant appearance, likeable personality and songselling savvy for good effect at this Greenwich Village bistro. His repertoire includes the library of the late Metopera tenor James Melton. He's also got Dick Hankinson, formerly associated with Melton, accompanying him at the keyboard.

A background of pop concerts and summer stock appearances is evident in his strong delivery. His singalong encompasses standards, show tunes and some Italian material. Gimmick of having a femme patron join him by resting her head on his shoulder while he sings "Surrey With the Fringe On Top" works well.

His credits also include an appearance last year as Laertes in an operatic version of "Hamlet" put on by the Peabody Music Conservatory in Boston. *Jess.*

Kelly's Harrah's Deal

Emmett Kelly has been signed to a two-year deal, encompassing more than 24 weeks, at Harrah's, Lake Tahoe. Clown will play a minimum of 12 weeks each anni. He starts the season this year on June 19 for 12 weeks and options.

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Ray Anthony

AND HIS DOUBLE BOOKEND REVUE

(IN ACTION)
HOTEL RIVIERA

Las Vegas



Forrest Duke

"The Visiting Fireman"

Ray Anthony & Italian Friends

A bunch of Italians came to the Riviera lounge Saturday night to see Italians Ray Anthony, the star, and Arturo Peterino, host who guides guests in to see the star. On hand were such sons & daughters of Rome as Frank Sinatra, Dean Martin, Vido Musso, Lou Mosconi Jr., the McGuirans Sisters, and Jack Carterino. They all joined Anthony and his luscious "Double Bookends" onstage, and Carterino's first comment into the microphone was, "What time does Shecky Greene go on?" While Sinatra and Martin were dueting, Frank remarked, "I knew we would wind up this way!"

Las Vegas Review-Journal

VARIETY Wednesday, January 29, 1964

Riviera, Las Vegas
RAY ANTHONY & DOUBLE BOOKENDS
Music, Songs, Comedy
60 Mins.

Looks like the Riviera has come up with another winner—this time a listenable and lookable show starring trumpeter Ray Anthony and featuring four femme "Double Bookends"—Diane Varga, Cindy Malone, Diane Wisdom, Carol Connor, Anthony was highly successful several years ago with his "Bookend" gimmick, but then he had only two—Annita Ray and Diane Hall. With the new act, he even adds a fifth femme, pianist Kellie Greene. As a result, the Riviera has been packed with male ogglers, which of course is good for the casino.

Anthony tosses comedy lines, does splendid trumpet soloing ("Granada," "Exodus," "Peter Gunn") and joins the Bookends on such songs as "How About You?" "Sheboygan," and "Whole World In His Hands."

Each of the girls is spotlighted on solo vocals, and Miss Varga does a sexy flapper routine in addition to her pleasant pipe work. Miss Greene solos "Love For Sale" and "Yesterdays" on the 88 to fine effect.

Anthony is an excellent showman (he wears different attire at each show; at the preem he wore a wild gold jacket trimmed in black velvet) and with smooth savvy guides a most entertaining minute musicale.

Duke.

LAS VEGAS SUN Monday, February 3, 1964

Vegas Daze and Nites

By Ralph Pearl

RAY ANTHONY'S CRAZY BOOKENDS

Don't ask me to go into too much detail, but suddenly I've developed a desire to pick up bookends. Maybe it all started after I spent a delightfully hectic evening watching trumpet tycoon, Ray Anthony, and his femme bookends in the Riviera lounge. After ogling such "bookends" as bosomy Diane Varga, Cindy Malone and Diane Wisdom, I realize almost too late in life that I didn't spend enough time in the right book stores. The ladies belt the blues and shuffle like sexy alka-seltzers all over the stage.

Ray Anthony's current musical bash is the best he's ever brought into a Vegas saloon. It's a facinously paced clambake that never let's up. The comedy is handled adroitly by Anthony and his sax player, Mel Flory, a massive goon who warbles a ditty or two while engulfed by the "bookends." Also worthy of note is Ray's piano player, Kellie Greene, a frail femme with a magical touch on the keys. She's stylish and inimitable.

And just when you think it's all over, Ray Anthony steps in with his trumpet and beguiles one and all with his Roaring-20's medley which made millionaires out of Bing Crosby and Rudy Vallee.

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Hotel Plaza, N.Y.

Caterina Valente & Co. (4), Emil Coleman and Mark Monte orchs; $3-$4 cover.

Caterina Valente is the multilingual pop songstress whose vocal and visual appeal are w.k. via disks, frequent Perry Como videxposure and, dating back several years, to her Gotham debut at the now defunct Cotillion Room of the Hotel Pierre. She also played Las Vegas and kindred watering spots.

But is best known in her own Eurovision and Eurodiskery circles. As Miss Valente explains, she's Paris-born of an Italian father, a Finnish mother, who were married in Sweden, and she in turn is married to a German. She doesn't include her prolific excursions into concomitant Latin, Germanic and Norse countries, in person and via disk.

Meantime back at the Persian Room she delivers handily as a rousing song stylist of unique appeal with special style and personality. She errs perhaps only on overgenerosity, something that is easily edited down.

Her repertoire ranges from Peggy Lee upbeat style in pops to sonorous Spanish and Italian ballads to "Mack the Knife" in original German, her French "Je Chante" opener (and she sure chants up a storm!) and even tops it off with "Sakura," a Japanese pop. Strong turnout of Nipponese ringsiders may be ascribed to the grapevine that Miss Valente was including some Tokyo-type trills in her UN of song, or it just may have been coincidence.

Personable songstress knows her way around a lyric, in any lingo, as in the dominant Yank cavalcade her style and delivery par and top many of her colleagues. As stated, there are two or three items that are (a) overboard and (b) undistinguished for her milieu, among these belng "Goody Goody," for example. The song sheet prepared for press reference lists 17 items which is indeed a passel of pops.

Bernie Leighton gets the nod as her personal accompanist-conductor along with three band specialists including an imported Belgian bongoist.

They, with the assist of the tiptop Emil Colemanites give her strong AFM supoort. Coleman and the alternating Mark Monte's Continentals likewise are a Persian Room institution at the Plaza with compelling dansapation.

Incidentally—back to Miss Valente—that white, grey and pink sequin sheath credited to couturier Curiel of Milan is in the best haut couture style. And the classy chassis lassie called Caterina Valente displays it in the best tradition.

Maitre d' John Fosatti, who reports that a predecessor Juliet Prowse "did Robert Goulet-type turnaway business," is upbeat on the European chanteuse's b.o., judging by his reservation list. Also, more than incidentally, the Plaza's talent buyer — whether it dates back to some of Neal Lang's old options, or new bossman Alphonse W. Salomone Jr., or corporate topper Paul Sonnanbend—rates a nod because this Persian Room has been the most consistent hotel boite with bangup biz the past two Gotham seasons. Vicariously, the Plaza even had The Beatles, but as hotel room guests, not Persian Room entertainers.

Abel.

Drake Hotel, Chi

Chicago, Feb. 27.

Angelo Picardi, Jimmy Blade Orch; $2-$2.50 cover.

Drake veepee Ben Marshall's knack for out-of-the-mold bookings is rapidly changing the image of the Camellia House from a posh chantootsery into a topflight showroom. Last month, Vikki Carr, an anything but standard canary, broke it up in this room, and Marshall has inked his biggest coup to date, Joe E. Lewis, for April.

Angelo Picardi is less off the beaten Camellia House track. But any switch from the surefire continental thrushes can be regarded as brave in this spot, and again Marshall has come up with a winner. Picardi, a blond, young Italian-American, has the good looks that bring in the distaffers, and a set of trained pipes that more than justify him to the males who pay the checks.

Picardi applies his ringing Neapolitan-style voice to a wide array of tunes, including pop, folk and Italo. He was on-target with a deft arrangement of "Most Unusual Day", a clever calypso handling of "Man Smart", and a rousing "I Believe".

Among his Italian numbers are "Innamorata" and the lyrical "La Strada Del Bosco". Somewhat surprisingly, his handling of two folktunes, although hardly ethnic in approach, was quite successful. The folk songs were "Five Hundred Miles" and "If I Had A Hammer".

The Jimmy Blade house orch backs Picardi skillfully and provides its usual firstrate terp beat between shows.

Mor.

Mister Kelly's, Chi

Chicago, Feb. 24.

Serendipity Singers, Jack Sheldon, John Frigo Trio; $2.50 cover.

If you go along with the idea that two similar events constitute a trend and three of them a mania, then it would seem that cafe biz is in for a siege of wide-screen folksongery. Following on the heels of the Harry Belafonte Singers and the New Christy Minstrels, comes now the Serendipity Singers.

There are nine of them (two femmes and seven males), they are a fresh clean-cut looking group, their singing is polished but not slick, and withal they present an engaging and lively display of folktunery.

The Serendipity Singers are the first of the large folk groups to play Mister Kelly's. A goodly part of the business at this spot is expense-account trade whose interest in ethnic enlightenment goes only about as far as Jackie Mason's monolog.

It is a tribute to the Serendipity Singers' native showmanship and manager Fred Weintraub's well-structured act that they were enthusiastically received at their opening show and will probably do good business, notwithstanding the Lenten season and the fact that they are not yet widely known.

Although there was some earlier concern that this nine-member group might prove to be too much for the moderate size of Mister Kelly's, the unit managed to keep the room jumping without overpowering it. The club extended the stage slightly for the folk crew, and they wisely avoided a shoulder-to-shoulder approach in favor of staggering the group. There were a few problems with microphones, but they were minor.

Their arrangements are generally firstrate, astutely mixing ensemble singing with solo, duet and trio breaks. Among their most successful numbers were a hard-driving "Sinner Man," a humorous handling of "Mud, Mud," "Hard Times for Cotton Mill Girls."

Jack Sheldon's free-form turn is tough to label, and appeals strongest to devotees of offbeat humor, whether it be inside or way-out. He's a firstrate trumpeter when he's serious about it, with great clarity of tone and intriguing modern phrasing.

His monolog are of the school of subconscious humor, and their reception requires some fine tuning. It's a narrow wavelength, but comedically rewarding when the signal is strong and clear. Sheldon also sings.

Mor.

Manne Hole, L.A.

Los Angeles, Feb. 28.

Art Blakey & the Jazz Messengers; $2 admission, one-drink minimum per set.

Jazz has come a long way since it came up the river from New Orleans. Only by musically knowledgeable audiences such as the "in" group that flocks to this musicians' lair can the new and highly cerebral mutation be properly deciphered and appreciated.

Art Blakey & the Jazz Messengers have launched a 10-day stand, and their skilled, imaginative message is sure to be received with pleasure by those who frequent this Hollywood spot.

Leisurely, introspective treatments and swinging, frenetic flights of dazzling improvisation alternate in a Blakey set. Highlight of one caught was "Arabia," an intricate, exotic original by tenor saxophonist Wayne Shorter, who himself shows the way on an expressive solo.

In addition to Shorter and leader-drummer Blakey, sextet consists of such renowned sidemen as trombonist Curtis Fuller, pianist Cedar Walton, bassist Reggie Workman and trumpeter Lee Morgan.

Group was joined at set caught by the leader's cousin, singer Ellington Blakey, for a pair of somewhat haphazard vocals. Uncooperative mikes and rather obtrusive accompaniment combined to tarnish his performance.

Tube.

Americana, N. Y.

"Music Made Famous By Glenn Miller," with Tex Beneke, Ray Eberle, The Modernaires with Paula Kelly; Al Conte Trio; $5 cover.

The belief that the era of the big bands will come back to rescue pop songs from the lisping teenagers periodically surges through the music business. Currently, the one-month booking of some ex-Glenn Miller troupers at this hotel's Royal Box has again revived hopes that swing will knock out rock 'n' roll.

The hard truth of the matter is, however, that the Royal Box layout is not a revival but a disinterment. As such, the music here is not setting any trends but trading strictly in nostalgia for an age that has gone forever, like the Gay '90s.

The chief accent in this show is on the arrangements of the late Glenn Miller's organization, a sound that achieved a phenomenal post-mortem click several years ago by way of a flock of RCA Victor albums. Tex Beneke, singer and tenor saxist in the original Miller band, is back fronting a well-trained crew and delivering his vocal of "Pennies From Heaven" with a pleasant, old-timey flavor.

Ray Eberle, another veteran of the Miller band, also registers with some ingratiating renditions of familiar and some new songs, including "What Kind of Fool Am I," "At Last" and "Wives and Lovers." For the middleaged clientele at this spot, he stirred up memories of the crooning baladeers that were popular 20 years ago and more.

The Modernaires with Paula Kelly also have remained loyal to the old sounds. Working energetically, they provide some of the show's brightest moments with lively arrangements of "Little Brown Jug," "Don't Sit Under the Apple Tree," "Perfidia" and "It Happened In Sun Valley."

The only real solid yock in this 75-minute stanza is supplied by the tenor's takeoff on Tony Bennett's "I Left My Heart in San Francisco." A symptom that the Modernaires are somewhat falling behind the times is their inclusion of a carbon of the Four Aces in their "Jukebox Saturday Night" roundup of vocal carbons.

Interspersed among the vocals are numerous instrumental numbers by the 15-man band. Several of the sidemen get solo showcasing with drummer Joey Preston getting the biggest spotlight with his skin-beating display on "American Patrol."

Beneke's band also alternates with the Al Conte rhythm trio for okay dansapation rhythms.

Herm.

Nugget, Sparks

Sparks, Nev., Feb. 27.

Patti Page, Will Jordan, George Arnold Singers & Dancers (15), Foster Edwards Orch (12); $2 minimum second show.

Patti Page, in this second outing in the Circus Room at John Ascuaga's Nugget, is in perfect form—and she plays the swank room with an intimacy suggesting it was designed for her alone. She's more than generous with a 45-minute songfest including 23 titles on show caught. Audience reaction indicated she could have gone for another 45 minutes with no loss of interest.

Beautifully gowned in a white floor-length creation, Miss Page exudes an infectious personality and stage demeanor that establishes immediate rapport and wins her complete attention. She opens with "Sunny Side of the Street," then follows with the likes of "You Belong to Me," "'Taint What You Do," and "Do I Worry," the latter heavily endorsed for soulful interpretation.

As she notes, included in the catalog are newies ("Left My Heart in Frisco," "If I Had a Hammer") and oldies, but it's the stuff identifiable with her name that prompts the biggest palm approval. Be it ballads, blues of folk, she has a winning way with her distinctive styling.

In tandem with her conductor-88er, Rocky Cole, she departs the serious for a swinging session on "You're My Baby, Baby, Baby," done while perched atop piano. Another departure from her standards is "Catfish." Complete silence greets her dramatic rendition of "Danny Boy," enhanced by Miss Page strumming (a la a harp) the piano wires at the back of the instrument.

Prior to her "Tennessee Waltz" exit, she takes transistor mike in hand for a stroll about the room essaying a medley of her hit tunes. Miss Page is savvy in program selection and in spotting varied tempi in the right spots throughout her turn.

In the comedic department Will Jordan strikes home with observations on vidcommercials but shows his biggest talent on carbons of show biz personalities. Most accurate are Ed Sullivan, Jack Benny and Groucho Marx. Now that World War II is over, comic could drop his routine of a Japanese officer quizzing a Yank pilot prisoner with no loss in values to his act.

The George Arnold Singers & Dancers part the curtain with a new production number themed around "Thank Heaven for Little Girls." Novel bit has the six dancers making their entrance from huge jewel box at center stage. Gloria Gilbert and Jim Ingram more than capably handle the chores as production singers.

Bertha, the Nugget's elephant trained by Jenda Smaha, for this new production walks a 15-foot, five-inch plank suspended about five feet off the floor between two platforms. On all shows the pachyderm is a scene-stealer. And, because of her frequent exposure on network television, she's becoming as well known to the tourists as to the locals.

Long.

Constellation Room, Winnipeg

Winnipeg, Feb. 29.

Teddi King, Harry Levine Trio; no cover no minimum.

In her local nitery debut, Teddi King brings a polished, sure act to this intimate suburban nitery. A veteran of years of bandstanding and nitery hopping, she had the small opening night audience in her pocket.

The onetime George Shearing protegee, and vet of eight albums for MGM (with Shearing), Coral, Storyville and most recently RCA, Miss King handles her 20-minute stint with ease.

From the opening "It Could Happen To You," the pert, dark-haired Boston femme exhibits steady vocal power, an excellent change of pace and obvious know-how. Her best is "Porgy" from "Blackbirds of 1928," where her biting, clear-toned style and inventive phrasing show to the best advantage.

Miss King closes with two rocking numbers — "Tennessee Williams Southern Decadence Blues" and "Bill Bailey"—both done in novel style and both indicating a refreshing approach. Her seemingly instinctive sense of vocal direction and lively personality are additional assets.

The Harry Levine Trio provides firstrate backing. Miss King is in for three weeks, followed March 9 by Betty Olinger.

Huca.

Five-Spot, N. Y.

Charlie Mingus Quintet, New Jazz Trio; $3-$3.50 minimum.

Bass players are in vogue for the current jazz semester at this Greenwich Village spot, Charlie Mingus Quintet, one of the giants of the contemporary scene, is being relieved by a young New Jazz Trio, which also lays heavily on its bassist.

Mingus, who appears to have considerably mellowed as a stage personality over the years, is still purveying some of the most intense and dynamic sounds in modern jazz. For this stand, he's getting fine backing from Jackie Byers on piano, Danny Richmond on drums, Johnny Coles on trumpet and Clifford Jordan on tenor sax.

On one of his typical sets last week, the Mingus group let loose on "When Irish Eyes Are Smiling" with some extended solos and then virtually exhausted the house with a rousing half-hour version of his "Faubus Fables." This piece mounted from one climactic chorus to another. And at the finale, Mingus, who used to glower at his audience, graciously thanked the nitery customers, most of them very young, for being so appreciative.

New Jazz Trio features Dave Izenzon on bass, Joe Scianni on piano and Stu Martin on drums. They play intricate and interesting exercises with vigor.

Herm.

Grande Severine, Paris

Paris, Feb. 28.

Maurice Girodias presentation of two-act comedy "The Playgirls," written and directed by Marc'O; music, Jean Wiener; poetry, Francois Dufrene. With Pierre Baillot, Joel Barbouth, Philippe Bruneau, Pierre Clementi, Marpessa Dawn, Michele Moretti, Bulle Ogier, Elisabeth Wiener, $2.50 top.

Publisher Maurice Girodias, head of the Olympia Press, has one of the most fetching three-tiered niteries in town situated in the Latin Quarter. He's been experimenting with many boite, and late eatery, formats and now has come up with a Cafe-Theatre which looks like just the thing for those wanting to stimulate the mind at a late hour.

Girodias has a successful upstairs bar bonifaced by Yank blues singer Mae Mercer, the Blues Bar; a street level Russo eatery replete with pizzicato diversions, Chez Vodka, and now the Cafe-Theatre downstairs with a nearby room as a showcase for U. S. actress-singer Marpessa Dawn.

Part of the cellar cave has been transformed into a utilitarian 80-seat theatre. So far, people using other rooms of the Grande Severine have been doubling at the show, but word-of-mouth should soon have the Cafe-Theatre drawing its own patrons. Girodias may finally have come up with a cabaret that can cater to all night needs.

Not since the heady Existentialist days in the early 1950s have there been boites featuring revues with some depth and body to them. There are attempts to revive them now and then. But most boites cater to name performers, production shows or just records or atmosphere. So this may fulfill a need.

"The Playgirls" may be classed as "theatre of the absurd," or "satire" or just a plain romp with some protest and philosophical overtones. But whatever the tag, it is a happy revue-like affair that fits cabaret needs and would not have the stature or projection for legit purposes.

Four men and four girls make up the cast and perform on more of rostrum than a stage. Seemingly taking place in some sort of gigantic store or commercial enterprise, first appearing are individuals resembling floorwalker or manager and a lackey. Of course, the former vents his need for passing the buck or power to the hapless worker who sometimes shows flares of revolt.

This seg has pace and wit. Later, four girls come on supposedly looking for work. This is the main thread of the show as they all trot out their references and abilities in catchy songs with the right folksy musical airs of Jean Wiener. First half ends with a wrongly delivered cake eaten by the cast and passed on to the audience.

Second part delves into seemingly spontaneous games and associations that touch on religion, work etc. If a little weaker, it still has enough flair to keep up interest. Cast sometimes perform too volubly and shows some uneven thesping in spots. But overall they are a clever group with plenty of pro aplomb covering the few amateur edges.

Marpessa Dawn, as the foreigner among them, is bright, lithe and enticing in her various numbers. Pierre Clementi, as a suffering poetic type, is also standout. In fact, all romp pleasantly and it adds up to a refreshing addition to the nitery scene. The low $2.50 tab will also help, and it includes one drink.

Mosk.

The Losers, L.A.

Los Angeles, Feb. 26.

Sam Fletcher, Luna Bros.; two-drink minimum.

Sam Fletcher brings the right kind of hard sell rhythm and blues with jazz flavor and style that overpowers the noisy, playful customers that people this lounge. Singer is a crowd pleaser, particularly hits on balladed "The Masquerade is Over" and strong-styled "Don't Get Around Much Anymore." His voice and sliding delivery fit his material; jazz swing and high falsetto endings mark a special trademark.

Intermission music is by the Luna Bros., fast-paced vocal-instrumental trio who mix Spanish and English. They provide proper loud rhythms for the crowd.

Booking is three weeks. *Dale.*

Eden Roc, Miami Beach

Miami Beach, March 1.

Joe E. Lewis (with Austin Mack), McGuire Sisters (with Tony Riposo), Michael & Paula, Val Olman Orch; $17.50 plus $5 opening show; $5-$10 min. thereafter.

Joe E. Lewis has come up with a new set of "partners" for his annual stand at the plush Cafe Pompeii—last year it was Eddie Fisher, currently it's the McGuire Sisters who blend solidly with the puckish purveyor of pungent observations in rhyme and waggery on events and personalities in the news.

The booking by Harry Mufson was a well calculated one, to offstand the heavy competish from the next door Fontainebleau's teaming of Tony Martin & Cyd Charisse. Despite the heavy security measures taken to keep areas blocked off for arrival of President Johnson for a cocktail party at the hotel, a near full house turned up, with the second show a sellout. The security precautions, which were maintained until eight p.m., resulted in a number of turnaways who cancelled reservations.

Lewis introes the McGuires with a series of loaded one-liners, the trio taking over for their initial number, his long-ago trademark "Sam, You Made The Pants Too Long." Resulting break-in by Lewis keys the things-to-come happy-mood.

The McGuires have a smartly turned rundown of new material, plus inserts of associated-with tunes, to keep the tablers content. Per usual, the gal-in-the-middle, sparks the act with her multi-talents.

Boasting a sound flair for comedy, Phyllis hits the punch-lines in lyrics; takes over on her own for straight ballading, then leads into vocal impresh segment to bring the palm-clamor, via sock Judy Garland, Rosemary Clooney, Eartha Kitt, Louis Armstrong vocarbonings. The bit on Ethel Merman with twist on "No Biz' Like Show Biz" into "There's No Borgnine like My Borgnine" broke up the listeners.

Lewis is the most durable winter comedian returning here annually. The reason for his faithful following is obvious in his material: there's little of the preceding years' waggery, give or take some one-liners inserted for buildup on a new bit.

Fresh and funny slants on current happenings and personalities, with more talk than usual, range from the LBJ coinciding visit through sharp barbs on Goldwater's approach to the cold war; the recent Profumo-Keeler scandals, the Beatles (he's organizing a foursome with Gleason, Sinatra and Dean Martin to be called the "Bottles."•

He also tosses in a slew of other ribticklers on mutuels and horses, his drinking proclivity, et al. And they wanted more.

Joining with the McGuires for finale segment is a romp themed to riotous lampoon on folk songs to "Havah Nagilah." It winds into a happy harmony twist, "Little Man You've Had A 'Boozy' day," with Lewis' basso-booze-profundo distinctly heard through it all.

The crowd insisted on encores, running the show into a long overtime. The combo is a sock booking that rates other dates at the bigger places that can afford the payoff tab.

Michael & Paula, despite tough opening slot, scored with a fine set of ballet-tinged terpings that had them mitting from first gracefully achieved lifts and spins. Youthful duo is a classy one, making it all look easy. *Lary.*

Eddys', K. C.

Kansas City, Feb. 27.

Rusty Draper, Fred Murro's Continentals (5); $2 cover.

As a regular among the many names to play Eddys', Rusty Draper has consistently been one of the better draws. This time, his seventh here, he is likely top his own nifty average, largely on the score of his current "Night Life" recording and the album just released (on Monument label) as a timely followup.

A goodly crowd turned out for the opener, and Draper obliged with an hour-long round of songs and instrumentals, too long by most measures but to the liking of the patrons throughout.

He's almost the home-town-boy-made-good, from nearby Kirksville, who can certainly talk the local language, working in a deal of chatter and humor among more than a score of songs. These go from long proven standards and jazz classics to current disclicks, choices from his own long list of hits, a couple of first timers and good instrumental bits on both guitar and banjo.

"Lady of the House" from the new album looks to have possibilities in the almost-folk cleft, while he couldn't get off without doing "Railroad Runs Through the Middle of the House," "Lazy River" and "Night Life." What with his easy-going manner and wealth of tunes, Draper always registers here.

Stays through March 11. *Quin.*

Troubadour, L.A.

Los Angeles, Feb. 26.

Jim Kweskin & The Jug Band (4); Richard & Jim; one item minimum.

Although Boston has one of the world's great symphony orchestras, its environs (Boston U. to be precise) have also provided a musical (?) aggregation that may eventually be heard by more people than the classical instrumentalists.

Doug Weston's Troubadour has housed many strange and wonderful collections of musicmakers but, undoubtedly, Jim Kweskin & the Jug Band top the list for weird and wacky music. Kweskin stems from Boston U., as does the band, but the music stems from ragtime, jazz, folktunes, Europeans origins and several vivid imaginations.

To their basic guitars and banjos, these longhaired and short-winded types work in jugs, comb-and-tissue, floursifters, bongos, washboards, kazoos, whistles and what appears to be a bass fiddle made of a packing box and rope. And somehow they make catchy, toetapping music.

Besides Kweskin, the group comprises Geoff Moldour, Fritz Richmond, Mel Lyman and Joe Flankin. Kweskin does about half the vocals with the others volunteering from time to time but, for the most part, sounding like lovesick dolphins. Selections range from "Beedle Um Bum," "Sugar Baby" and "Newport News Blues" to some wild, hilarious bits called "Coney Island Washboard" and "Boodle Ann Shake. The latter, despite the title, is easily recongnizable as a Charleston.

Opening the bill are Richard & Jim, as they're billed, or Richard Lockmiller and Jim Connor, as they're named. In the pseudo-sophisticated world of coffee houses and ethnic interests, they're singers of country music. But back home in Alabama, they would be classified as hillbilly singers and that's just how they sound.

Their heavy guitar and banjo beat frequently, and blessedly, drown out their unimaginative wailing of "Get Along Home, Cindy" and what they choose to call the "Cabbage-Head Song."

Bill is in through March 8, to be followed by singer Amanda Ambrose. *Robe.*

Shamrock, Houston

Houston, Feb. 28.

Stanton & Peddie, Patti Kim, Paul Neighbors Orch (11); no cover or minimum.

There's a touch of burlesque about the comedy team of Danny Stanton & Eddie Peddie, and although some of material and gimmicks shows slight signs of wear (the harmonica in a violin case, the stepping on the foot) overall auditor reception is very good.

Stanton has necessary pipes required of comedy team straight man, and also has the looks for distaff appeal. In addition, team does okay impressions of Jolson, Belafonte, Vaughn Monroe, Eddie Fisher, Tony Martin and Johnnie Ray.

Miss Kim is attractive black-haired, black-gowned Oriental who specializes on show and torch tunes. She does "Summertime" in Korean and English, deserts her native tongue rest of way with such show tunes as "Let Me Entertain You," "Wonderful Guy," and "I Enjoy Being a Girl."

She's properly torchy with "As Long As He Needs Me" and a tune written especially for her, "One Sided Love Affair." Top plaudits, however, are for the former, and that should be begoff tune instead of her special material.

Paul Neighbors Orch again demonstrates its ability as show and dance band, and Neighbors himself is an able emcee. *Skip.*

H'wood Film Producer Satisfies His Vanity In After Hrs. Nitery Stint

Los Angeles, March 3.

Can a Hollywood motion picture producer find happiness as a professional drummer? Can a women's apparel shopkeeper find fun and profit as a professional pianist and leader of an instrumental quartet?

For the answer to these profound queries, one need only drop in Monday nights at the sign of the loser of the week and sample the musical wares of James B. Harris and Corky Hale, who form the nucleus of this spot's new once-a-week policy in which the regular headliner takes off and young Hollywood takes over.

The result is an informal, clubby, celeb-studded environment. A bit too informal, perhaps, for the casual customer who walks in unprepared for the rather undisciplined mood. He may find the resultant "private party" aspect not quite pro enough. Clubbiness is fine for the members, but it has its disadvantages for the public at large.

As for Jimmy "Ringo" Harris, who adorned his balding dome with a Beatle-bush at the outset of his appearance, he's fairly deft, if not especially galvanizing, skin man. Certainly he's the best drummer in the Screen Producers Guild. His tympany solo on "How Long Has This Been Going On?" proves that.

Miss Hale is probably the cutest piano player in the business, and for a successful dress shop proprietor she has a fine way with a Steinway. Her endowments as a keyboard craftswoman are limited, but she gets by in the casual, unpretentious Monday atmosphere and drives her group through such tunes as "Surrey With The Fringe On Top."

Joe Pass filled in capably for the unit's regular guitarist, who's in Vegas with the Peggy Lee show. Competent basswork is supplied by Bill Pickard. Drop-in guest performers are welcomed onstage which is to be sustained indefinitely. *Tube.*

The Losers, L.A.

Corky Hale Quartet, James B. Harris; two-drink minimum.

Tidelands, Houston

Houston, Feb. 25.

Molly Bee, Glen Ash, Freddie Noble Orch (5); $1.50 entertainment charge.

This time around, with the annual livestock show and rodeo in town, comely Molly Bee features her country repertoire, although she prove once or twice she can sing 'em straight. She generally accompanies herself with a guitar. While she's well into her 20s, and obviously a young woman, pony-tail hairdo gives her a little girl look.

Miss Bee does such rural rhythms as "I'm Hog-Tied Over You," "Red River Valley" and "Cotton Fields Back Home," and even with a spot of yodeling. She has fine pipes and rates top grades in looks and presentation. She also handles well several noisy patrons on a mash bash.

Freddie Noble combo again is good in backing chores. Glen scores well as opening, but more about the camic in New Acts. *Skip.*

Chi Chi, Palm Springs

Palm Springs, Feb. 27.

Rusty Warren, Carole Jason, Phil Lucas, Frank Sanchez; $2 cover.

Meow-house entertainment came to the Chi Chi Thursday night when Rusty Warren, a newcomer to Palm Springs, opened to capacity.

Concentrating on sex and the anatomy of women from the shoulder to waist (her big record is "Knockers Up"), and men from waist to hips, she wowed the patrons with her leerics, mimicry and—the check at the end of the evening—she gets all covers.

For a night spot catering to adults who go in for that sort of thing she's surefire. Despite the million-plus Jubilee records sold she didn't draw one teenager, a compliment to the kids and an insight to knowhow of bookers and saloonkeepers. Her followers are mature moneyspenders and this was the Chi Chi's biggest midweek opening of the season. Show is advertised "adults only," offbeat for the nitery which generally attracts kiddies (with parents) for the dinner show.

Others on the bill are Phil Lucas, just out of Arizona State University, who plays a mean guitar and warbles rhythmically, loudly and unmelodiously, and Frank Sanchez who is good on the bongos. No doubt they drew in the college town where they worked after school, but this is their first "big-time" break and there's room for improvement. Less noise, more melody and concentration on songs such as the closing "Sassafras" are suggested.

Carole Jason opened the show. Her personality, style and precision tap dancing, with a bit of refreshing pantomime thrown in, are far above the opening act class. Having talent, this blonde looker doesn't have to rely on the "Knockers Up" type gimmick used by headliner Warren, a gifted pianist, who pushes talent aside in favor of naughty lyrics and rowdy antics that gather up the shekels. Phyllis Diller opens March 8. *Gord.*

Slate Bros., L. A.

Los Angeles, Feb. 28.

Sallie Blair, Dorothy Claire, Bob Alberti Trio; $1.50 cover, two-drink minimum.

Three-week booking of vocalist Sallie Blair and comedienne Dorothy Claire doesn't figure to cook up much business for the Slates. Lacking the necessary marquee dynamite, the bill must gain word-of-mouth momentum to lure customers. But word-of-mouth is generated by a high and consistent level of entertainment, and the current offering has neither the peaks nor balance to set people talking.

By far the better half of the program is executed by Miss Blair, a belter with a powerful, reliable set of pipes, a keen ear and a voluptuous anatomy. She wends her way through nearly a dozen selections, highlights of which are her breathy, soulful treatment of "Everyday I Love You More And More" and a climactic "Johnny's Not Home From The Fair" in which she demonstrates the considerable width of her range.

On "Lady Is A Tramp" she does capable impressions of Eartha Kitt, Pearl Bailey and Lena Horne. Actually, one is reminded of the latter throughout Miss Blair's turn, thanks to the flashing eye bit and dramatic gestures she utilizes.

Miss Claire needs material. She seems a personable enough comedienne, but even personable comediennes have to say a few funny things. *Tube.*

Purple Onion, L.A.

Los Angeles, Feb. 25.

Ernie Andrews, Tyrone Organ Trio; two-drink minimum.

No self-respecting jazzophile can afford to overlook the current bill at this Sunset Blvd. jazz emporium. Few vocalists extant can compare with Ernie Andrews. At the top of his form, he is as devastating a blues singer as one could wish to hear. Skillfully supported by the Tyrone Organ Trio, he is booked for a two-week stand that should stretch to a third.

"Underrated" is the word saxist Clifford Scott used in introducing Andrews to the modest opening night gathering. He is. With extraordinarily sharp musical instincts and a rich, resonant and rangy voice, he roars through a variable set consisting of everything from trite pop ditties to the most scintillating and serviceable of blues refrains.

After loosening up the pipes and unscrambling his imagination on such material as "Fly Me To The Moon" and "What Kind Of Fool Am I?," Andrews launches a wicked offensive on "Green Door," pauses for a pair of playful trifles ("I'm Always Drunk In San Francisco" and a rock 'n' rollish "Pride and Joy"), then settles into a groove that is pure, consummate vocal artistry.

Superb is the accurate description of his work on such numbers as the bluesy "Goin' To Chicago," scatty "Well, Oh Well" and a medley of mellow ballads ("Make Me A Present Of You," "My Ship" and "Masquerade") that is nothing short of memorable.

The Tyrone Organ Trio accompanies Andrews enthusiastically and imaginatively, and registers on its own merits prior to his appearance. In addition to Tyrone on the organ, group consists of saxist-flautist Scott and drummer Eddie Williams. *Tube.*

Fontainebleau, M.B.

Miami Beach, Feb. 29.

Tony Martin & Cyd Charisse, Half Bros., Len Dawson Orch; $17.50 plus $5 opening show — $7.50-$10 minimum thereafter.

Tony Martin and Cyd Charisse are the big word-of-mouth items along hotel row this week, stirring the sort of excitement and room-packing that hasn't been seen in this hugery since Frank Sinatra's record breaking engagements a few seasons back.

The reported $5,000 per night that prexy Ben Novack is shelling out is coming back in spades, with the underlying plus of bringing a sometimes dawdling biz-wise La Ronde Room into a must-visit, again.

The Martin - Charisse staging (with credit to Robert Sidney, who dittoed for Mitzi Gaynor up the line at the Deauville) is a tightly routined, fast moving 75 minutes or so of class showmanship by a duo of glamor personalities—a dwindling breed around the niteries.

Martin has always been a draw here on his own. Addition of the "new" face, Miss Charisse who's making her first in-person go-round, zings the act into the b.o. record-making brackets, in a big room that only a Sinatra or a Sammy Davis Jr. has been able to fill.

Miss Charisse is very much the orbs-filling image from musicomedy-films. That stunning figure and those lovely gams are framed in a staging that leaves no dance form unturned to keep the auditors entranced. The Helen Rose gowning (there are numerous changes) is also a gab-raising facet.

She comes on after intro by Martin in a goldbeaded sheath trimmed in dark mink to start the buzz. She employs her four male-aides (Bob Bakanic, Buddy Bryan, Charles Gray and Robert Jones) in a spoof on working alone, "eliminating" the standard "with my boys" gambit utilized by other femme song-dance names. Stint flows as the terp talents are given full range from adagio-tinged spins and lifts around the foursome.

The ballet-lined patternings and special material lyric underlines keep the build high along with her costume changes that sizzle when the lithe limbs get full display. The sometimes cool look of preceding routines turn into a torrid tempo to wham her into a full house appreciation.

Miss Charisse has been given a goodly number of lyric ideas to go with the inventive choreography; she handles them smoothly, albeit no "songstress" per se. They're intelligently placed pegs on which the director and writer's ideas are hung to spin her into the in-person big click.

Martin, per always, is the smooth, velvety songster with the easy gab, the suave approach. His baritonings are full and silky as ever; the selection of songbook deft, containing most of the tunes he's been associated with plus plentiful inserts of currents.

Illustrative is his treatment of the now-worn "What Kind Of Fool Am I" in which the usual pyrotechnic approach of others is discarded to becoming a haunting ode of love-lost. There's also standard straw-hat and cane utilized for the upbeat tempos. Through it all his mixed foursome (Tom Allison, Sally Gray, Carol Turnbow and Joel Weist) provide artful choral background to peak the Martin offerings. He could do no wrong at show caught.

Capper is the return of Miss Charisse for finale joining in a tongue-in-cheek "at home" dialog-song-dance on problems of two career-types in "rehearsal" winding into a soft-shoe segment for the wrapup.

Half Bros. tee off the proceedings with their fine and fancy juggling interchange of clubs, hats and a gasp-raising, torch-tossing topper. Al Sendry conducts for Martin, Al Pellegrini for Miss Charisse, the expanded Len Dawson ace orch. *Lary.*

Savoy Plaza, Melb'urne

Melbourne, Feb. 25.

Dickie Valentine, Joe Latona Dancers (3); no cover.

After a snappy five-minute stint by the Joe Latona Dancers — two male and one femme, British warbler Dickie Valentine holds the stage for 67 minutes in a varied

(Continued on page 68)

CURRENT BILLS

WEEK OF MARCH 4

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartleit, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

BRIGHTON HIPPODROME—The Royal Ballet.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

GLASGOW ALHAMBRA—Kenneth McKeller, Rikki Fulton, Lenny the Lion, with Terry Hall, Paul & Peta Page Puppets, Jill Howard, Ethel Scott, James Fairley, Muriel Henry, George Mitchell Singers, Douglas Squires Dance Group, Jimmy Currie's Water Effect, Geraldo Orch., Regimental Pipe Band.

EDINBURGH KING'S — Andy Stewart, Doreen Kay, Sheila Paton, Dixie Ingram, Excess Bagage (Alma Michaels), Jimmy Currie's Tropical Cascades, Max Kay, Bruce McClure Dancers, George Mitchell Singers, Geraldo Orch.

GLASGOW KING'S — Denny Willis, Kathleen West, Joan Mann, Charles Stewart, Peter Felgate, etc.

GLASGOW PAVILION — Jack Milroy, Charlie Sim, Sally Logan, Don Gordon, Glen Michael.

AYR GAIETY—Aly Wilson, Bob & Jack Young, Jimmy Fletcher, Vince & Rita Starr, Ann Emery, Pamela Penfold, Roddy McNeil, Roy Pannell, Richard Holden, Anne Chapman, Gaytime Dancers.

GLASGOW METROPOLE — Clark & Murray, Joe Gordon Four, Alexander Bros., Cormack & Sharp, Dennis Clancy, Danny Regan, Irene Campbell, Arthur Spink, Rae Gordon, George Rex, Moxon Dancers.

EDINBURGH PALLADIUM — Lex McLean, The Hi-Fi's & Co.

Cabaret Bills

NEW YORK CITY

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Jack E. Leonard, Carmen McRae.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR — Andy Thomas, Three Flames, Jean Paul Vignon.

BLUE ANGEL—Woody Allen, Joan Proctor Dick Glass.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Lili.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA — Mort Sahl, Barbara McNair, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Joey Bushkin.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA — Tex Beneke, Ray Eberle, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Caterina Valente, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Jack Carter, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—Dave Barry, Carmita, Mike Durso Orc.

LATIN QUARTER — Eleanor Powell, Ruth Wallis, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Tito Guizar, Mambo Aces & Tina, Pancho Cardenas Orc., Candido.

LIVING ROOM—Lenny Kent, Bob Ferro Orc., Jeanne Castle.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Lyle O'Hara, Bob Simpson.

RAT FINK ROOM—Jackie Kannon.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Ratsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Geordie Hormel.

TOWN & COUNTRY—Toni & Jan Arden, Archie Robbins, Bernard & Jeanette, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Yvonne Constant, Ernest Schoen Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE GATE — Jon Hendricks, Jorge Morel.

VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON—"Ladies First" Billy Reed, Lucho Navarro, Manuel Del Toro, Marie Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL — Mara Lynn Brown, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Angelo Picardi, Jimmy Blade Orc.

LONDON HOUSE—Buddy DeFranco & Tommy Gumina Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL — Louis Bellson Orc.

MISTER KELLY'S—Serendipity Singers, Jack Sheldon, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Anna Marie Alberghetti, John Bubbles, Szony & Claire, Ben Arden Orc.

PLAYBOY—Jackie Gayle, Paul Gray, Skip Cunningham, Judie Lawler, Emme Kemp.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Matt & Ginny Dennis, Frank York Orc.

SUTHERLAND HOTEL—Della Reese.

LOS ANGELES

CRESCENDO—Vaughn Meader, Village Stompers.

DINO'S—Jack Elton, Beverly Ballard, Steve LaFever.

ICE HOUSE — Jerry & Myrna, Ken Greenwald, Mason Williams.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Sallie Blair, Dorothy Claire.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Jug Band.

YE LITTLE CLUB—John Conte

LAS VEGAS

BOURBON STREET—Lyn Keath

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Pearl Bailey, Harry Richman, Maldonado Dancers, Russ Black Orc. **Lounge:** Fats Domino, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA — Xavier Cugat, Abbe Lane, Braslia & Tybee, Jack Cathcart Orc. **Lounge:** Dick Contino, Jackie Gayle, Brothers Kim, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA — Shelley Berman, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Nat King Cole, Pete Barbutti, Merry Young Souls, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lill St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Guntastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris." Eddie O'Neal Orc. **Lounge:** Don Cornell, DeCastro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD — Pete Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere." Ray Sinatra Orc. **Lounge:** Mary Kaye Trio, Denis & Rogers, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS—Vivienne della Chiesa, Paul Gilbert, Don Conn Orch.

HARRAH'S (Reno) — Billy Eckstine, Jerry Colonna, Joan Fairfax Orc., Top-Notchers, Red Coty.

HARRAH'S (Tahoe)—Vic Damone, Ford & Hines, Leighton Noble Orc. **Lounge:** Louis Prima with Sam Butera and Witnesses, Characters, Jubilee Four, George Rock.

HOLIDAY—Andrini Bros., Cousinaires, Paul Dino Revue, Charles Gould's Satin Strings.

MAPES — Murray Arnold, Tunesters, Jack Melick, Joe Karnes, Bobby Page.

NEVADA LODGE (Tahoe)—Ree Brunell and Winners.

NEW CHINA CLUB—Skip O'Connell

NUGGET (Sparks)—Patti Page, Will Jordan, George Arnold Singers and Dancers, Foster Edwards Orc.

RIVERSIDE—Vagabonds, Frank Yankovic and Yanks.

WAGON WHEEL (Tahoe)—Juan Esquivel Orc., Ink Spots, King's IV, Frankie Fanelli Show, Yojo Sepp Native Dancers, Melodiacs, Jack Nye Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Johnny Puleo, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Ella Fitzgerald, Dave Astor, Les Rhode Orc.

DIPLOMAT — Buddy Hackett, Jennie Smith, George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH—Count Basie Orc., Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Joe E. Lewis, McGuire Sis, Michael & Paula, Val Olman Orc., Belle Barth.

FONTAINEBLEAU — Tony Martin & Cyd Charisse, Half Bros., Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Adam Wade, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—The Yacoubians.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL — Jackie Mason, Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry i—Sister Rosetta Tharpe, Stiller and Meara, Vicki Frazier.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Jack McDuff Trio.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Woody Herman Band.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Louis Prima, Gia Maione, Sam Butera & Witnesses.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito) — Bob Dorough, Joe Sullivan.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—"Vive Les Girls" Revue, Cesar Concepcion Orc., Montero 4. **Lounges:** The Treniers Revue, Joe Vallejo 5, Ralph Font.

CARIBE HILTON — Gordon & Sheila MacRae, Miguelito Miranda Orc., Luis Benjamin 5. **Lounge:** Mandy Campo 5, Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Lolita Vargas, Paul Dillinger.

EL CONVENTO—Carol Sloane, Juan Bruno Tarraza, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Eddie Fisher, Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounges:** Gregg Jones.

LA CONCHA—Silva Bros. 4, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis, Leonela.

PONCE DE LEON—Robert Clary, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Aponte, Palao Diaz, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.

SHERATON—Kim Sisters, Bobby Capo Orc., Hector Narvaez 5.

Wichita's Cleric

Continued from page 1

7 a.m. he had handled 160 calls, with some to spare, and the reaction was favorable from every quarter. Other religious leaders in the community opined that, even in his non-religious capacity, he had served to elevate the image of the ministry here.

The shows are taped a week ahead but at the same time of the Monday night telecast, in order to exercise better control over the calls that are aired. The beeper phone technique is used, with both ends of the conversation heard but with the caller's anonymity preserved. At Meredith's behest, and since it's not religion he's selling on the show, KAKE-TV has felt free to peddle it at Class A rates.

DuPont-Bronston

Continued from page 1

emphasized that the producer agreed to this "period of stewardship" on a completely voluntary basis, states that until the current problems are resolved, it is impossible to predict the fate of Bronston's future productions, including "Nightrunners of Bengal," which was to start this summer, as well as such later pix as "Battle of The Bulge," "Paris 1900," and "Brave New World."

It is also stressed that all existing contracts will be carried out and that no hitch is anticipated in Paramount's release of "Roman Empire" or the Cinerama-Paramount deal with Bronston on "Circus World."

Night Club Reviews

Continued from page 67

Savoy Plaza, Melb'urne

program displaying his great versatility.

When he cares to use it, Valintine has a powerful voice which he employs to full dramatic effect on puch numbers as "What Kind Of Fool Am I?" He also does an oldtime song medley and has the diners joining in with him. For this segment he dons a straw hat and cane to nostalgically portray Al Jolson.

Scattered throughout his routine are takeoffs of an Indian gentleman a la Peter Sellers, The Beatles, Johnnie Ray and James Stewart, among others, all of them remarkably realistic.

Valentine contribs a few gags, most of them with an original flavor. Prior to his Savoy Plaza stint, he does a similar one at the nearby more conservative, sparsely attended Menzies, and rather overdoes the quips about the Menzies and its audiences. He's quick with ad libbing and frequently exchanges amusing repartee with patrons.

At the Savoy Plaza he raps encores galore. Valentine is also nifty with the hoofing and leaves the stage in a mass of perspiration to heavy plaudits. *Stan.*

Liborio, N.Y.

Tito Guizar, Mambo Aces with Tina (3), Candido, Walfredo de los Reyes Orch, Pancho Cardenas Orch; $5.50-$6 minimums.

It's been five years since Tito Guizar last displayed his songalog in New York. The intervening time has done little to his native Mexican lustre. He is still the robust troubadour singing up a romantic storm with tunes that are lilting, familiar and catchy.

At Perez Blanco's Liborio, Guizar finds audiences no different than they were at his previous stand at the Waldorf-Astoria, only this room gives him a more campaneros, or Latins, who dig him the most. The canciones of his native country are known and loved by this crowd. It takes very little effort to start a community sing, or to have them chime in with the wild whoops that often accompany a Latin singer who makes good. The perrenials, such as "Cielito Linda" and "Rancho Grande," bring a familiar feeling to this crowd. They are more easily affected by these songs, and in the end they become easy prey to Guizar's ability and charms. His guitar accompaniment and his costume of a Mexican magnifico are further aids in getting a maximum reception.

The opening act is the Mambo Aces with Tina, two boys and a girl, who do a set of dances not much different than that seen on the dance-floor of most Latin danceterias. Their sole distinguishing touch is a bit of comedy on how the mambo is done under varied circumstances. There is little in their exhibit to excite a stampede of appreciation.

A longtermer at this hospice is Candido, the Cuban conga drummer, who brings out a lot of excitement in his skinwork. He is probably the top practitioner on the skins adding an exciting dimension to the musical offerings.

The orchestras, under direction of Walfredo de Los Reyes and Pancho Cardenas, provide the music. *Jose.*

Harolds, Reno

Reno, Feb. 25.

Vivienne della Chiesa, Paul Gilbert, Don Conn Orch (11); *no cover, no minimum.*

An opening night SRO house assured Vivienne della Chiesa, playing this intimery for the second time in as many months, she has a faithful following—both with the locals and the tourists. She responded with a generous display of her talents—and she has a lot to give. Tabler reaction was the same as in her prior outings here: heavy, and impressive, palm endorsement.

She's varied her catalog somewhat from the last stanza but retains a list of titles showcasing her in many moods, many tempi, and she's savvy and cognizant in all areas, be it blues, ballads, folk, standards, the novelties or the evergreens.

Her theme, "Non Dimenticar," (with the opening notes essayed of some of the more publicized saloon songstresses, and throughout from backstage) immediately establishes her far above the status the 30-minute songfest she continues to prove she's one of the more authoritative vocalists extant.

Relying on no props, no contrived chatter, she exudes warmth and rapport through intimate contact with tablers and full recognition of the lyrics. She revives an oldie, "Beale Street Poppa," in traditional style, segues with "More" (unembellished except for sensitivity to emotion and unerring tonal qualities in the extreme ranges), "Gonna Tell God All My Troubles" (done in the spirit of a down-South revival meeting), and a wailing "Come Rain, Come Shine" from her upcoming 20th-Fox album.

Miss della Chiesa, smartly gowned, wins attention with effective but restrained histrionics, perfectly controlled tonal gradations and subtle nuances (with no ostentatious calisthenics). She's accurate on the sustained notes, and effectively interprets the moods suggested by the lyrics.

Don Conn, in the absence of the singer's regular conductor, rates good mention for skillfully guiding his men through Miss della Chiesa's rich arrangements.

Paul Gilbert, in the opening slot, takes only seconds to get the room thinking along his lines and holds 'em for the full turn. On show caught he applied himself, and admirably, on only one subject: sex. Albeit it's a popular area with nitery comics, even sex can be overdone, particularly with those who are aware many comedic situations can be created along other lines.

And, the comic could note, there are segments even in the saloon set who are not sold on a full course of the indigo stuff. Gilbert has some smart lines anent swish psychiatrists, drunks, traffic signals, and a bagnio visit. His song parodies are also laced with sex material.

Exit is a specially scripted "Horseplayer" routine wherein Gilbert sheds his suiting piece by piece a la strip poker as he loses at the races. Not done on show caught was his trademarked carbon (a classic) of a medic with problems removing his surgical gloves.

Trini Lopez dotted for March 17. *Long.*

Ress Oriental, Melb'ne

Melbourne, Feb. 25.

"In Revue," with Marion Weir, Bob Morris, Kym Parry and Barry Hamilton; staged and devised by Jim Bayne; original music, Lindsay Moore; pianist, Pauline Pidgeon; no cover.

Jumping onto the current nightlife upsurge in this city, as sparked recently by big names at the two Federal Hotels here and late-night revue at the Arts Theatre, the Ress Oriental is obviously hoping to catch the best of both.

They're on a fairly safe wicket all round as the demand is obviously there and new show has already been tried out with success at a suburban restaurant. There it ran for almost two hours and here for only 45 minutes. Almost all the current material was in the previous serving, although it isn't always the best that's been retained.

As it is the revue is slick, smart, sophisticated and original, taking sly pokes at things Australian but never going beyond the bounds of good taste or being too bitter. With "Camelot" opening in Melbourne the same week, there's a standout number to show that the tunes and themes in it have all been done in other Lerner & Loewe shows.

There's also a political sequence on the Aussie opposition leader and the type of numbers usually found in such intimate revues. With 19 items, several of them just shorties, a few tend to go on too long and could be shortened.

The four-member cast, all in their early 20s, work hard and show lotsa talent; the revue should prove a fine jumping-off showcase for them. Jim Bayne has done an exceptionally good job in the staging.

It's intended to run the revue for four weeks and then go into a second edition. It plays from Tuesdays to Fridays at 8:45 p.m. and Saturdays 9:45 p.m. *Stan.*

Name Lillian Gish on O'Neal Slate Against Bikel as Equity Vice-Prez

The Independent ticket, on which Frederick O'Neal is running for president of Actors Equity in opposition to Eddie Weston, was enlarged last week to include Lillian Gish as Theodore Bikel's opponent for the post of first vice-president in the union's upcoming election. Ralph Bellamy, the outgoing president after a tenure of four consecutive three-year terms, is understood to be heading the group which is backing O'Neal and Miss Gish, a councillor whose term expires in 1967.

There are only three other independent nominees, all candidates for five-year council terms as principals. They are Barbara Morrison, a member of the union's West Coast Advisory Board; Ed McManara, a member of Equity's Canadian executive council, and George Drew.

Weston, the union's incumbent second vice-president, and Bikel, a councillor whose term also expires in 1967, lead the Equity nominating committee's slate of candidates for seven officer and 15 council posts in the election to be conducted by a mail referendum of senior resident members in good standing.

The Bellamy faction, besides putting up its own candidates, also supports the nominating committee's selection of officers in all but the two top spots. The group will also be backing a number of the councillor candidates on the nominating committee's slate. It's the opinion of O'Neal's supporters that as the present first vice-president of the union he should have been given prime consideration by the nominating committee for the presidency.

As for the opposition to Bikel, one argument is that the nominating committee was rushing things in selecting him over others with much longer association with the union. Last Friday (28) marked the deadline on the submission by the union's senior members in good standing of independent nominations.

Bill Proposes Mass. Cultural Assets Poll; Cite Met Arts Center

Boston, March 3.

The state of the performing arts in Massachusetts may be investigated and cultural assets listed, under the terms of a bill in the state legislature to establish a cultural arts commission of 15 members. The measure was introduced by Michael A. Dukakis (D.-Brookline).

Presumably one of the assets to be evaluated would be the Metropolitan District Commission's Metropolitan Arts Center theatre on the Charles River. It cost about $1,000,000 to build, but remains empty. The idea would be to make use of the structure.

The steel framed theatre, once covered with a fabric skin, stands like a skeleton on the banks of the Charles in the Brighton section. Troubles with the outer covering led to the virtual abandonment of the four-year-old cultural theatre last year. The MDC hopes to put a more durable covering, perhaps plastic, around the shell to make the theatre suitable for live performances again.

Dukakis said if Massachusetts expects to share in the cultural boom sweeping the U.S., she should first draw up the list of cultural assets. Under terms of his bill, a special, non-legislative commission, composed of 15 members, would be established to investigate the state of the arts in the Commonwealth. The members would be unpaid, and would be appointed by the governor.

The MDC theatre, which Dukakis considers a cultural asset, has thus far been a headache. Local producer William Morris Hunt launched the shell with a season of Shakespeare. Its final season, two summers ago, had National Phoenix Theatre productions. The state sponsored theatre was a consistent loser, and an investigation into its deficits was undertaken. There have been several vain attempts to reactivate it.

'Lady' Ends Successful Tour of South Africa

Cape Town, March 3.

After a record run of nearly 15 months in the Republic of South Africa, the Australian version of "My Fair Lady" ended its tour Feb. 1 in Cape Town. The show ran for 26 weeks in Johannesburg, 15 weeks in Cape Town and 14 weeks in Durban, playing a total of 479 performances from Nov. 1, 1962. During that time nine members of the cast have married, two have become engaged, and the wife of one actor has given birth to a baby.

Bunty Turner played Eliza, David Oxlee portrayed Higgins and Anthony Bazell enacted the Colonel.

'Seidman' Repaid 40% of 150G Nut

The backers of "Seidman and Son," which closed Feb. 22 at the Geary Theatre, San Francisco, have been repaid 40% of their $150,000 investment. There may be additional coin available for distribution when all the bills are settled and anticipated revenue from subsidiary rights is expected to bring in more money.

The Sam Levene-starrer, coproduced by Theatre Guild Productions, Joel Schenker and Michael Kann, ended a 27-week Broadway run in April, 1963. Following a suspension period, the Elick Moll comedy was re-activated for six-week stock tour and then the regular road trek. The stock setup permitted a reduction from $26,000 to $19,000 in the cost of sending the show on tour.

Disclosure of the venture's financial condition was made by Phillip Langner, of the Guild, who says the $19,000 tour expenditure was recovered on the road where, on top of that, there was an operating profit of approximately $15,000. Levene, who was contracted to appear in the play until June, was permitted by the management to withdraw to take on an assignment with the upcoming Broadway musical, "Cafe Crown."

The star is paying the cost of shipping the company back to New York from Frisco. The tab on that is expected to run around $5,000, and the management figured from a business viewpoint that would be a better deal than continuing the tour.

Joan Littlewood Back To Underworld Subjects

London, March 3.

Joan Littlewood and her Theatre Workshop company will be back in their familiar milieu of greed, lechery and double-cross in their upcoming production, "A Kayf up West," due next Tuesday (10) at the Theatre Royal, East London. The Frank Norman play, with music by Stanley Myers, is described as the story of a modern Dick Whittington who finds the West End a metropolis of avaricious conniving.

Norman and Miss Littlewood were previously associated as respective author and director-producer with the musical, "Fings Ain't Wot They Used t'Be," with songs by Lionel Bart. The cast for "Kayf" includes Barbara Ferris, Sean Lynch, Richard Curnock and Gwendolyn Watts.

St. Louis Muny Theatre Slates 13-Week Season

St. Louis, March 3.

The Municipal Opera, outdoor theatre in Forest Park, will observe the first year of the St. Louis Bicentennial celebration with a 13-week schedule. It will include "My Fair Lady" and "The Sound of Music" among the 10 musical productions.

Robert Hyland, president of KMOX Radio and a CBS veep and a member of Muny's board of directors, is liaison man for the theatre with the Bicentennial Corp.

Set 'Cool Off' Tryout

The Barbara Griner presentation of "Cool Off," a musical with book by Jerome Weidman and music and lyrics by Howard Blankman, is scheduled to open March 24 at the Playhouse, Wilmington, and then play Philadelphia and Boston prior to arriving at an undesignated Broadway theatre during the week of April 27.

Herbert Machiz is staging the show, and Stewart Chaney is designing the sets and costumes.

Helen Bonfils To Operate Theatre At Elitch, Denver

Denver, March 3.

Helen Bonfils, who already finds time to be the publisher of the Denver Post and a Broadway producer, as well as the sponsor of local theatrical projects, has taken over operation of the Elitch Gardens Theatre. She has named Whitfield Conner as executive administrator of the stock spot.

Instead of producing its own shows, the 73-year-old playhouse will book touring star packages this summer for the usual 10-week season. It will play an eight-performance schedule, however, adding a twilight matinee Saturday as the extra show.

Conner, who was the leading man at the Elitch spot for five seasons, 1949 to 1953, and returned for several guest-star appearances, is the husband of Haila Stoddard, one of Miss Bonfils' coproducers on Broadway.

The Elitch Gardens Theatre has been operated for many years by Arthur and John Gurtler, who with their father, Arthur Gurtler Sr., own the Elitch Gardens amusement park. Miss Bonfils has appeared at the spot many times during her days as an actress, and her late husband, George Somnes, was producer-director there for several seasons.

On Broadway, Miss Bonfils is partnered with Miss Stoddard and attorney Donald R. Seawell in the Bonard Productions firm, and is associated with Morton Gottlieb in the comedy, "Enter Laughing," currently in its 52d week at Henry Miller's Theatre, N.Y. Locally, she sponsors the Denver Post summer musical show in Cheeseman Park, at a personal cost of more than $100,000 a year, and the Civic Theatre group at the Bonfils Theatre.

Form New Company

Legit pressagent Howard Atlee and the Broadway producing firm of Bonard Productions have formed the American Plays & Players Co. for the off-Broadway presentation of two one-acters by Stanley Koven, who's on the editorial staff of the N. Y. Post. The plays, titled "Dark Corners" and "Mr. Grossman," are to open May 3 at an undesignated theatre.

Joseph Hardy will direct.

LAUNCH RESTORATION OF CHI'S AUDITORIUM

Chicago, March 3.

The Chicago Auditorium, built by Dankmar Adler and Louis Sullivan in 1889 and considered one of the finest theatres and concert halls in the world, will finally undergo a restoration program and is expected to be ready for operation in the fall of 1965. The theatre, dark since the late 30's, has received a building permit from the city and work will begin at once.

The start of the restoration climaxes a fund-raising drive which to date has produced $762,000 of the $1,988,000 required. Most of the gifts to date have been large contributions from individuals, companies and foundations. A broader fund campaign will be undertaken soon. The money is being raised and the hall will be run by the nonprofit Auditorium Theatre Council.

The Auditorium has 4,000 seats, a stage 100 feet wide by 70 feet deep, and one of the larger backstage areas of any theatre in the city. In addition to a regular program of touring longhair music and legit shows, the Council also plans jazz concerts, folk dance festivals, local theatre, music and dance offerings and lectures.

Open Boxoffices in Macy Stores For All Shubert B'way Theatres

By JESSE GROSS

An experiment combining the centralized sale of Broadway theatre tickets with a decentralization of boxoffices was launched last Monday (2) by the Shubert theatre chain, in conjunction with four Macy's department stores. Booths for the sale of tickets to productions playing Shubert houses in New York were opened in Macy's flagship Manhattan operation and three suburban outlets.

Of 36 theatres available for regular Broadway bookings, half are controlled by the Shubert firm. That includes the Music Box, in partnership with Irving Berlin. The booths are to be conducted as a pilot project until mid-August. If a decision to continue the boxoffices is made at that time, it's expected that all other Main Stem theatre operators will join the Shubert chain in providing Macy's with tickets.

Such a development would mean that at one of the Macy's boxoffices, an individual could purchase tickets for any Broadway show without having to hop from one theatre to another. The establishment of a central boxoffice for the sale of Broadway theatre tickets has long been advocated. Some have theorized that a setup of this nature, besides being a convenience for ticket purchasers, might also provide machinery for a check against under-the-counter ticket transactions.

On Monday, the booth in Macy's Manhattan store listed 11 shows current at Shubert theatres. The booth itself, bearing the legend, "Tickets for All Shubert Theatres at Boxoffice Prices," is attractive, and the woman handling the ticket orders was courteous. She revealed that about 15 pairs of tickets had been purchased during a two-hour period. That was without the service having been previously publicized.

Personnel of Macy's, selected by Shubert officials, take the ticket orders in the stores. Members of the treasurers' union are not required to work the booths. Floor plans of the theatres are available to customers, who have to pay cash for their ticket purchases. The use of charge accounts is not allowed, at least at present. Those who buy tickets receive seat location order forms, and the actual ducats may be claimed at the individual theatre at any time.

The Macy's stores involved, besides the one at Herald Square, N.Y., are at Roosevelt Field, L.I., White Plains, N.Y., and Huntington, L.I. The boxoffices, occupying

(Continued on page 75)

'Fade Out-Fade In' Name Of Carol Burnett Show

"Fade Out-Fede In" is the new title for the upcoming Carol Burinett-starrer, originally tagged "A Girl to Remember." Tina Louise, Lou Jacobi and Jack Cassidy will also appear in the On-Stage Productions offering, to be directed by George Abbott and choreographed by Ernest Flatt. The show will break-in April 20 at the Shubert Theatre, New Haven, play a Boston engagement and open May 26 at the Hellinger Theatre, N.Y.

The musical, by Betty Comden, Adolph Green and Jule Styne, begins dance rehearsals March 16 and book rehearsals March 23.

Culture Ministry For Puerto Rico?

San Juan, March 3.

A new Commonwealth governmental department, to be known as the Dept. of Culture & Fine Arts and headed by a cabinet-rank official has been proposed in a bill introduced in the island's House of Representatives. The bill, sponsored by four representatives generally considered the "intellectuals" of the House, would create the department and provide $50,000 for annual operating expenses.

The bill would create an agency to "develop programs of information, instruction, aid, assessment, publication, promotion, exhibition, representation, restoration conservation, production and other activities and services related to the encouragement and development of culture and the fine arts for the benefit of the Puerto Rican people." The department would encompass the existing Institute of Puerto Rico Culture, the government-sponsored WIPR-TV and radio stations, Community Education Center and other Dept. of Education functions, the Casals Festival promotion and the San Juan Symphony Orchestra.

Proposed governmental arm was inspired by Gov. Munoz's recent State of the Commonwealth message in which he stressed the "Puerto Rican purpose."

Det.'s Vanguard Theatre Teeters on Bankruptcy

Detroit, March 3.

The Vanguard Playhouse, a professional stock operation, is on the verge of bankruptcy, having assets of $4,000 and deficits of more than $40,000. The directors voted to suspend operations in six weeks unless there is support from local theatregoers. Vanguard needs about $60,000 for next season.

The Ford Foundation and other organizations have denied financial assistance on the ground that the theatre first must obtain support from the local public. This support has not been built up in the past three years, partly because of the unwise selection of productions, as admited to the group's director, Dr. William A. Gregory.

What may be the last production of Vanguard is "The Contrast" scheduled to open tomorrow (Wed.) and run until April 4. The theatre's 14 major creditors have agreed to suspend collection of debts, pending the outcome of a money-raising campaign during the run of "The Contrast."

'Stop the World' Arrives As Click in Melbourne

Melbourne, March 3.

"Stop the World—I Want to Get Off" has opened at the Tivoli Theatre here under the joint management of the Tivoli Circuit, Aztec Services and Bernard Delfont of London. It appears set to cause its usual difference of opinion among audiences, although it has received favorable notices from the local press.

An American, Evelyn Page, is a standout as femme lead, but Jackie Warner, also a Yank, doesn't seem too happy in the role of Littlechap.

John Broome staged the show.

Guthrie Theatre, Mpls., Offers Speech Classes; Seeks American Style

Minneapolis, March 3.

In preparations for its second season opening in May, the local Tyrone Guthrie Theatre repertory company is having speech classes. "We are going to try to take the first steps in creating an American style of acting," Guthrie says.

"Our first emphasis will be on voice. We wish to develop a style of speaking which is neither British nor phoney stage speech, but which will allow our company to cope with classic drama." The director asserts that he will continue the classes on a regular basis throughout the season.

Charles Cioffi and Ken Ruta, members of the acting company, are conducting the classes under the supervision of Guthrie and Douglas Campbell, the latter associate artistic director who also will do some acting the coming season. "In addition to aiming for an American style of acting, the classes also are designed to help the actors make themselves more clearly understood by their audiences," says Guthrie. "An open stage, such as we have, presents acoustics problems which we will try to have our actors master."

During the first season there were complaints about the theatre's acoustics. Guthrie believes that was not due entirely to the building. However, acoustics have been under study this winter and steps to improve them are also under way.

Shows on Broadway

The Deputy

Herman Shumlin, Alfred Crown & Zvi Kolitz presentation of drama in two acts (eight scenes), by Rolf Hochhuth, titled "Der Stellvertreter" in the original German, adapted by Jerome Rothenberg. Staged by Herman Shumlin; scenery, Rouben Ter-Arutunian; lighting, John Harvey; costumes, Edith Lutyens Bel Geddes. Stars Emlyn Williams, Jeremy Brett; features Fred Stewart, James Mitchell, Philip Bruns, Ian Wolfe, Carl Low, Stefan Gierasch, Ron Liebman, Reynolds Evans, Ben Hammer, Maria Tucci, Albert M. Ottenheimer, Pepa Kantor. Opened Feb. 25, '64, at the Brooks Atkinson Theatre, N. Y.; $6.90 top weeknight, $7.50 Friday-Saturday nights.

Papal Nuncio in Berlin ..... Reynolds Evans
Father Riccardo Fontana ..... Jeremy Brett
Monk ..... David Thomas
Lt. Kurt Gerstein ..... Philip Bruns
Jacobson ..... Stefan Gierasch
Doctor ..... James Mitchell
Vittorio ..... Idwal Bowen
Photographer ..... Guy Repp
Count Fontana ..... Carl Low
Cardinal ..... Fred Stewart
Pope's Guard Officer ..... Gerald E. McGonagill
Brother Irenaeus ..... Richard Bengal
Father General ..... Ian Wolfe
Capt. Salzer ..... Ron Liebman
Sgt. Witzel ..... Jock Livingston
Italian Militiamen ..... Victor Arnold, Ion Berger
Girl ..... Maria Tucci
Prisoner ..... Ben Hammer
Another Prisoner ..... Albert M. Ottenheimer
Pope Pius XII ..... Emlyn Williams
Papal Guard Officer ..... Guy Repp
Scribe ..... Gerald E. McGonagill
Woman ..... Pepa Kantor
Guards ..... Roger Hamilton, Victor Arnold, Ion Berger, Paul Flores
Little Girl ..... Denise Joyce

A delegation of crackpots from the American Nazi Party paraded in a small, carefully supervised space on the opposite side of the street and a few individualists representing other zealot groups could be spotted in vehement demonstration, but they were greatly outnumbered by the army of cops on hand to keep order last Wednesday night (26) when "The Deputy" opened at the Brooks Atkinson Theatre. Inside, a hushed, tense and expectant audience may have wondered what all the fuss was about.

"The Deputy," of course, is the play that set off riots in Paris and Switzerland, violent controversy in Germany and elsewhere on the Continent and even a flurry of excitement in London. It is an adaptation of a German work, "Der Stellvertreter," by Rolf Hochhuth, on the premise that the late Pope XII was morally guilty in not publicly protesting Hitler's mass murder of Jews during World War II.

The drama has been attacked by Catholics and also by non-Catholics including Jews, and has been forcefully defended by various religious groups, including Catholics. The original German version purportedly runs some six hours, while the versions done in other countries and languages are much shorter. This adaptation by Jerome Rothenberg runs approximately two and a half hours.

The Broadway show must be considerably different from the London edition. Judging by the English reviews, this is a better play, for it generally holds interest and engages emotion, despite a tendency to be slow and painstakingly deliberate. It brings home, as perhaps no other stage play has done, not even "The Diary of Anne Frank," the inhumanity and the frightful agony of the Nazi pogroms, although it lacks the personal emotional impact of the latter drama.

"The Deputy" centers around two central characters and about a half-dozen slightly lesser figures. The title role is a young Italian priest stationed in Berlin, who becomes aroused over the Nazi slaughter of the Jews and tries to persuade first his own Cardinal and finally the Pope himself to speak out in protest and thus bring the powerful spiritual and moral force of the church to bear on this monstrous crime.

Contrary to some of the excited arguments, "The Deputy" does not seem to an uncommitted observer to constitute an attack on the Catholic Church per se. Rather, it is apparently intended as a condemnation of all people who do not consider themselves their brothers' keepers, and refuse to become involved.

The play is unquestionably a stinging criticism of the late Pope XII, representing him as a self-righteous, mealy-mouthed political schemer, and a callous, appeaser and hypocrite. Since to the devout, the Pope represents the Catholic Church, the distinction of the play's target may seem mere hair-splitting.

As a serious comment on history, "The Deputy" takes the liberty of presenting as fact a number of incidents that are obviously imagined by the author, and which can never be subject to verification. It also attributes motives to the late Pontiff, motives which must ever be a matter of mere speculation. The young author (he is said to be 33) shows considerable assurance in thus interpreting the intentions and mind of such an eminent, experienced religious leader who bore such awesome responsibilities.

"The Deputy" is obviously a play to arouse intense feelings, and it is apparently staged and played with that in mind. It is not always clear, or even audible, partly due to the curious direction which has Jeremy Brett, as the young priest, playing a number of his scenes facing toward the wings or even upstage. Nevertheless, this English actor is admirably cast as such a fervent character, and he gives a well-sustained, potent performance in a monotonous part.

Emlyn Williams has only one scene as the Pope, but it's a big, rewarding one, and he plays it with force and style, including just a trace of effeminacy. Fred Stewart is unctious and slightly repetitious (does the script actually contain the expression, "You see," so many times?) as a sanctimonious cardinal, James Mitchell is properly loathesome as a satanic Nazi officer apparently meant to represent the evil streak in mankind.

There are plausibly portrayals by Reynolds Evans as a dissembling prelate, Philip Bruns as a renegade storm trooper, Ron Liebman as a venomous SS officer, Ian Wolfe as a devout, troubled priest, and Carl Low as the hero's honest and confused father. Herman Shumlin, who directed, has co-produced with Alfred Crown and Zvi Kolitz, and there is a large, complicated and flexible set by Rouben Ter-Arutunian, with striking costumes by Edith Lutyens Bel-Geddes.

Largely because of its combustible subject matter and the public interest that has already aroused, "The Deputy" may overcome the limitations of its philosophical theme and have a moderately good run on Broadway. It's hardly picture material, of course, and doubtful for the road or stock. *Hobe.*

What Makes Sammy Run?

Joseph Cates presentation of musical comedy in two acts (20 scenes), with music and lyrics by Ervin Drake, book by Budd and Stuart Schulberg, based on the novel by Budd Schulberg. Staged by Abe Burrows; musical staging, Matt Mattox; settings and lighting, Herbert Senn and Helen Pond; costumes, Noel Taylor; vocal arrangements and musical direction, Lehman Engel; orchestrations, Don Walker; dance music arrangements, Arnold Goland; production manager, Michael Thoma; production supervision, Robert Weiner. Stars Steve Lawrence, Sally Ann Howes, Robert Aldra; features Bernice Massi, Barry Newman, Arny Freeman, Richard France, George Coe, Graciela Daniele, Mace Barrett, Edward McNally, Walter Klavun. Opened Feb. 27, '64, at the 54th Street Theatre, N. Y.; $8.90 top weeknights, $9.40 Friday-Saturday nights.

Al Manheim ..... Robert Alda
Sammy Glick ..... Steve Lawrence
O'Brien ..... Ralph Santley
Osborn ..... John Dorrin
Bartender ..... Ralph Vucci
Julian Blumberg ..... George Coe
Rita Rio ..... Graciela Daniele
Tracy Clark ..... Richard France
Lucky Dugan ..... Edward McNally
Shiek Orsini ..... Barry Newman
Technical Advisor ..... Bob Maxwell
Sidney Fineman ..... Arny Freeman
Kit Sargent ..... Sally Ann Howes
H. L. Harrington ..... Walter Klavun
Laurette Harrington ..... Bernice Massi
Seymour Glick ..... Mace Barrett

Singing Ensemble: Lilliam Bosinoff, Judith Hastings, Jamie Simmons, Darrell Askey, John Dorrin, Richard Terry, Ralph Vucci, Natalie Costa.

Dancing Ensemble: Diaan Ainslee, Nancy Carnegie, Barbara Gine, Lavina Hamilton, Bella Shalom, Maralyn Thoma, Jean Blanchard, Marco Gomez, Buck Heller, Nat Horne, Jack Kresy.

Swing Couple: Lynn Gremmler, Douglas Spingler.

Musical numbers: "A New Pair of Shoes," "You Help Me," "A Tender Spot," "Lites—Camera—Platitude," "My Hometown," "Monsoon," "I See Something," "Maybe Some Other Time," "You Can Trust Me," "A Room Without Windows," "Kiss Me No Kisses," "I Feel Humble," "Something to Live For," "Paint a Rainbow," "You're No Good," "Something to Live For" (reprise), "My Hometown" (reprise), "The Friendliest Thing," "Wedding of the Year," "Some Days Everything Goes Wrong."

We've had musicals about likable heels, with "How to Succeed in Business Without Really Trying" as the brilliantly successful prototype. Now we have a musical about a dislikable heel — an unscrupulous, treacherous, opportunistic self-seeker and, in fact, rat.

The new show is "What Makes Sammy Run?" a song and dance version of Budd Schulberg's angry novel of some 20 years ago. It opened last Thursday night (27) at the 54th Street Theatre and the principal news is that it brings a new stage star in the television, recording and cabaret performer, Steve Lawrence. As for the show itself, it's a mixture.

One of the open secrets of Hollywood when "Sammy" was first published in book form was that it was based to some extent on fact. The doublecrossing go-getting title character was widely identified as a composite of two prominent studio boy wonders, and several of the other characters were generally identified as life portraits or composites.

The unpleasantness of the book is unflinchingly preserved in the musical comedy edition, for which Schulberg has collaborated with his brother Stuart on the libretto, with songs by Ervin Drake. The professionally glistening direction is by Abe Burrows, the acrobatic choreography is by Matt Mattox and the costars with Lawrence are Sally Ann Howes and Robert Alda.

The songs are more notable for the lyrics than the tunes, but the numbers that Lawrence has already done on the air, notably "My Hometown" and "A Room Without Windows," are such established hits that they were instantly recognized and applauded by the first-night audience. Other songs that, at a guess, may develop as pops are "A Tender Spot," "I See Something" and "Something to Live For."

There is an effective comedy production number called "Lites—Camera—Platitude" that kids the formula movies of the 1930's and, somewhat disconcertingly, seems dated, though it gets an appreciative response from the audience. There is also a spoof of bygone Hollywood epics, a dance number titled "Monsoon."

That Lawrence should be an impressive and dynamic singer is hardly a surprise, but the star also reveals astonishing ease and authority on the stage, and even turns out to be an effective actor. He gives an uncompromisingly tough, propulsive performance that gives momentum and tone to the whole show.

The story emphasis is so strongly on the odious hero, however, that the other characters tend to be vague and inert. That is especially so in the case of Miss Howes, who can give little substance or warmth to the sketchy, flabby role of an English scenarist who barely escapes Sammy's lecherous clutches. Similarly, Alda is able to add little movement or definition to the part of the ruthless hero's disillusioned associate.

More important, the unsavory quality of the title character and, in fact, the story as a whole, infects the show. So "Sammy" tends to be a progressively unpleasant musical, climaxing in a repulsive scene of the venomous hero in a frenzy of frustration and rage, but unregenerate lust for power. This bitter flavor is consistent with the show's theme, of course, but hard-

(Continued on page 73)

LONDON SHOWS

(Figures denote opening dates)

Antonio, Drury Lane (3-2-64).
At Drop Hat, Haymarket (10-2-63).
Bacchae, Mermaid (2-5-6).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63)
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Fielding's Music Hall, Prince Charles (2-27-63).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63)
Hedda Gabler, St. Martin's (2-12-64). Transferred from New Arts (2-29-63).
How to Succeed, Shaftesbury (3-28-63).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63)
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Fourth of June, St. Martin's (1-30-64); closed on Saturday (29) after 36 performances.
Nights at the Comedy, Comedy (1-29-64); closed Saturday (22) after 29 performances.
Woman In A Dressing Gown, Vaudeville (2-19-64); closed last Saturday (29) after 13 performances.

SCHEDULED OPENINGS

Kayf Up West, Royal, East (3-10-64).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Hang Down Head, Comedy (3-19-64).
All In Love, May Fair (3-16-64).
Mexican Fiesta, Drury Lane (3-30-64).
Everybody Loves Opal, Comedy (4-1-64).
Schoolmistress, Savoy (4-8-64).

Shows Out of Town

Anyone Can Whistle

Philadelphia, March 3.

Kermit Bloomgarden & Diana Krasny presentation of musical comedy in three acts (17 numbers), with book by Arthur Laurents; music and lyrics, Stephen Sondheim. Staged by Arthur Laurents; choreography and musical staging, Herbert Ross; scenery, William and Jean Eckart; lighting, Jules Fisher; costumes, Theoni V. Aldredge; orchestrations, Don Walker; vocal arrangements and musical direction, Herbert Greene; dance music arrangements, Betty Walberg; associate producer, Arlene Sellers. Stars Lee Remick, Angela Lansbury, Harry Guardino; features Henry Lascoe, Arnold Soboloff, James Frawley, Peg Murray, Johnny Haymer. Opened March 2, '64, at the Forrest Theatre, Philadelphia; $6.60 top week nights; $7.50 Friday-Saturday nights.

Baby Joan ..... Jeanne Tanzy
Cora Hoover Hooper ..... Angela Lansbury
Comptroller Schub ..... Henry Lascoe
Chief Magruder ..... James Frawley
Treasurer Cooley ..... Arnold Soboloff
Boys ..... Sterling Clark, Harvey Evans, Larry Roquemore, Tucker Smith
Mrs. Schroeder ..... Peg Murray
Fay Apple ..... Lee Remick
J. Bowden Hapgood ..... Harry Guardino
Dr. Detmold ..... Johnny Haymer
George ..... Larry Roquemore
June ..... Janet Hayes
John ..... Harvey Evans
Martin ..... Lester Wilson
Old Lady ..... Eleonore Treiber
Telegraph Boy ..... Alan Johnson
Osgood ..... Georgia Creighton
Singers, dancers and others: Georgia Creighton, Marion Fels, Janet Hayes, Bettye Jenkins, Patricia Kelly, Barbara Lang, Paula Lloyd, Barbara Monte, Odette Phillips, Hanne-Marie Reiner, Eleonore Teiber, Sterling Clark, Eugene Edwards, Harvey Evans, Dick Ensslen, Loren Hightower, Alan Johnson, Jeff Killion, Jack Murray, William Reilly, Larry Roquemore, Tucker Smith, Don Stewart, Lester Wilson.

Musical numbers: "I'm Like a Bluebird," "Me and My Town," "Miracle Song," "There Won't Be Trumpets," "Simple," "1-A March," "A Parade in Town," "Come Play Wiz Me," "Anyone Can Whistle," "I've Got You to Lean On," "Everybody Says Don't," Ballet, "See What It Gets You," Waltzes, "So Little To Be Sure Of," Finale.

Problems sometimes seem less susceptible to solution when surrounded with song and dance. "Anyone Can Whistle," at the Forrest, appears singularly lacking in laughs, and the trend of its thought is lost at times in what is known as singer's diction.

But then, how funny can you get about such matters as the avidity the insanity of paying heavy taxes for weapons certain to destroy us all, the entrapment of the individual and the overall question of mental health?

Librettist Arthur Laurents and lyricist Stephen Sondheim had a good story line in "Romeo and Juliet" when they adapted it into "West Side Story." The autobiography of Gypsy Rose Lee also provided sound tuneshow material for their priceless portrait of a stage mama in "Gypsy."

But the successful team has turned this time to the theatre-of-the-Absurd, and the plot structure and dialogue out of Samuel Beckett or Eugene Ionesco result in confusion compounded by the comatose. Of major interest is the presence of three Hollywoodians in the leading roles. They prove so attractive and try so earnestly they deserve less shaky material.

Highly feminine, always a visual treat and vocally the most accomplished of the film visitors, Angela Lansbury impresses as the mayor of an impoverished small town. Her advisors fake a miracle (a la "Dolce Vita") to bring in the Gullible and pious.

The surefire leggy appeal of Lee Remick evidences her early training as a dancer. Her acting technique is direct as the high-minded practical nurse in charge of the town's boobyhatch. She gets a chance for allure as a masquerading investigator from Lourdes, complete with red wig and French accent. It seems she is schizoid, too, and loses all her inhibitions while wearing a wig.

Harry Guardino plays the patient who is mistaken for a visiting phychiatrist (he's not really crazy, He's a musician). He lets all the sanitarium inmates become mixed with the Pilgrims, thereby bringing up the familiar poser of just who is sane. The male lead has a jaunty assuredness, but he is not better a singer than he is a trumpet player.

The sanity question does result in two amusingly looney ballets, inventively staged by Herbert Ross and the most enlivening segements of the evening. There would appear to be some affinity between derangement and the dance, and the ensemble terping finds every member of the chorus cavorting like a principal.

The settings by William and Jean Eckart are arrestingly mobile but not as eye-catching as we have come to expect from this pair. The score is the complex sort of thing that entails a rehearing. It may be what anyone can whistle, but is not likely to upon leaving the theatre. *Gagh.*

Hamlet

Toronto, Feb. 27.

Alexander H. Cohen revival of drama by William Shakespeare. Staged by John Gielgud; scenery, Ben Edwards; lighting, Jean Rosenthal; costumes, Jane Greenwood. Stars Richard Burton, Eileen Herlie, Hume Cronyn, Alfred Drake, John Gielgud. Opened Feb. 26, '64, at the O'Keefe Center for the Performing Arts, Toronto.

(In order of speaking)

Bernardo ..... Frederick Young
Francisco ..... Michael Ebert
Marcellus ..... Barnard Hughes
Horatio ..... Robert Milli
Claudius ..... Alfred Drake
Voltimand ..... Philip Coolidge
Cornelius ..... Hugh Alexander
Laertes ..... John Collum
Polonius ..... Hume Cronyn
Hamlet ..... Richard Burton
Gertrude ..... Eileen Herlie
Ophelia ..... Linda Marsh
Ghost ..... John Gielgud
Reynaldo ..... Dillon Evans
Rosencrantz ..... Clement Fowler
Guildenstern ..... William Redfield
Player King ..... George Voskovec
Player Queen ..... Christopher Culkin
Lucianus ..... Geoff Garland
Fortinbras ..... Michael Ebert
Gentleman ..... Richard Sterne
First Gravedigger ..... George Rose
Second Gravedigger ..... Hugh Alexander
Osric ..... Dillon Evans

Others: Robert Burr, Alex Giannini, Don Gunderson, Claude Harz, John Hetherington, Gerome Ragni, Linda Seff, Carol Teitel.

John Gielgud's staging of "Hamlet," with Richard Burton in the title role, opened at the O'Keefe Centre here last Wednesday (26) as the first part of its pre-Broadway tryout. The production is far from an overwhelming success, but there are indications that it contains the basic elements for something first class. One of the potentials is Burton. His acting is uneven, but on several occasions he indicates why he deserves to be included among today's top stars.

This is a "Hamlet" acted in rehearsal clothes, according to Gielgud's program note. The idea is a simplified production to accentuate the beauty of the language and imagery. The performance is conceived as a final run through, with properties or substitutes, but without costumes, scenery or lighting.

The trouble is that the substitutes employed for Eliabethan costumes and scenery are not only not colorful, but are downright drab. The entire action takes place against a grey wall. Moreover, much of the costuming is disconcerting. Burton wears unkept black slacks and a black jerkin, which apparently achieves what Gielgud has in mind. It is sufficiently neutral that it can be ignored.

But Alfred Drake, playing the king, wears an off-beat business suit and looks like a shoe salesman from the suburbs. And it seems ludicrous for someone wearing a white shirt and tie suddenly to draw a sword.

The opening night curtain rose at 8:30, and the performance (with one intermission) did not end until 11:59. Much fewer lines than usual have been deleted and several scenes not normally played are included. As a result, the audience sees a more balanced production and has a deeper look at Hamlet than is usual. But a heavy price is paid for the privilege. Three-and-a-half hours is a lot of Shakespeare. In addition, some parts are dull.

There is rarely so much coughing during a play. One reason may have been the large number in the audience with little previous experience at legit. They had come with the expectation that Elizabeth Taylor would be in the audience (she stayed backstage) and to examine her latest man. Women in the first 10 rows starred at him through opera glasses. But despite this, such coughing is still a good indication that there's plenty wrong.

The coughing hits its peak during the first act. The play starts out aimlessly and most players, including Burton, wander aimlessly and listlessly. The star is a strange mixture. At times his eyes flash fire. With the flick of a finger, he suggests his innermost broodings.

He walks about the stage with the stance of a groping gorilla. His voice is at times a musical instrument playing Shakespeare's poetry, but at others he spits it out at such speed that it's barely understandable. When the speed is coupled with Burton's Welsh accent it is easy to see how large portions of the play are simply lost.

The most consistently successful

(Continued on page 72)

B'way Up; 'Deputy' SRO $26,180 in 5, 'Sammy' $47,670 For 7, 'Foxy' $36,815, 'Wednesday' $37,259, 'Shade' $51,493

Broadway improved last week with slight-to-substantial increases for most shows. "The Deputy," the controversial German import which opened last week to widespread television and press coverage, was in the sellout groove with "Barefoot in the Park" and "Hello, Dolly," while "Any Wednesday," substantiating its sleeper status, registered a hefty take in its second week.

The Theatre de France did well in its initial stanza at the City Center last week and the take for the opening frame of "What Makes Sammy Run?" was okay.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (2d wk; 15 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $25,372 for seven performances and one preview.

Last week, $37,259.

Barefoot in the Park, Biltmore (C) (19th wk; 147 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,724 with parties.

Last week, $38,619 with parties.

***Beyond the Fringe**, Golden (R) (71st wk; 503 p) ($7.50; 799; $34,874). Previous week, $22,792.

Last week, $22,179.

Case of Libel, Longacre (D) (21st wk; 162 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $21,233.

Last week, $18,089.

Chinese Prime Minister, Royale (D) (9th wk; 68 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, over $19,400.

Last week, $21,304.

Deputy, Atkinson (D) (1st wk; 5 p) ($6.90-$7.50; 1,088; $44,300) (Emlyn Williams, Jeremey Brett).

Opened last Wednesday night (26) to one endorsement (McClain, Journal-American), four qualified approvals (Chapman, News; Nadel, World-Telegram; Taubman, Times; Watts, Post) and one unfavorable review (Kerr, Herald Tribune).

Last week, $26,180 for five performances.

Dylan, Plymouth (D) (7th wk; 49 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $43,719 with parties.

Last week, $43,154 with parties.

Enter Laughing, Miller's (C) (51st wk; 403 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $13,800.

Last week, $15,775. Exits March 14 to tour.

Foxy, Ziegfeld (MC) (2d wk; 16 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $32,720.

Last week, $36,815.

***Funny Thing Happened on the Way to the Forum**, Alvin (MC) (95th wk; 757 p) ($8.60-$9.40; 1,334; $65,096) (Dick Shawn). Previous week, $40,418.

Last week, $34,017. Moves next Monday (9) to the Hellinger Theatre.

Girl Who Came to Supper, Broadway (MC) (12th wk; 96 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $57,112 with parties.

Last week, $55,065 with parties.

Hello, Dolly, St. James (MC) (7th wk; 52 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $71,074 with parties.

Last week, $70,822 with parties.

Here's Love, Shubert (MC) (22d wk; 170 p) ($9.60; 1,453; $67,923). Previous week, $41,863.

Last week, $41,992.

How to Succeed in Business Without Really Trying, 46th St. (MC) (125th wk; 991 p) ($9.60; 1,342; $66,615). Previous week, $56,625.

Last week, $60,472.

***Luther**, Lunt-Fontanne (D) (23d wk; 179 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $22,894.

Last week, $23,606. Exits March 28 to tour.

***Mary, Mary**, Hayes (C) (156th wk; 1,242 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $19,057.

Last week, $15,613.

Never Too Late, Playhouse (C) (66th wk; 525 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $33,950.

Last week, $34,934.

Nobody Loves an Albatross, Lyceum (C) (11th wk; 84 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $26,006.

Last week, $29,647.

Oliver, Imperial (MD) (60th wk; 479 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $46,232.

Last week, $46,486.

110 in the Shade, Broadhurst (MC) (19th wk; 146 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $48,245.

Last week, $51,493.

What Makes Sammy Run? 54th St. (MC) (1st wk; 4 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda).

Opened last Thursday night (27) to two affirmative reviews (McClain, Journal-American; Nadel, World-Telegram) and four negative notices (Chapman, News; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $47,670 for four performances and three previews.

Who's Afraid of Virginia Woolf? Rose (D) (73d wk; 576 p) $6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $16,498.

Last week, $13,680.

MISCELLANEOUS

Habimah, Little (D) (4th wk; 32 p) ($6.90-$7.50; 603; $27,000). Previous week, $17,684 with parties for "The Dybbuk."

Last week, $14,392 with parties for "Children of the Shadows" which continues this week and will be followed by a fortnight of "Each Had Six Wings," starting next Wednesday (11).

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (6th wk; 44 p) ($6-$6.50; 1,158; $46,500). Previous week, $41,447 with subscription for two previews and four regular performances of "Marco Millions," plus two performances of "After the Fall."

Last week, $41,973 with subscription for five performances of "Marco" and three of "Fall." The two plays will be joined in repertory March 12 by "But For Whom Charlie."

Theatre de France, Center (Rep) (1st wk; 8 p) ($4.95; 3,015; $91,000). Opened three-week repertory run Feb. 25 with "Le Mariage de Figaro," followed Wednesday (26) by "Andromaque." New this week is the double-bill of "Salut Moliere" and "Le Pieton de l'Air," to be followed next week by "La Vie Parisienne."

Last week, $52,886.

CLOSED LAST WEEK

Private Ear and Public Eye, Morosco (D) (21st wk; 163 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $11,142.

Last week, $13,332. Exited Saturday (29) to tour.

***Rugantino**, Hellinger (MC) (4th wk; 28 p) ($8.40-$9.20; 1,572; $82,682) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi). Previous week, $42,097.

Last week, $54,733. Closed Saturday (29) at an estimated $300,000 loss on a $210,000 investment.

SKED 'STARS-GARTERS' FOR WEST END STAGE

London, March 3.

A stage version of the tv series, "Stars and Garters," is being presented in the spring by Norman Payne, who has made a deal with Associated-Rediffusion for the legit rights.

Almost the entire tv company, headed by Ray Martine, will appear in the theatrical version, which is scheduled to open out-of-town Easter week. The legiter is budgeted at over $50,000 and is expected to be brought into the West End after a few weeks on the road.

2 Broadway Shows

"Star and Garter" (singular, not plural) was the title of two Broadway shows. The first, listed as a vaudeville farce by Walter Frith, was presented by Daniel Frohman at Daly's Theatre, opening Nov. 26, 1900, for a 29-performance run. The second, billed as a burlesque revue, was presented by Michael Todd at the Music Box, opening June 24, 1942, for a 609-performance run, with a cast headed by Bobby Clark and Gypsy Rose Lee.

Tom Larson Charged In Fatal Crash in Melbourne

Melbourne, March 3.

Tom Larson, an American actor-singer portraying Lancelot in "Camelot" here, has been charged with manslaughter following a recent motor crash in which two children were killed. The victims were passengers in the other car involved in the accident.

This mishap occurred two nights before the musical's local opening. Larson, rehearsing with the company, had received a phone call that his wife, an expectant mother, was ill. The collision occurred as he was driving to the suburban home he has rented for Mrs. Larson and their three children.

Larson, suffering from shock and minor injuries, was unable to appear at the "Camelot" opening here, and his role was played by his understudy, Robert McPhee, an Australian.

City Assumes Operation Of Lyceum, in Edinburgh

Edinburgh, March 3.

The Royal Lyceum Theatre, which has been sold back to the city by industrialist Meyer Oppenheim, is to be run for 12 months by a sub-commitee of the city council. The municipal take-over and followed by Oppenheim's decision in November to withdraw from negotiations to re-develop the Lyceum Theatre-Castle Terrace area.

The chairman of the controlling sub-committee is Robert McLaughlin, a film exhibitor official.

Theatre manager Charles Tripp and members of the theatre staff have been given contracts for a year from Feb. 26. The Scot Committee of British Actors' Equity has asked for the appointment of an artistic director with show biz experience to run the Lyceum.

Strawhat for Roanoke

Roanoke, Va., March 3.

Roanoke will have a strawhat season this summer. A semi-pro stock company from Saranac Lake, N.Y., will present seven or eight productions in the Rockledge Inn on Mill Mountain, which is just into the central downtown area.

The company, including actors, technicians and management, will be housed in the old building, recent years used chiefly as a municipal recreation center for teenagers.

Road: Burton-'Hamlet,' 'Funny Girl,' 'Pajama Tops' Make Sellout List; 'Forum' $52,229, 'Little Me' $43,348

Selling out on the road last week were "Hamlet" in Toronto, "Funny Girl" in Philadelphia and "Pajama Tops," which went clean on twofers in Chicago. "Hamlet," which played only five performances and one preview, was also the stanza's top-grosser.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Beyond the Fringe, Wilbur (R-RS) ($4.95-$5.50; 1,241; $36,699). Previous week, $28,904 with Theatre Guild-American Theatre Society subscription, Playhouse, Wilmington.

Opened here Feb. 24 to four affirmative notices (Harris, Herald; John, Monitor; Maloney, Traveler; Norton, Record American) and one negative review (Kelly, Globe).

Last week, $18,675 with Show of the Month Club patronage.

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (4th wk) ($6.50-$7; 1,727; $59,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $54,406 with Show of the Month Club patronage.

Last week, $52,229 with SOMC patronage.

High Spirits, Colonial (MC-T) (3d wk) ($7.50; 1,685; $70,562) Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $66,266 with TG-ATS subscription.

Last week, $67,769.

CHICAGO

Camelot, Opera House (MC-RS) (13th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, George Wallace, Arthur Treacher). Previous week, $66,801.

Last week, $74,135.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (16th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $56,626.

Last week, $57,730.

National Repertory Theatre, Civic (Rep-RS) (3d wk) ($3.50-$6; 904; $27,500) (Eva Le Gallienne, Farley Granger, Denholm Elliot, Anne Meacham). Previous week, $22,487 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, $27,037 for same repertory.

Pajama Tops, Blackstone (C-RS) (5th wk) ($4.90-$5.90; 1,447; $42,500) (June Wilkinson, Richard Vath). Previous week, $24,595 with twofers.

Last week, $27,419 with twofers. The potential capacity without standees on a full discount sale was about $26,000.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (1st wk) ($5.50-$6; 1,200; $34,000 (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $41,978, Fisher, Detroit.

Opened here Feb. 24 to three affirmative notices (Dettmer, American; Harris, Daily News; Syse, Sun-Times) and one qualified disapproval (Cassidy, Tribune).

Last week, $21,012 with TG-ATS subscription.

CLEVELAND

Little Me, Hanna (MC-RS) (1st wk) ($6.95; 1,515; $53,000) (Sid Caesar). Previous week, $38,574 with TG-ATS and O'Keefe subscription, O'Keefe, Toronto.

Last week, $43,848 with TG-ATS subscription.

DETROIT

Never Too Late, Fisher (C-RS) ($4.85-$5.50; 1,500; $48,000) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $43,516 with TG-ATS subscription, National, Washington.

Last week, $32,134 with Fisher Playgoer subscription.

LOS ANGELES

Sound of Music, Biltmore (MD-RS) (2d wk) ($6.$6.50; 1,636; $55,900) (Barbara Meister, John Van Dreelen). Previous week, $43,700.

Last week, $54,735.

Thousand Clowns, Hartford (C-RS) (3d wk) ($4.95-$6; 1,032; $36,800) (Dane Clark, Margaret O'Brien). Previous week, $23,502 with TG-ATS subscription.

Last week, $19,117.

MINNEAPOLIS

Hollow Crown, Academy (DR-BT) ($4.50-$5; 1,050; $31,000). Previous week, unreported.

Last week, $5,769 for six performances and one matinee.

PHILADELPHIA

Funny Girl, Erlanger (MC-T) (4th wk) ($6.50-$7.50; 1,894; $69,000) (Barbra Streisand, Sydney Chaplin). Previous week, $68,370 in third week at the Forrest Theatre here. Moved Feb. 24 from that house to the Erlanger.

Last week, $72,620.

PITTSBURGH

In One Bed (And Out the Other), Nixon (C-RS) (1st wk) ($5.90; 1,760; $35,000) (Jules Munshin, Greta Thyssen).

Opened here Feb. 25 to one endorsement (Fanning, Post-Gazette) and one qualified approval (Cloud, Press).

Last week, $17,116 with twofers. The potential capacity on a full discount sale is around $28,500.

SEATTLE

How to Succeed in Business Without Really Trying, Moore (MC-RS-3d Co.) (2d wk), Previous week, $51,058.

Last week, $51,980.

TORONTO

Hamlet, O'Keefe (D-T) (1st wk) (Richard Burton). Opened last Wednesday night (26) to one rave (Evans, Telegram) and two pans (Cohen, Star; Whittaker, Globe & Mail).

Last week, $76,060 with TG-ATS and O'Keefe subscription for five performances and one preview.

Stop the World—I Want to Get Off, Royal Alexandra (MC-RS) (3d wk) ($5.50-$6.50; 1,497; $41,741) (Kenneth Nelson, Joan Eastman). Previous week, $34,388 with TG-ATS subscription.

Last week, $31,161 with TG-ATS subscription.

WASHINGTON

Man for All Seasons, National (D-RS) (1st wk) ($4.50-$5.95; 1,673; $48,926) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $36,388, Walnut, Philadelphia.

Opened here Feb. 24 to three approvals (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $35,050 with TG-ATS subscription.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

Bard for Conn. Schools

Theatre in Education Inc. will begin its annual tour of Connecticut highschools tomorrow (Thurs.) with an assembly programs at Groton and Waterford, consisting of scenes from Shakespeare's "Henry V," "Hamlet" and "The Taming of the Shrew."

The Connecticut trek, which is to run through April 16, will be detoured for a New York performance March 13 at 12 noon in the High School of Performing Arts.

Shows Abroad

Hedda Gabler

London, Feb. 13.

Michael Codron revival of four-act drama by Henrik Ibsen, translated by Max Faber. Stars Joan Greenwood, Andre Morell, George Cole. Staged by Minos Volanakis; decor, Timothy O'Brien. Opened Feb. 12, '64, at the New Arts Theatre Club, London; $3.15 top.

Aunt Julie ..... Jean Anderson
Berthe ..... Betty Woolfe
George Tesman ..... George Cole
Hedda ..... Joan Greenwood
Mrs. Elfsted ..... Jane Wenham
Judge Brack ..... Andre Morell
Eilert Lovborg ..... Maurice Good

This serviceable revival of Ibsen's study of provincial lady's destructive power is booked four weeks at the New Arts Theatre Club, with the idea of a transfer for a commercial run. Although it doesn't compare with other London post-war productions of "Hedda Gabler" with Peggy Ashcroft and Jean Forbes-Robertson, it's a dependable version and may suffice for a limited West End stand.

The chief interest in the revival is the casting of Joan Greenwood, best known as a light comedienne, as Hedda. The actress tones down her individual vocal style, and gives a provocative performance. She extracts more from the insolent comedy of the early scenes than the tragic climax, but the studied control of her portrayal is always impressive.

She does not, however, suggest a woman with a demonic passion for ideal, impractical beauty, a fanatic who tries to make life conform to her romantic image. She does not propel the action, but seems to move along with it.

But, despite this absence of inner ferocity, Miss Greenwood is quietly formidable in many scenes. She pulls off the difficult feat of destroying Eilert Lovborg's manuscript, without falling into bathos, and her verbal sparring with Judge Brack is sharp and witty.

George Cole, enterprisingly cast as Hedda's bumbling husband, is engaging throughout. Andre Morell is suave and accomplished as Judge Brack, whose attempt to exert his influence with Hedda makes her realize her predicament. Jane Wenham excels as the sensible Mrs. Elfsted, and gives a moving account of her love and admiration for the genius of Eilert Lovborg. There is also a convincing cameo from Jean Anderson as Tesman's aunt, and the chief acting inadequacy is Maurice Good's insipid and pale impersonation of Lovborg.

Minos Volanakis has directed competently, although he has failed to point up such crucial scenes as the final encounter between Hedda and Judge Brack. Timothy O'Brien's set spendidly suggests the provincial clutter and bourgeois respectability from which Hedda rebels, but the lighting is clumsily executed.

Although Morell, Miss Greenwood's husband off the stage, appears in the show, "Hedda" is not presented as a husband-wife costarring vehicle. *Otta.*

The Rebel

London, Feb. 27.

Royal Shakespeare Co. presentation of a recital in two parts. Devised and staged by Patrick Garland; songs arranged by David Andrews; decor, Stuart Durant. Speakers: Peter Bowles, William Marlowe, Bryan Pringle, Clive Swift, David Warner. Singers: David Andrews, Maureen Kennedy Martin, Ian McCulloch. Opened Feb. 20, '64, at the Aldwych Theatre, London; $3.50 top.

The Royal Shakespeare Co., Aldwych, had great success with an anthology-type program with a royal theme, "The Hollow Crown," and "The Rebel" is devised along the same lines. A group of actors and singers perform before a simple and undistracting set. The show is booked for only nine performances, and would be unlikely to outlast that.

"The Rebel is the man who says no," the sparse and over-simplified, statement by Albert Camus, is the guiding principle of the pieces chosen, and it proves inadequate. The main trouble with the show is its lack of definition, for it pursues a rambling course without a hard core of argument.

In passing, there are moments of illumination, such as in an abject kowtowing speech by Stanislavsky, whose flabby praise of Stalin raised gasps in the context of his independent fame as a theatrical innovator. Malcolm Muggeridge's witty flaying of British foibles also impresses with its elegant force.

There's a fine piece of invective exhumed from Australia's Ned Kelly. Another item that pleases is a dialog extract from Joyce Carey's novel, "The Horse's Mouth," with the rich extravagance of its hero, Gully Jimson, nicely illustrated.

Amongst the other minority protestors represented are Elijah Muhammed, D. H. Lawrence, Dostoevsky, and Mark Twain, without any clue as to the differences in their stature and their aims.

The company is okay with Bryan Pringle, Clive Swift, and William Marlowe scoring individually. Folksy singing is provided by an agreeable group, and the show is staged by Patrick Garland, on too even a tone throughout. *Otta.*

Off-B'way Review

Squat Betty and The Sponge Room

Robert D. Simons, M. Lloyd Carter & Jay Stanwyck presentation of two one-act comedies by Keith Waterhouse and Willis Hall. Staged by Robert D. Simons; sets by Stewart Chaney. Opened Feb. 24, '64, at the East End Theatre; $4.00 top weeknights, $4.50 weekends.

Cast: James Coco, Joan Darling, Leslie Redford.

Keith Waterhouse and Willis Hall, the authors of "Billy Liar," have written amusing dialog for their new doublebill, "Squat Betty" and "The Sponge Room." But the short plays are too slight to be satisfying.

The curtain-raiser, "The Sponge Room," deals with a working-girl and a married man who rendezvous twice a week in one museum or another. They talk about getting a room so that they can consummate their romance, but it's clear that both are really afraid to do so. "Squat Betty," the more diverting of the two, is an insubstantial confection about a British hostelkeeper, his wife, and her lover.

Joan Darling, last seen in the long-running Premise, is delightful in both plays, and Leslie Redford is also effective. The third performer, James Coco, is miscast as a museum guard in the first work, but is entertaining as the husband in "Squat Betty." The staging, by Robert D. Simons, is capable, and Stewart Chaney's sets are appropriate.

Waterhouse and Hall are obviously talented, and many of their lines, based on trite or incongruous situations, are funny. But this brace of plays, which last only an hour and a half including intermission, seem more like two sketches from a revue than a complete presentation. *Kenn.*

Off-Broadway Shows

(Figures denote opening dates)

Amorous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End. (2-24-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Jo, Orpheum (2-12-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

CLOSED

Cabin in the Sky, Mews (1-21-64); closed last Sunday (1) after 47 performances.
Telemachus Clay, Writers (11-15-63); closed last Sunday (1) after 125 performances.

SCHEDULED OPENINGS

Repertory, Phoenix (3-4-64).
Dynamite Tonight, York (3-5-64).
White Rose & Red, Stage 73 (3-16-64).
Salad Mad Cafe, Wash. Sq. (3-16-64).
Little Eyolf, Actors (3-16-64).
In Summerhouse, Little Fox (3-17-64).
Cindy, Gate (3-19-64).
Life is a Dream, Astor Pl. (3-19-64).
Diary Madman, Gram. Arts (4-9-64).

Australian Shows

(Week Ending Feb. 29)

BRISBANE

Merry Widow, Her Majesty's.

MELBOURNE

Barefoot in Park, Princess.
Black Theatre of Prague, Comedy.
Camelot, Her Majesty's.
Hamlet, Union.
New Moon, St. Kilda Palais.
Rashomon, St. Martin's.
Stop the World, Tivoli.

PERTH

The Devils, Playhouse.

SYDNEY

Boeing-Boeing, Palace.
J. B., Independent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Mary, Mary, Royal
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.

REVISE ALBANY BILLS ON THEATRE FINANCES

Albany, March 3.

Elimination of the provision for a tax of ¼ of 1% on gross receipts is among the revisions in the bills sponsored by N. Y. State Attorney General Louis J. Lefkowitz relating to the theatre.

Other changes are supposed to emphasize that it is the business aspect of the theatre which will be regulated, and not the artistic part, and delete a provision giving the Attorney General the right to make rules and regulations for the filing of financial statements, substituting a requirement that producers file certified balance sheets and profit-and-loss statements for certain periods." The amendments apply to the Greenberg-Savarese theatre ticket-selling and financing syndication bills.

Lefkowitz announced the changes last week. Amended versions of first two measures would make them effective next June 1, rather than Sept. 1, as originally provided. The third act would take effect Sept. 1, in accordance with original draft.

Toronto Telegram Touts Its Critic's 'Hamlet' Rave

Toronto, March 3.

The Toronto Telegram took the unusual course last week of coming to the support of its theatre critic, Ronald Evans. The paper published an editorial backing his review of Richard Burton, who opened in "Hamlet" here. The city's other two drama critics, Herbert Whittaker, of the Globe & Mail, and Nathan Cohen, of the Star, had found the Burton performance disappointing and, in the latter case, an "unmitigated disaster." Evans called the performance a "masterpiece."

"If a newspaper is permitted an editorial policy on a play—and there is no reason why it should not be—the Telegram takes leave to agree fully with its drama critic." Then, in their second edition, the sheet came up with a Page One story shilling its editorial. It quoted the producer, Alexander H. Cohen, director John Gielgud and Burton.

"I am deeply touched by it," was Gielgud's comment. "Well, that's the best news yet," said Burton. Cohen diplomatically remarked, "You have three very interesting critics in Toronto and that's one reason we bring shows here. We always learn something from their opinions."

Richardson and Jefford Touring Latin America

London, March 3.

With a British Council grant of $350,000, part of this year's celebration of the 400th anniversary of Shakespeare's birth will include Ralph Richardson and Barbara Jefford heading a company sponsored by H. M. Tennant on a tour of South America.

The troupe was due to open last night (Mon.) in Mexico City and visit eight countries in Central and South America, plus six European capitals. The repertory will comprise "A Midsummer Night's Dream" and "The Merchant of Venice."

Ft. Worth Skeds Tuners

Fort Worth, March 3.

Four musicals will be presented this summer by the Casa Manana Theatre.

They include "Irma La Douce," "Mr. President," "Finian's Rainbow" and "My Fair Lady."

Shows Out of Town

Continued from page 70

Hamlet

acting is achieved by Hume Cronyn as Polonius. He plays the part as a cunning although shallow old codger rather than as the standard buffoon. This allows him to shift the stress to the language, and because Cronyn is a master of both voice and gesture, he achieves more credibility and gets deeper laughs than is usual.

Less successful are Alfred Drake as Claudius and Linda Marsh as Ophelia. The latter lacks a feeling for Shakespearian speech and her voice at times becomes unpleasant as she virtually drowns in it. She also seems conscious of her failings, and appears to become rattled. On the other hand she plays her mad scenes with intensity and believeability.

Drake, on the other hand, can speak the language, but his arms and body are wooden. He gestures like a musical comedy singer. Eileen Herlie, as the queen, also turns in what is mostly a first class performance. But when she dies, it is as if she is in grand opera.

In short, large sections of the play, including the conclusion, do work and have a considerable impact and are exciting theatre. In fact, Geilgud seems to have the basic idea for a first class production. But he still has a lot of bugs to eradicate. *Duff.*

Asides and Ad-Libs

Art Alisi is appearing in "No Time for Sergeants" at the Melodyland Theatre, Anaheim, Cal. . . . **Jan McArt** is now standing by for **Janis Paige**, in "Here's Love," and recently went on when the costar and femme lead was ill . . . **Louis Hayward**, who recently withdrew as male lead of the touring "Camelot" because of illness, may undergo surgery. **George Wallace** has succeeded him.

The deal for the Assn. of Producing Artists to play an annual repertory engagement under Phoenix Theatre sponsorship at the Folksbiene Theatre, N.Y., stacks up as a shrewd move for both groups, besides offering a prospective break for long-suffering off-Broadway audiences . . . **W. A. Darlington**, the normally savvy critic for the London Daily Telegraph, had a recent column chiding a West End producer for having turned down a script with the explanation, "There is no market in London for a serious play." Doesn't he realize editors and managements never want to deflate an author by condemning a script as bad? They normally take refuge in an invented explanation such as the one he quoted. It may not be honest, but it's human and understandable.

Robert Paine Grose, director for the last four seasons of the Berkshire Playhouse, Stockbridge, Mass., is the new director of the Swan Theatre, a Milwaukee stock operation, succeeding **Ray Boyle**. He'll return next summer to the Stockbridge spot, which he operates in partnership with his wife, **Joan White** . . . **William Reardon**, formerly playwriting instructor at the State Univ. of Iowa, is head of the graduate program of theatre studies at the Univ. of Kansas. Incidentally, the department of speech and drama at the college is publishing (from October through May) a monthly Players Magazine. The University Theatre at Lawrence recently produced "The Emperor Jones," with New York actor **Clayton Corbin** as guest artist.

Carol Teitel is playing a small part in **Alexander H. Cohen's** production of "Hamlet," starring **Richard Burton**, and is understudying **Eileen Herlie** in the role of Queen Gertrude. The show opened tryout last week at the O'Keefe Center, Toronto. Incidentally, there was be a reception for the press and invited guests in the theatre after the premiere . . . The Paris edition of the N.Y. Times is now running alphabetical ads for the Broadway shows, as a mail order convenience.

T. C. Worsley, critic for the Financial Times of London, has been on a month's vacation in Europe, so second-stringer **B. A. Young** has been covering the West End openings for the daily. The N.Y. Times, which normally publishes a digest of Worsley's piece, has been using Young as substitute. Incidentally, **George Oppenheimer**, critic for the Long Island sheet, Newsday, has been writing a series of Broadway legit columns for the Financial Times.

The N.Y. Times reported last week that **Albert Finney** is being sought for a proposed West End production of "Arturo Ui," the **Bertolt Brecht** drama recently done on Broadway with **Christopher Plummer** in the title part. A previous dispatch from London, printed elsewhere, was that **Helene Weigel**, the author's widow, had objected to the presentation of the play in Britain by the Polish Contemporary Theatre, during its scheduled appearance in the upcoming World Theatre Season at the Aldwych Theatre, The show has consequently been dropped from the repertory, it's reported.

Marcie Hubert is now playing the femme lead in the off-Broadway revival of "The Immoralist," at the Bouwerie Lane Theatre, N.Y. . . . Word from Glasgow is that **John Cairney**, who has been appearing in British films, returned to his hometown to star in the premiere of "Battle Royal," by **Bruce E. Baillie**, opening this week . . . "Stage Direction," by **John Gielgud**, is due for publication March 24 by Random House; clothbound, $4.95.

That recent news about the unemployed Moscow actor arrested for several murders for which a gas meter reader had been suspected was a switch on the common American situation in which women held on morals charges are described by the papers as "actresses." An added angle on the story is that after all the glorification we hear of the Soviet attitude toward the arts, it's reassuring to learn that there are actually unemployed actors there.

Kathy Grant, wife of **Bing Crosby**, will be a guest instructor this summer at the Univ. of Texas, in Austin, and will play Eliza Doolittle in the college production of Shaw's "Pygmalion." The film actress received a bachelor's degree in drama at the university in 1955 under her real name, Kathryn Grandstaff . . . **Dr. Paul Bruce Pettit**, chairman of the speech and drama department of Albany State Univ. College and founder of the Arena Theatre, a summer stock operation in Albany, has been evacuated from Cyprus to Athens with his wife and two small children. He was on the island under a Fulbright scholarship, to assist in establishing the Cyprus National Theatre. In a telephone conversation last week with the Albany Knickerbocker News, the professor said that anti-American feeling caused the evacuation of him and other Americans.

Dell Publishing has just issued the first three volumes of a new paperback series under the general title, "Masterpieces of Continental Drama." The books are "The Golden Age," containing de Vega's "The Sheep Well," Calderon's "Life Is a Dream," Corneille's "The Cid," Racine's "Phaedra" and Moliere's "The Misanthrope," plus "The Romantic Influence," containing Goethe's "Faust, Part I," Schiller's "Mary Stuart," Hugo's "Hernani" and "Rostand's "Cyrano de Bergerac," and finally "Seeds of Modern Drama," containing Zola's "Therese Raquin," Ibsen's "Any Enemy of the People," Hauptmann's "The Weavers," and Chekhov's "The Sea Gull."

The color story of the small ceremony at the start of rehearsals of a new Broadway production was original and interesting when N.Y. Herald Tribune drama columnist **Stuart W. Little** inaugurated it a couple of years ago. But interminable repetition has lessened its impact, especially since several of the other New York dailies have taken to imitating it for occasional shows . . . **Anne Sloper**, formerly a Broadway pressagent and company manager, is second-stringing for the Christian Science Monitor, covering off-Broadway, films and features. Her late father, **Leslie A. Sloper**, was legit-music reviewer for the Monitor and her mother, Margaret Sloper, covered dance for the same paper. Miss Sloper's brother, **John T. Sloper** (*Jots*) reviews legit stock for VARIETY in the mid-Hudson area.

Shows On Broadway

Continued from page 70

What Makes Sammy Run?

ly enhances its appeal as entertainment.

The scenery by Herbert Senn and Helen Pond is elaborate and Noel Taylor's costumes are appropriately spectacular. Under Lehman Engel's direction, the orchestra seems brassy and loud. Among the featured performers, Richard France and Graciela Daniele are electrifying dancers, Arny Freeman is expressive as the trusting studio head, Barry Newman is properly verminlike as Sammy's yes-man and fixer, George Coe is believable as a writer whose work the hero steals to crash Hollywood, and Bernice Massi offers a monotonously mannered portrayal of the film tycoon's tramp daughter.

In general outline, "Sammy" is a sort of "How to Succeed in Business" with a Hollywood background and a snarl instead of a grin. It's a questionable bet for Broadway, doubtful as screen material and an outside prospect for stock. *Hobe.*

Le Mariage de Figaro

S. Hurok, by arrangement with the French Government, presentation of Theatre de France (under the direction of Madeleine Renaud, Jean-Louis Barrault), revival of comedy by Beaumarchais. Staged by Jean-Louis Barrault; choreography, Jose Torres; decor, Pierre Delbee; costumes, Yves Saint-Laurent. Opened Feb. 25, '64, at the City Center, N. Y.; $4.95 top.

Count Almaviva ..... Jean-Louis Barrault
Countess ..... Madeleine Renaud
Figaro ..... Jean Desailly
Chambermaid ..... Simone Valere
Denise Benoit
Housekeeper ..... Robert Lombard
Gardner ..... Dominique Arden
Fanchette ..... Bernard Laik
Cherubin ..... Regis Outin
Bartholo ..... Henri Gilabert
Bazile ..... Pierre Bertin
Don Guzman Brid'Oison ..... Michael Bertay
Double-Main ..... Georges Coste
Court Crier ..... Andre Batisse
Young Shepherdess ..... Sabine Lods
Pedrille ..... Luis Masson
Chorus ..... Dominique Santarelli, Jean Winckler, Jean-Guy Henneveux, Stanislas Staskewitsch, Sarah Sanders, Jane Martel, Claudie Bourlon, Judith Alexandre

A celebrated company, fused into a fine ensemble, with a repertory of plays that range from classical to avant-garde drama, has opened its New York engagement with Beaumarchais classic "Marriage de Figaro." The 18th century comedy instantly establishes the company's grace, dignity, craftsmanship and command of stylized acting.

Apart from being a clasic of the French stage, this comedy also anticipates the revolution and the democratic virtues precious in its country as well as in ours. The author was not only a friend of this country during the American Revolution, but gave important practical aid with arms and ammunition to our forces.

The play retains its humorous vitality after almost two centuries, at least in the spirited, sharp but never broad way the French play it. If ever there was an artificial style in acting which is truly believable it is what Jean-Louis Barrault and his company show.

The plot is complicated and muddled and goes on longer than necessary. There is much running in and out of doors or jumping from windows, and various complications when servants and masters do some coat-switching. Figaro is the clever, resourceful valet of an aristocrat mainly interested in his rights of "seigneur" with Fgaro's pretty bride. At the end, the engaging hero from the people rescues himself from all comic difficulties.

The lead played by Jean Desailly, a somewhat portly but humorous and cocksure Figaro, gives his speech a wealth of color and inflection. Simons Valere as Suzanne, his fiancee, is delightful, and so is Mme Renaud as the Countess. She hands out all shades of a beguiling but great lady who is able to make the audience grasp the situation and her feelings about it, with the fluttering of her eyelids or a movement with her hand.

Barrault as her husband gives a classic portrayal of courtly style, lust, humor and boredom to the character. The minor characters are impeccably played, notably Pierre Bertin's bewigged old man who is funny but manages to avoid caricature.

The costumes have the chic of Paris haute couture, the setting is ingeniously simple but effective. For those who don't know French (and don't pretend to), there is a transistor translation, but it is verbose and rambles on without condensation. But even without that, the plot is reasonably clear, and the French company has much to please the eye and ear. *Goth.*

Children of the Shadows

National Theatre of Israel presentation of drama in two acts (10 scenes), by Ben-Zion Tomer, with simultaneous English version by Raphael Rothstein, based on English translation by Haim Glickstein; read by Zvi Jagendorf, Elinore Bruce. Staged by Israel Becker; scenery, David Sharir; music, Zvi Rosen; lighting, Michael Lieberman. Opened Feb. 26, '64, at the Little Theatre, N. Y.; $6.90 top weeknights, $7.50 Saturday night.

Habimah, Israel's National Theatre, has chosen a contemporary play as its second offering. Ben Zion's "Children of the Shadows" follows the ritualistic and stylized performance of "The Dybuk." The author has set this autobiographical drama more in style of a novel than a play. The terms are purely expository and the characters do little more than talk and weep, and there is an overall lack of sophistication in the script, direction and the drab setting. The play's theme has a special significance to Israeli life today, involving the attempt to come to terms with the past debacle of western civilization when European Jewry was made a victim of the Nazi mass murders.

The plot concerns a young man who has come to the new state of Israel as a boy and has grown up there, served in the army and fought in the war of liberation. He wants to forget his hideous memories of the hell of Nazi persecution, he marries a sabrah (native Israeli) and is content to be mistaken for a sabrah himself. When his family, whom he had thought killed, shows up, he unburdens himself with anguish and self-pity.

He is further aggravated by the past thrust upon him in the presence of a weird old tramp, who turns out to be his brother-in-law who was not only a victim of persecution but a collaborator as well. Although this character eventually solves the problem of the past and present, the evil of the Nazi horrors has not been excorcised as yet.

"Children of the Shadows" is overlong, at times weak in motivation, and the author lacks sound theatrical sense. The subject is timeless, however, and the point is clear that the past must be understood and lived with.

The play is worth seeing if only because two of the actors give memorable performances. Aharon Meskin as the tramp in a tattered felt hat, conversing with a little stuffed dog, clutching at an old, battered briefcase, is a heart-breaking figure. The other splendid contribution is Raphael Klaehkin's balloon seller, one of the returned exiles.

The hero is played by Amnon Meshkin with earnestness and Yael Druyanov as his wife, has moments of tenderness. But most of the players overact and fall short of the more restrained style our audiences are used to for such realistic and contemporary drama.

The English commentary-outline through the earphones is excellent and discreet. *Goth.*

Andromaque

S. Hurok, by arrangement with the French Government, presentation of Theatre de France (under the direction of Madeleine Renaud, Jean-Louis Barrault), production of drama in two acts, by Racine. Staged by Jean-Louis Barrault; scenery and costumes, Bernard Dayde. Opened Feb. 28, 64, at the City Center, N. Y.; $4.95 top.

Andromaque ..... Maria Mauban
Phyrrus ..... Jean Desailly
Orestes ..... Jean-Louis Barrault
Hermione ..... Genevieve Page
Pylade ..... Henri Gilabert
Cleone ..... Christiane Carpentier
Cephise ..... Sarah Sanders
Phoenix ..... Jean-Roger Tandou

As the second production offered by the Theatre de France repertory company, Racine's "Andromaque" demonstrates again the versatility of troupe, whose style, imaginativeness, immaculate costumes and flawless diction seem virtually perfect whether the vehicle is comedy or drama. In this case the play is one of the classic French dramas whose roots go back to Euripides' play of the same title, presented first 425 B.C.

The concept and development are entirely Racine's however, and the French verses have great beauty, if only for those familiar with the language. In this case the running translation via transistor is too talky and conveys little of the beauty of language. The performance is so vivid, the actions so clear, the flow of the performance so intense, that the projection is wholly understandable, however, and something rarely seen on the American stage. The French actors speak the verse in the grand manner, but they leave no doubt that they are enacting a tragedy about people of mere flesh and blood, insolent, cruel and driven by love and by hate.

The tragedy unfolds with each of the noble and valorous characters driven by uncontrollable emotion. Attention is focused solely to the spiritual and dramatical crises, in a classic unity of time and place. For those who two days previously saw Barrault and Desailly bouncing and skipping their way through "Le Mariage de Figaro," it is almost bewildering to see them as the passion-ridden commanders of the Trojan War.

Barrault, with a profile suitable for a Greek coin, uses his body to reflect a highly emotional orestes, but in complete physical control. When in the last scene, after having committed the murder, the face ashen, the body limp he collapses, he is deeply affecting.

Desailly's Phyrrus has the dignity of a king, a true son of Achilles, but is tormented by love. The two leading female figures in the play are equally stunning—Maria Mauban is superb as Andromaque, particularly in the scene where torn apart by her love for Hector.

Genevieve Page's Hermione has the bearing of a Princess and the scorn, hate and jealousy of a woman insanely in love. Each of the principals has a confidant or tutor in attendance and they are played with great skill by Henri Gilabert, Christiane Carpentier, Sarah Sanders and Jean-Roger Tandou.

Dayde's simple but effective setting and the handsome Greek costumes contribute much to the excellence of the performance. This is one of the finest productions the company has ever brought to New York since its 1952 visit. *Goth.*

Concert Review

Zurich Chamber Orchestra

(PHILHARMONIC HALL, N.Y.)

Making its Philharmonic Hall debut Monday (24) the Zurich Chamber orchestra, conducted by Edmond de Stoutz, impressed as a well-disciplined, sensitive and musicianly ensemble.

The orchestra is composed entirely of string players, plus a first-rate flutist in Andre Jaunet. Despite the absence of woodwind and brass performers, the Zurich group managed a great variety of tonal colorings and an extremely wide range of dynamics. The balance always was good, and there was a freshness and zest to the performances of old and new music. Of virtuosity, there was an abundance, but it never intruded on the interpretations.

The program included works by Geminiani, Bartok, Albioni, Paul Mueller-Zuerich (a contemporary Swiss who wrote a work for solo flute and strings) and Pergolesi. Surely, this was a musical menu of varying styles and periods, yet de Stoutz and his cohorts brought each work off with stunning effectiveness and genuine beauty.

In recent years, there has been a rash of these chamber orchestras, here and abroad. The flourishing of the small ensembles doubtless was sparked by the advent of the long-playing record, which sparked a search for neglected repertoire in the baroque and classical periods. Contemporary composers turned to small groups as well, for reasons of economy. The Zurich orchestra compares most favorably with its rivals in the chamber orchestra sweepstakes. *Wien.*

Marshall in Capetown

Cape Town, March 3.

Norman Marshall, a London producer, is here to stage a production of "Romeo and Juliet" for the Univ. of Cape Town.

Besides his managerial activities in the West End, Marshall is joint chairman with Laurence Olivier of the technical planning committee for the British National Theatre.

Stock Reviews

In One Bed

(And Out the Other)

Miami, Feb. 12.

Zev Bufman & Stan Zeiden presentation of three-act comedy by Mawby Green and Ed Feilbert, based upon "Une Nuit Chez Vous, Madame," by Jean de Letraz. Staged by Jack Ragotzy; scenery, Leo B. Meyer; lighting, Peter Sargent; costumes, Bill Hargate. Stars Jules Munshin, Sibyl Bowan; features Eva Six, Rex Robbins, Betty Ebert, Merle Louise, Dale Helward. Opened Feb. 11, '64, at the Coconut Grove Playhouse, Miami; $6.50 top.

Maurice ..... Rex Robbins
Huguette DuBois ..... Betty Ebert
Gaston DuBois ..... Jules Munshin
Didier ..... Dale Helward
Clara ..... Merle Louise
Rosine ..... Eva Six
Aunt Alice ..... Sibyl Bowan

This might be called the katydid, katydidn't season at the Coconut Grove Playhouse. After four straight comedies of the will she-wont she, did she-didn't she school, the same frail plot is repeated by way of a Gallic mattress romp. In this case, the question is, "who is in bed with whom and how come"?

"In One Bed" ("And Out the Other") is by Mawby Green and Ed Feilbert, who adapted the perennial road cornball, "Pajama Tops" from the same French author, Jean de Letraz, to provide a bread and butter item for themselves and producers Zev Bufman and Stan Seiden. As given a preliminary test at the Grove with a Babel of accents, the goings-on are frequently more confusing than funny.

The audience, alternates between quiet expectation, trying to figure things out, and loud guffaws at the broad comedy of three frantic acts. Possibly, if the japery is done in either in French accent or all in American the play may jell into a farce instead of a nightmare, and individual performances may be table to score.

The plot defies analysis, but is the sort of bogus-naughty concoction the title and French source indicates. Jules Munshin, as an errant husband, occasionally projects comedy, although Sibyl Bowen, as a prudish aunt, who has the best lines and scenes.

Eva Six has little scope to display dramatic ability, although her figure is striking, and she exudes the expected French vivacity. Rex Robbins has a notably western accent, but he occasionally shows a passing acquaintance with burlesque. As the innocent wife willing to oblige a friend, Betty Ebert gives a creditable performance.

Merle Louise, as Munshin's ladylove, offers the most acceptable French characterization. Dale Helward is shifted about into so various roles and situations, but gets through the farce without breaking up.

"In One Bed" is reportedly due for a long pop-price tour instead of being wrecked on the rocks of Broadway, as "Pajama Tops" did. *Culm.*

Honey From the Weed

Hollywood, Feb. 19.

Alan Winston presentation of three-act melodrama by Kerry Shaw. Staged by Russ Bernhardt; settings and lighting, David Richards. Stars Jack Crowder, Mittie Lawrence, Michael Stefani. Opened Feb. 18, '64, at the Coronet Theatre, Hollywood; $4.40 top.

Joe ..... Jack Crowder
Lona ..... Mittie Lawrence
Skippy ..... Michael Stefani

"Honey From The Weed," a new play by Kerry Shaw, is a candidate for a quick demise. The three-act, three-character melodrama is hopelessly inept.

Written without style, clarity or dimension, the play describes what happens when an incredibly naive young Negro with an Oedipus complex takes into his apartment a beautiful Negro prostitue whose so-called common-law husband — more accurately her pimp — is serving a term in the pen. When the latter, a white man, returns on parole, he proceeds to implicate the square Negro in drug traffic—without the latter's knowledge. In an absurd climax, the Negro pours 50-grand in narcotics down the drain and murders the girl.

Jack Crowder portrays the preposterously gullible Negro. Mittie Lawrence is decorative, but comes out as a sort of neo-Tondelayo. Michael Stefani, in his professional stage debut, hasn't much of a chance as bwana devil. Russ Bernhardt's staging is awkward, haphazard and disconcertingly busy. *Tube.*

Johnson Appoints Group For U.S. Bard Anni Plans

Washington, March 3.

President Johnson appointed a 12-man committee last week to lead the official U.S. celebration of Shakespeare's 400th anni. He conferred with Anniversary Committee chairman Eugene Black on plans for the group's work.

The President indicated he wanted the Committee to "reawaken interest in the vitality and beauty of the English language through the works of William Shakespeare." Much of the program's emphasis should be directed through schools and colleges, the Chief Executive suggested.

The President also advised taking foreign visitors to Shakespeare festivals and productions. The late President Kennedy first proposed a committee to celebrate the anniversary. Mrs. Kennedy is serving as Honorary Chairman.

Vice-chairmen of the committee are Joseph Verner Reed, Sr., chairman of the Board of the American Shakespeare Festival Theatre, Stratford, Conn., and Louis B. Wright, director of the Folger Library here.

Other members of the executive board are Frederick B. Adams, Jr., director of the Morgan Library in New York; A. Reginald Allen, of the Metropolitan Opera; F. Curtis Canfield, dean of Yale's drama school; Katharine Cornell, the actress; Mrs. Donald F. Hyde, president of the Shakespeare Assn. of America; Lincoln Kerstein, general director of the New York City Ballet; Freeman Lewis, president of the Washington Square Press; Henry Allen Moe; president of the New York State Historical Society, and Arthur Schlesinger Jr., special assistant to President Johnson.

Legit Followup

Nights at the Comedy

(COMEDY THEATRE, LONDON)

London, Feb. 25.

One or two new acts have been added to "Nights at the Comedy," an attempt to revive vaudeville in the West End. But the staging is sketchy, some of the acts and gimmicks are below professional par and the uneven proceedings are slowed down by the new emcee, William Rushton.

Although he won some acclaim as a satirist in "That Was the Week That Was" on television, Rushton is not an experienced performer. This sort of show needs a belter as an emcee, and he is too diffident and pallid. Annie Ross, with her beautiful handling of offbeat arrangements of modern jazz songs, gives a lift to the second half. For laughs, Mrs. Shufflewick, a talented if somewhat blue femme impersonator, veteran Jimmy James and pickpocket Vic Perry can be relied upon.

"Nights at the Comedy" generally smacks of an impromptu night in a tavern, however, and does no more than faintly amuse tab buyers. *Rich.*

Dual-Language 'Dream'

Performances in Spanish and English of Pedro Calderon de la Barca's "Life Is a Dream" will be presented on an alternating basis at the Astor Playhouse, N. Y. The Spanish version, directed by Jose Crespo, will preem March 17 and the English version, directed by Jay Broad, will debut March 19. The English translation, commissioned and edited by Eric Bentley, is by Roy Campbell.

Broad is producing the dual language presentation with Laurence Goldstein, Jerome Metz, John Ben Tarver and Crespo, in association with the Teatro Espanol de Nueva York. There'll be separate Spanish and English-speaking companies.

David Hayes is designing the sets and lighting for "A Murderer Among Us."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Good Good Friends" (C). Producers, Robert Fryer & Laurence Carr, in association with John Herman (234 W. 44th St., N. Y.). Available parts. male, attractive, clever, sophisticated; male, fat, adorable, head of film studio; male, young, innocent, innocuous; girl, 6 yrs. old, mass of curls. Bob Linden is accepting photos & resumes, and thru agents at Suite 505 c/o above address.

"How to Succeed in Business" (MC). Audition tomorrow (Thurs.) at 1:30 p.m. four femme singers, including understudy to lead femmes, Hedy and Miss. Jones, at the 46th St. Theatre (226 W. 46th St., N. Y.).

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

OFF-BROADWAY

American Playwrights Forum will present three one-act plays at the Sheridan Square Playhouse in April. All roles open. Send photos and resumes to David G. Kennedy c/o Ara Welles, (111 W. 11th St., N. Y.). Do not phone or visit.

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Flahooley" (M). Producer, Equity Library Theatre (226 W. 47th St., N. Y.). All roles open. Sign up for readings thru March 9, on the ninth floor c/o above address.

"Jo" (M). Producer, Victoria Crandall. Audition tomorrow (Thurs.) at 6 p.m. for male & femme understudies and replacements for all roles. at the Orpheum Theatre (126 2d Ave., N. Y.).

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleecker St., N.Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30, comedian, should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

"Teen Carnival and Jazzland" at the World's Fair. Auditions will be held every Tuesday, Wed. & Thurs. through March, from 3:30-7:30 p.m. For teen carnival boy and girl vocalists, instrumentalists and combos are being sought. For Jazzland, femme vocalist, jazz groups, folk singers and folk singing groups are being sought. For audition appointment call JU 6-0641, or write to Jazzland-Teen Carnival, (131 W. 58th St., N. Y.).

Osaka Fest to Feature 3 European Orchestras

Tokyo, March 3.

The Seventh Osaka International Festival, to be held in Japan's second city April 11-May 4, will present artists from eight countries in 23 different programs.

Three European orchestras, the State Symphony of the USSR, the Paris Conservatoire Orchestra and the Capella Coloniensis of West Germany, will be featured. Also scheduled thus far are the Beaux Arts String Quartet of New York, Hungarian pianist Cziffra, the Ballet of the National Theatre of Belgrade and guitar virtuoso Andres Segovia.

The Russian orchestra, with its regular conductor Konstantin Ivanov and guest conductor Arvid Jansons, will play five fest concerts, including the opener. The soloist will be violinist Ogor Bezrodny, who toured in 1957.

The orchestra from Paris, under the baton of Andre Cluytens, will also play five fest concerts. The soloist will be Japanese violinist Toshiya Eto, who has an international reputation. Under conductor Ferdinand Leitner, the 40-piece Capella Coloniensis will give two concerts.

As usual, a Noh drama will also be staged.

Winnipeg Ballet's Summer

Winnipeg, March 3.

Royal Winnipeg Ballet, generally idle from April to August, has plans for a busy summer.

The company has negotiated to open the $5,600,000 Confederation Memorial Theatre in Charlottetown, Prince Edward Island, in July, and expects to go to the Jacob's Pillow Dance Festival in Massachusetts if the necessary arrangements with the dancers can be made.

The current season ends with local performances March 19, 20 and 21, with the possibility of the company touring the West Indies in May. The previously proposed western Canadian tour has been cancelled.

William Ball Will Stage G&S at Stratford, Ont.

Stratford, Ont., March 3.

The Stratford (Ont.) Shakespearean Festival's first U. S. director, William Ball, of Chicago, will stage Gilbert & Sullivan's "Yeomen of the Guard" this summer in 1,000-seat Avon Theatre, which the Festival Foundation has bought. For the first time, too, there'll be another comic opera, Da Ponte-Mozart "Marriage of Figaro," directed by Jean Gascon of Montreal, who will also stage Moliere's "Bourgeois Gentilhomme" in the Festival Theatre here. Mark Negin will design both shows.

The Fest music season is being stretched to seven weeks, with Mondays played instead of dark as previously, plus two matinees. "Yeomen" opens July 3 and "Figaro" later that month. Glenn Gould, Leonard Rose and Oscar Shumsky are the directors of the music festival, which also includes 16 concerts in the Festival Theatre.

Actor-librettist-director Ball has staged Pirandello's "Six Characters in Search of an Author" in London and New York and the opera version at N. Y. City Centre. The latter spot will present his libretto for "Natalia Petrovna," based on Turgenev's "Month in the Country," by next October. Ball is now working in Hollywood tv.

Melbourne About to Get Own Lunchtime Theatre

Melbourne, March 3.

Lunchtime theatre, which has been thriving in Sydney in recent months and spread to Adelaide and Perth, is soon to be staged in Melbourne. The non-professional Joy Mudge Arts Theatre has had John Mortimer's "Lunch Hour" on the stocks for this purpose for some time—this play was also the lunchtime offering in Sydney and Adelaide.

Now Wal Cherry, of the local Emerald Hill Theatre, plans to stage one-acters in both the city and suburbs from mid-April. The idea seems to be to stage city plays for a fortnight's run either in a centrally placed hall or during specially extended lunch-hour intervals in a city picture house. Admission will be $.28, geared to encourage popular interest in the theatre.

Cherry also has plans for the lunch-hour program out of the city, and hopes to stage the plays in business houses and factories in the suburbs. "We will use auditoriums where they are available but where they are not it will be theatre in the round, which will solve the problem of transporting sets and props," he says. Prior to opening the Emerald Hill two years ago, he had advocated in-the-round staging.

'Enter Laughing' Tour

"Enter Laughing," currently in its 52d week at the Henry Miller's Theatre, N.Y., will end its Broadway run March 14. The Morton Gottlieb production will then embark on a nine-week tour, to include Boston, Los Angeles and San Francisco. It'll be a Theatre Guild-American Theatre Society subscription entry in the three cities.

The Joseph Stein adaptation of Carl Reiner's novel will open March 16 at the Wilbur Theatre, Boston, remaining for three weeks prior to moving to the Coast. Alan Mowbray, Irving Jacobson and Alan Arkin will remain as leads, with Yvonne De Carlo succeeding Vivian Blaine as the fourth costar.

Inside Stuff—Legit

A "Designs for the Performing Arts" exhibition opened last week at the Museum of the City of New York. The display, consisting of original costume and scene designs from the museum's permanent theatre collection, has been assembled to mark the opening of the museum's new Dazian Library, comprising material on the visual arts of the theatre. The library collection, intended particularly as an aid to designers in the creation of future works, was given to the museum by George Feinberg and Emil Friedlander, president and director, respectively, of Dazian's Inc., which has been supplying legit with fabrics for costumes for over a century.

Another exhibit, this one devoted to Eugene O'Neill, also opened last week at the Loeb Student Center on the downtown campus of N.Y. Univ. It's a cooperative project of the Repertory Theatre of Lincoln Center, which is presenting O'Neill's "Marco Millions" at the ANTA Washington Square Theatre, N.Y., and the Loeb Student Center.

J. S. Seidman, head of the international CPA firm of Seidman & Seidman, himself a legit angel besides handling CPA work for a number of theatrical attractions, wrote N.Y. Daily News critic the following letter: "I am the 'stooge' that Josephine Baker disrobed opening night. The fact that you considered me a planted part of her act is most complimentary. But, as you can see, the nearest I get to the theatre is being a ham accountant. I hope Equity will not be claiming dues or picketing, because nonunion 'help' was involved. On the other hand it would be nice if Hollywood followed through on the attractive notice you inferentially gave me."

Miss Baker, in her one-woman revue, picks on a front-row patron for an undressing bit and Seidman was her target at the Broadway premiere recently. Those knowing the dignified statistician couldn't envision a most unlikely "stooge" but seemingly he went through the audience-participation bit with enthusiastic cooperation.

Add the name of New York industralist John J. Myers to the extensive list of those who would defend the memory of the late Marilyn Monroe against the picture of her presented in Arthur Miller's "After The Fall." Myers, a friend of the actress, once painted Miss Monroe's portrait as a modern Mona Lisa, which painting was one of the works exhibited at the 1960 UNICEF art show. Myers predicts that Miller's conscience will plague him "for the rest of his days. No writer has so fully and completely violated the rules of fair play and decency."

New production of "Rigoletto" conducted by George Sòlti, with Mirella Freni and Geraint Evans in the leads given at Covent Garden. Last season's "Aida" was repeated with Galina Vishnevskaya, Giulietta Simionato and John Vickers. Future productions: "Macbeth" (Amy Shuard, Cornel McNeill) "Fidelio" (Gre Brouwenstein, John Vickers) "Puritani" (Sutherland, conductor Bonynge, Craig, Baquier).

Manuel Seff authored a play called "Blue Chips" which had a sneak tryout in 1961 at the Pioneer Playhouse in Danville, Ky. It dealt with same theme as subsequent British film, "Ladies Who Do," namely charwomen who extract stock market tips from the wastebasket of the offices they clean.

Legit Incorporations

Yonkers Playhouse, Inc., has been authorized to conduct a theatricals business in Yonkers, N.Y. Capital stock consists of 200 shares, no par value. Bongiorno & Macellaro, of White Plains, were filing attorneys.

Cates Bros. Inc., has been authorized to conduct a theatrical productions business in New York. Capital stock is 200 shares, no par value. William W. Lazarov filing attorney.

Carlensadiz, Ltd., formed to operate theatres and a theatrical production company in New York. Capital stock is 200 shares, no par value. Sissman & Hyman, filing attorneys.

Monte Carlo Exhibits, Inc., authorized to conduct a business in exhibits, exhibitions and theatricals, with offices in New York. Capital stock consists of 900 shares, no par value. Cross & Broude, of Boston, filing attorneys.

Piccadilly Productions, Inc., has been formed to carry on theatrical and literary enterprises in New York. Capital stock is 20,000 shares at $1 par value. Patrick F. Grossman, of Winthrop, Stimson, Putnam & Roberts, was the filing attorney.

Gimbel Development Corp. has been authorized to conduct a business in providing dramatic and musical entertainment, as well as plays, with New York offices. Capital stock consists of 200 shares, no par value. Fink, Weinberger & Levin were the recording attorneys.

Shelcraig Enterprises Ltd. has been authorized to conduct a theatrical agency and recording business in New York. Capital stock is 5,000 shares, $10 par value.

Jerry Ragovoy Productions Inc. has been formed to deal in musical, dramatic, literary and intellectual works, with New York offices, Capital stock consists of 200 shares, no par value. Ragmar Music Corp. has also been incorporated, for the same purposes, and same capital stock, with New York offices.

Opera Festival Association, Inc., has been chartered as a non-profit membership corporation, with office in New York. Barry H. Chasen was the filing attorney.

Lubano International Productions Inc. has been chartered to conduct an entertainment business in New York. Capital stock consists of 200 shares, no par value.

David A. Hays Inc. has been authorized to conduct a business in dramas, plays and books, with offices in New York.

Touring Shows

(Figures cover March 2-14)

Anyone Can Whistle (tryout)—Forrest, Philly (March 2-14).
Beyond the Fringe (2d Co.)—Wilbur, Boston (March 2-7); Capitol, Montreal (March 9-14).
Boys From Syracuse (bus-truck)—Split-week stands (March 2-14).
Camelot—Colonial, Boston (March 3-14).
Camelot (bus-truck)—Split-weeks (March 2-14).
Funny Girl (tryout)—Erlanger, Philly (March 2-7, moves to N. Y.).
Funny Thing Happened on the Way to the Forum (2d Co.)—Playhouse, Wilmington (March 2-7); Shubert, Cincy (March 9-14).
Hamlet (tryout) — O'Keefe, Toronto (March 2-14).
High Spirits (tryout)—Shubert, Philly (March 2-14).
Hollow Crown (bus-truck) — Bonfils, Denver (March 3-12).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (March 2-14).
How to Succeed in Business Without Really Trying (3d Co.)—Moore, Seattle (March 2-7); Paramount, Portland (March 9-14).
In One Bed (And Out the Other)—Nixon, Pitts (March 2-14).
Little Me—Hanna, Cleve. (March 2-7); Nixon, Pitt. (March 9-14).
Man for All Seasons—National, Wash. (March 2-14).
Man for All Seasons (bus-truck)—Split-week stands (March 2-14).
National Repertory Theatre—American, St. L. (March 2-14).
Never Live Over a Pretzel Factory (tryout)—Shubert, Boston (March 5-14).
Never Too Late (2d Co.)—Fisher, Det. (March 2-14).
Pajama Tops — Auditorium, L'ville (March 3-7); Shubert, New Haven (March 9-14).
Private Ear and Public Eye—Biltmore, L. A. (March 2-14).
Sound of Music—Capitol, Salt Lake City (March 2-7); Split-week (March 9-14).
Stop the World—I Want to Get Off—Royal Alexandra, Toronto (March 2-7); Shubert, Det. (March 9-14).
Thousand Clowns—Curran, S. F. (March 2-14).
Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (March 2-14).

Scheduled B'way Preems

Each Had Six Wings, Little (3-11-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Funny Girl, Winter Garden (3-22-64).
Murderer Among Us, Morosco (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Pretzel Factory, O'Neill (3-28-64).
Sponono, Cort (3-30-64).
High Spirits, Alvin (3-31-64).
National Rep, Belasco (4-5-64).
West Side Story, Center (4-8-64).
Baby Want a Kiss, Little (4-13-64).
Hamlet, Lunt-Fontanne (4-13-64).
Cafe Crown, Beck (4-20-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare, State (5-18-64).
Fade Out-Fade In, Hellinger (5-26-64).
My Fair Lady, Center (5-27-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Macy-Shubert Boxoffices

Continued from page 69

ground floor sites, are all interconnected by telephone and each can communicate directly with any one of the 18 Shubert houses through the theatre company's central switchboard. Telephone and mail orders will also be accepted by the Macy's stores, but reservations have to be picked up within a 24-hour period.

Tickets are being allocated to the four boxoffices. Those unsold 48 hours before a performance go back into the racks at the individual theatres. However, the Macy's stores will be able to take care of requests for available tickets, practically up to curtain time, by direct telephone contact with the theatres. The project was initiated by the Shubert firm, which is bearing most of the cost.

As Shubert executive Alvin Cooperman puts it, the Macy's outlets are an "extension" of the regular boxoffice. John A. Blum, senior vice-president of Macy's New York, doesn't believe this new development in the department store chain's association with the theatre will conflict with its theatre club operation.

The Shubert outfit has been working the central boxoffice idea on a smaller scale through its Shubert Alley boxoffice, which sells tickets to the organization's theatres not located West 44th or 45th streets.

Sked 'Rough Shod' Preem For Spring Fest, Paris

Eva Maze, a West German impresario who was instrumental in bringing a "West Side Story" company to that country in 1961, has arranged for the appearance of a 14-member Negro legit company at the upcoming Paris International Festival. The troupe, now rehearsing in New York, will present "Rough Shod Up the Mountain," by Arthur Lamb.

Following its stint at the Paris fest, starting in late spring, the company will tour several West German cities under Mrs. Maze's management. After visits in New York and Washington, the producer returned last week to her Frankfurt headquarters.

Last year Mrs. Maze imported an American opera based upon Arthur Miller's play, "The Crucible," with music by Robert Ward and libretto by Bernard Stambler. It drew a mixed reception at the Wiesbaden Hessiches Staatstheatre last November, but won unanimous critical acclaim in Berne, Switzerland.

Next on Mrs. Maze's agenda is a trip to Bucharest, where she'll negotiate to bring the Bucharest Opera to West Germany in 1965. She'll also dicker for a Roumanian folk dance troupe which previously toured the U.S., but has not been seen in Germany.

Arnold Moss Is Keeping Busy With Shakespeare

The quadricentennial this year of Shakespeare's birth is keeping Arnold Moss on the move. The actor-director lectured on the Bard recently at Canon City, Colo. He's now artist-in-resident for a three-week period at Otterbein College, Westerville, O.

His activities at Otterbein consist of staging "Love's Labour's Lost," in which he'll also appear as Don Armado, and conducting a daily seminar on "Problems of Shakespearean Production." He begins rehearsals next Sunday (8) as Prospero in "The Tempest" as guest artist at the Univ. of Kansas. That'll be followed by a lecture at State Teachers' College, West Chester, Pa.

He'll play Prospero again April 25-26, when he makes his 11th annual apearance at the Library of Congress, Washington. A four-sided LP album, with printed text, has also been completed of "Come, Woo Me," which Moss produced and directed last April for the Library of Congress. It consists of 10 of Shakespeare's courtship scenes.

MET CHANGE OF HALL

Into Prudential in '65—Bernstein Conducting This Spring

Boston, March 3.

Metropolitan Opera's spring tour begins in Boston with eight operas at the Music Hall opening Monday night, April 13, exiting after Sunday afternoon April 19. It will mark the last stand in the 4,400-seat motion picture theatre.

Met, per its local sponsors, will play an inaugural week at Boston's new civic auditorium, now under construction at the Prudential Center, sometime in the season 1964-65.

The Met spring tour, which begins in Hub, goes to Cleveland before returning to New York for two weeks during the World's Fair. Three of its four new productions will be brought to Hub by the Met: "Falstaff," "Aida," with Birgit Nilsson in the title role, and "Manon" with Anna Moffo.

Leonard Bernstein, who makes his conductorial debut at the Met in March production of "Falstaff," will conduct opening night in Boston.

New Dramatists Seeking 50G Services Bankroll

The New Dramatists Committee launched its 1964-65 campaign last week to raise $50,000 for maintenance of its special services to playwrights. A committee for the 10-week drive, functioning under the chairmanship of Broadway producer Alfred de Liagre Jr., is composed of Robert Preston, Joseph Harris, Richard Rodgers, Lehman Engel, Harold Prince, L. Arnold Weissberger, Helen Harvey, Leonard Davis, Sidney Michaels, Ben Washer, Max Gordon, Thomas A. Steinfeld, Boris Aronson, Harold Friedlander, Milton Goldman and Leland Hayward.

Mary K. Frank is president of the New Dramatists, which provides promising playwrights with readings of their plays by volunteer actors, plus tickets to most Broadway and off-Broadway productins, panel discussions by experts on all theatre techniques, and appraisal and discussion of their works by fellow members and established writers.

Mrs. Swann's Off-B'way Rights Only to 2 Pinter Plays Sez His Agent

Samuel French and the Dramatists Play Service have acquired the stock and amateur rights, respectively, to Harold Pinter's one-acters, "The Dumbwaiter" and "The Collection." Both plays are currently being presented off-Broadway at the Pocket Theatre by Caroline Swann. A recent VARIETY story stated that Mrs. Swann had exclusive U.S. rights to the Pinter plays (meaning "The Dumbwaiter" and "The Collection") was misleading and has led to conflicting statements.

Mrs. Swann says she had an agreement with Pinter's British agent that stock and amateur rights to the plays would not be released while she was presenting the one-acters in New York unless she gave her okay. Her rights to the plays were mentioned in VARIETY in respect to her having okayed a production of "The Dumbwaiter" in Portland. The agency representing Pinter in Britain is ACTAC (Theatrical & Cinematic) Ltd., of which Emanuel Wax is director.

Wax emphasizes to VARIETY that the Pinter plays are not and have never been the exclusive property in the U.S. of Mrs. Swann. "She has been granted a license in the usual form," he says, to present the two one-acters off-Broadway and "has no interest of any other kind in these or any other plays of Harold Pinter's." Wax also denies that Mrs. Swann gave the go-ahead for the Portland production of "The Dumbwaiter," stating that negotiations for that presentation were handled through his office.

Stock Season Doubtful In Dayton This Summer

Dayton, O., March 3.

Noting that from $800 to $1,000 a week was spent for non-essential union personnel during the 1963 summer theatre season at Memorial Hall, Paul Shawhan has informed the Montgomery County Commissioners that they should look for another producer for the huge auditorium this year. The former realtor and horse trainer says that the four musicals and two plays last year drew to an average of 74% capacity and that he received good cooperation from county commissioners and from stars of the shows, several of whom worked at reduced rates.

The union labor costs, however, were "like sitting down to a meal with twice as umch food as you can eat," Shawan asserts. "This is the kind of waste that will kill any enterprise," he adds.

E. E. Ackerman, manager of Memorial Hall, said the outlook for a 1964 tenant is doubtful. "We have had three touring shows that took losses here during the winter season," he explains. "If you can't get people downtown to see shows in the winter, what chance do you have in the summer"

Summer stock started in Dayton in 1957, with producer John Kenley. Shawhan has been the fifth producer since then. No shows were held at the hall in 1960. Shawhan produced under the sponsorship of Edward Rose Community Activities, Inc., headed by builder A. E. McGee.

Legit Bits

Amnon Kabatchnik is in Tel Aviv to direct **Henry Denker's** "A Far Country" for the Zavit Theatre.

Talks by legit director **Alan Schneider** and **Henry Hewes**, drama critic for the Saturday Review, as well as a full production of **Webster Smalley's** "The Man With the Oboe," are among the features scheduled by the South Eastern Theatre Conference for its annual convention to be held March 19-22 at the International Inn, Tampa, Fla. The Smalley work is the SETC "Play of the Year."

"Prelude to France," by **Vivian Johannes**, opens tomorrow night (5) at the Hedgerow Theatre, Moylan, Pa., and is to be repeated there indefinitely on Friday and Saturday evenings.

Douglas Watson, currently appearing on Broadway in "The Chinese Prime Minister," will return to the American Shakespeare Co. for its 1964 season in Stratford, Conn.

"Cool Off," the upcoming Broadway musical which will use a cast of four and an orchestra of 16, has set **John Lesko** as musical director, **Larry Wilcox** as musical arranger, and **Genevieve Pitot** to write the dance music.

"Fade Out-Fade In" is the new title for the forthcoming **Carol Burnette**-starrer, originally called "A Girl to Remember" and then retitled "The Idol of Millions." Sets for the musical are being designed by **William** and **Jean Eckart**, with **Donald Brooks** as costume designer.

Michael King, repeating the role of Freddie Eynesford-Hill which he originated on Broadway, will play 20 weeks of stock in the Laurence Henry Co. production of "My Fair Lady" which begins touring March 31 at the Mineola (L.I.) Playhouse. Also in the cast, besides **Margot Moser** and **Michael Evans** in the lead roles they played on Broadway as replacements, will be **Madeleine Clive**.

Clark McClellan and **Sammy Benskin** will be musical director and musical conductor, respectively of the off-Broadway production of "Cindy."

Robin Wagner will design the setting, **Stanley Simmons** the costumes and **Martin Aronstein** the lighting for the off-Broadway production of "The White Rose and the Red" which will have original music by **Hubert Dorris**.

"Sponono," a South African play with music by **Alan Paton** and **Krishna Shah**, is scheduled for a March 30 opening at the Cort Theatre, N.Y., under the production auspices of **Mary K. Frank**.

"Jerico-Jim Crow," which performs Saturdays and Sundays only in The Sanctuary of the Village Presbyterian Church-Brotherhood Synagogue, is extending its engagement there to April 26.

"Tevye," the musical based on Sholom Aleichem stories, is scheduled to open at an undesignated Broadway theatre Sept. 22, following engagements at the Fisher Theatre, Detroit, starting July 18, and then the National Theatre, Washington, beginning Aug. 18.

Ann Blyth will star in "The Sound of Music" in the Dallas Summer Musicals' production, June 22-July 5.

Larco Productions, Inc., has been chartered to conduct a theatrical, television and motion production business in New York. Capital stock consists of 200 shares, no par value.

London

Gordon Boyd, an English singer-actor, has decided to settle in Australia.

Ada Reeve observes her 90th birthday today (Tues.) and is still currently performing.

New material has been added to the 1964 version of "Beyond The Fringe," at the Fortune.

Laurence Olivier will play the Moor in "Othello," opening at the National Theatre on Shakespeare's birthday anni, April 23.

Harry Secombe has been elected president and **Hugh McDermott** captain of the Stage Golfing Society.

During structural alterations June 9-July 18 at the Royal Opera House, the Royal Ballet Company will shift to the Drury Lane Theatre for a run.

Director-administrator of the Yvonne Armand Theatre at Guildford, opening next year, will be **Laurier Lister**.

"March Hares," a comedy by **Ronald Harwood**, will start a provincial tryout tour next Monday (9) with **Ian Carmicheal** and **Dily Hamlett** in the leading roles. The play is not to be confused with the Harry Wagstaff Gribble comedy of the same title, produced on Broadway in 1921-22 and subsequently a successful stock vehicle.

Hefty Advance Sale For Bard Sked at Aldwych

London, March 3.

The general boxoffice sale opened last week for the World Theatre season starting March 17 at the Aldwich Theatre. The three-month season to be presented by the Royal Shakespeare Co. and Peter Daubney, appears a likely sellout, with demands topping those even for the production of "King Lear."

Mail orders for parties have been available for over two weeks and are very heavy. Personal postal bookings have also started and, according to the boxoffice, are running into thousands of seats.

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Curtis' Statement

The Curtis Publishing Company reduced its operating losses to $3,400,000 in 1963 from an $18,900,000 loss in the previous year. Net operating revenues for the publishing company were $152,000,000 in 1963, an increase of $2,700,000 over 1962.

"In the final quarter of 1963," pub prexy Mathew J. Culligan, "the company earned a net profit of $1,400,000 our first profitable period since 1961. Operations for the last six months of 1963 were at a breakeven point since the losses that affected the full year occurred during the first half of the period.

L.A. Times Mirror Earnings

Consolidated earnings of the L.A. Times Mirror Co. for 1963 upped 47%, on a 22% revenue gain over 1962, per chairman-president Norman Chandler. Operating earnings for '63 were $9,149,042, or $1.89 a share, as against $6,224,857 or $1.42 a share in '62, after adjusting for the 2% stock dividend paid in January 1963.

Total profit was $13,645,465, by including the $4,496,423 capital gain from the sale last June of KTTV, L.A.

Consolidated gross totalled $777,575,183, compared to $145,810,341 in '62, of which World Pub. Co. and Matthew Bender & Co., which L.A. Times Mirror bought in '63, contributed about $23,000,000 to the pooled interests.

New Airline Mag's Staff

The still untitled giveaway monthly which American Heritage will publish in cooperation with the Air Transport Assn. has set Ralph W. Hench Jr. as publisher; David McCullough as editor; and William J. McVey Jr. as promo manager.

Hench resigned as v.p. of Curtis to join AH as a v.p. and publisher of the new periodical which will start "with at least 1,000,000 copies and more than half of the nation's 30 airlines have already agreed to carry them," according to American Heritage prexy James Parton. Hench was with Curtis and helped launch Holiday, the travel mag.

McCullough was last editor of Al-Hayat fi America ("Life In America"), the USIA informational journal keyed for the Arab belt, and before that at Time Inc.

'Inside The Ruby Trial'

Gordon Currie, the walrus-mustached Australian cartoonist who has been doing a quick-sketch act in the lobbies of American banks for past several years (as reported in VARIETY) has put together a 60c booklet, "Inside The Ruby Trial." It's under his own Los Angeles imprintur and hits the newstands pronto with an initial run of 250,000.

Text is a composite of his cartoon impressions, photographs and commentary.

Recalling The Graphic

"The New York Graphic" by Lester Cohen (Chilton; $5.95), is subtitled "The World's Zaniest Newspaper." Actually, The Graphic, which flourished in the 1920s, with composite, faked "news" pictures, purple prose, and muckraking policies was the forerunner of certain contemporary dailies and periodicals which are pallid by comparison only because of lessons learned in the courts. Cohen, once on the Graphic staff as a contest editor, and subsequently known for his novels and screen plays, develops his material with dexterity and good humor, dealing with Bernarr Macfadden, the faddist founder of the sheet, Winchell, Ed Sullivan, Fulton Oursler, and other Graphic favorites. Book not only pinpoints the history of a lurid adventure in journalism, but also recalls an era of Americana with accuracy and nostalgia. Volume is dedicated to late John W. Vandercook, former feature editor of The Graphic, and to Stella Peckham. *Rodo.*

Rising Interest In Pubaffairs

American Library Assn.'s yearend survey of reading trends in the medium-sized cities (pop. 35,000-49,999) revealed a growing interest in public affairs, attributed by most librarians to the influence of the mass media. Those surveyed, however, ranked the print media ahead of the electronic as more effective in creating a demand for library materials.

Reading tastes in general were found to have grown more serious than in recent previous years, and in fiction the emphasis shifted from westerns and light romances toward historical, political, biographical, psychological and mystery novels. While the ALA report did not make note of it, it will be observed that the fiction trend in libraries last year exactly paralleled the fiction trends in television.

Television personalities were rated fourth in importance in promoting the circulation of specific books at libraries. Best seller lists were first, the book page in newspapers second and word-of-mouth third. Oddly, radio personalities were ranked 11th (or last) in importance.

Klein-Reader's Guidebooks

Air France p.r. Norman Reader, former ditto of the French Govt. Tourist Office in North America, and Jerome E. Klein, an inveterate traveler and collector of unique eating places, and on the faculty of NYU's School of Retailing, have collaborated on four travel books for Avon paperback publication in '64 and '65.

In tieup with Harper's Bazaar they will be titled "Harper's Bazaar Views to Dine by Around the World"; "H. B. Great Views of the U.S.A."; "H. B. Great Shops of the U.S.A."; ditto of Europe.

Priceless Autographs

One of the most famous books in the annals of the German theatre, the personal autograph album of the late great German actor August Wilhelm Iffland, which has been missing since the 1920's, has come back home.

The volume, which includes 228 hand-written memories from such immortals as Goethe, Schieler, Wieland, Haydn and Herder from the period between 1778 and 1812, has come back from a religious organization in the United States, which was the last owner of the volume.

The historical and expensive book will go on auction in May at the autograph dealer J. A. Stargardt in Marburg.

Doc Hill Exits Paper

Hawaii State Senator William H. (Doc) Hill has resigned as publisher of the Hilo, Hawaii, Tribune-Herald, following its sale to Donald W. Reynolds, Los Vegas-based owner of 14 newspapers. Reynolds, who came to Hawaii for the formal takeover, assigned Ross Pendergraft, from his paper at Fort Smith, Ark., as vicepresident and general supervisor. D. W. Rose, who had been general manager of the Hilo daily, joined Hill in exiting.

The veteran Hill, incidentally, has many Hawaii island biz interests, including an electric utility and a chain of theatres.

Korean's First Novel

A young Korean who received his higher education in the United States has written a new novel, "The Martyred," scheduled for publication by Brazillier on Feb. 17. Richard H. Kim did his first creative writing work with Prof. John H. Clagett at Middlebury (Vt.) College, where he was a member of the class of 1960. Later he studied writing at the Johns Hopkins University graduate school, received a fellowship at the University of Iowa and spent a year at Harvard.

As an officer in the army of the Republic of Korea, he was wounded in action and decorated during the Korean conflict.

Yanks Yen Scot Bibles

One million dollars' worth of Bibles cross the Atlantic each year from Scotland to the U.S.A.

The firm which meets the American preference for British Bibles is William Collins & Sons, the Scot publishers, based in Glasgow According to a spokesman, they are "more than happy" with the sale of Bibles. Exports are on the increase.

"Americans seem to have a warm regard for the British format, and the standard of binding here is in advance of anything in America," said a spokesman for the publishers. "Presbyterians in America buy a large quantity of Bibles printed in Scotland."

Crime Story Aftermath

Quebec Chief Justice Fredric Dorion last week ordered $1,000 fine imposed on Maclean-Hunter Publishing Co. Ltd., Toronto, and $500 or 15 days on Toronto freelance Robert Fulford, for a piece in Maclean's mag and (in French) in Le Magazine Maclean about Leopold Dion. Latter was sentenced in December to hanging for the sex slaying of a 13-year-old boy, but conviction is being appealed. Dorion found article in contempt of court because it contained a confession by Dion, admitted in coroner's court but not at his trial; and because it partly related Dion's criminal record.

Maclean's and Toronto freelance Alan Phillips still face a $1,000,000 libel suit by Vincent Cortoni, Montreal nightclub figure mentioned in Phillips' recent series.

Publishing Stocks

(As of March 3 closing)

Allyn & Bacon (OC)	19½	+1⅜
American Book (AS)	43¼	—2½
Amer. Book Strat. (AS)	4⅞	
Amer. Heritage (OC)	8	— ¾
Book of Month (N.Y.)	17	+ ¼
Conde Nast (N.Y.)	12⅛	+1⅛
Cowles (OC)	13⅝	—1⅛
Crowell Collier (N.Y.)	19½	
Curtis Pub. (N.Y.)	7⅝	+ ⅜
Esquire Inc. (AS)	9½	+ ¼
Ginn & Co. (N.Y.)	32	
Grolier (OC)	46½	+ ¾
Grosset & Dunlap (OC)	10⅛	— ⅛
Harcourt Brace (N.Y.)	40¾	+1¼
Hayden Pub. (OC)	3	
Hearst (OC)	28	
Holt R & W (N.Y.)	25¾	+1
LA Times-Mirror (OC)	34	+ ½
Macfadden Bartell (AS)	6⅞	+ ⅞
McCall (N.Y.)	22½	— ⅞
McGraw-Hill (N.Y.)	37¼	+2
Meredith Pub. Co.	26½	— ¼
Nat'l Per. Pub. (OC)	11½	— ¼
New Yorker (OC)	123	+3
Pocket Books (OC)	4¼	+ ⅛
Popular Library (OC)	2½	
Prentice Hall (AS)	34	+3
Random House (N.Y.)	12½	+1⅜
Scott Foresman (OC)	26	— ⅛
H. W. Sams (OC)	34¾	+1½
Time Inc. (OC)	112¾	+1¼
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	26	+1¾

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Ed Sacks' Humor

Chi humorist Ed Sachs, yclept "Yitzhawk Butterfield," has given up publishing his monthly gag sheet, to bear down on a Stein & Day book, "How To Live In The United States If No Other Place Will Take You In."

Cavalier reprinted two of his "Yitzhawk Epistle & Journal" gag columns and has others on the griddle. Meantime Sachs has suspended issuing the E&P regularly.

Young Heads O. Press Club

John F. Young, editorial writer for the Columbus Dispatch, was elected president of the Press Club of Ohio by the club's trustees who are State Senator Robert R. Shaw; George A. Smallsreed Jr., Dispatch magazine photographer; Charles D. Stokes, pr. for Scioto Downs; and William Teague, WBNS-radio newscaster. Young succeeds Alfred C. Hall, news editor of the Ohio Bureau of Associated Press.

Dick Otte, chairman of the club's 1964 Gridiron Show, said the event will be held April 30 at the Southern Hotel, Columbus. Petticoat Preview for women club members and guests will be held April 29.

Hot-Off-The-Typewriter

Unique hot-off-the-typewriter story buys by Playboy are the two chapters — and maybe more — of Ray Russell's upcoming Hollywood novel about which he hinted in his special byliner in VARIETY's last (58th) Anniversary Number. Playboy bought "Zzzzzz," dealing with a title dispute of a Hollywood film, and "One of Our More Expensive Corpses," themed around a producer's troubles in filming a controversial and banned book.

Russell was former executive editor of Playboy and resigned some years ago to freelance.

From Novelties To Novels

Warren Leslie has resigned as v.p. in charge of sales promotion at Neiman Marcus Co., Dallas, to devote full time to writing. Prior to joining the specialty store in 1951, Leslie was a Dallas Morning News staffer. He's authored two published novels, "The Best Thing That Ever Happened" and "Love Or Whatever It Is," and is now working on his third novel. He's a brother of tv actress Bethel Leslie of NBC-TV's Richard Boone Show.

CHATTER

Leo Guild's newest, "Strictly Personal," anthology of offbeat personal ads, being published by Gold Medal (Dawcett) as a paperback.

Novelist Katherine Anne Porter, author of "Ship of Fools," in Dallas for a lecture, was hospitalized there and forced to cancel her appearance at the Texas Institute of Letters banquet last week. The sudden illness also precluded a talk before SMU students in McFarlin Auditorium, and has forced Miss Porter to cancel her entire speaking schedule.

Patience Publishing Corp., of New York, has changed its name to Beatle Publishing Corp. Goldberg & Bair were the attorneys filing the certificate at Albany.

Called "the most fun-loving corporation president in America," Thomas B. Morgan profiles "The Long Happy Life of Bennett (Alfred) Cerf," prez of Random House, in the new Esquire.

John Bainbridge, who authored "Garbo" and "The Super-Americans," has signed with Holt, Rinehart & Winston for a book on "The Expatriates," the modern group who favor residence abroad, viz., Bergman, Holden, Grant, Brynner, Hepburn, Peck, William Marshall, writers Irwin Shaw, James Jones, Richard Condon, Hank Ketcham, Paul Bowles; producers Carl Foreman, Jules Dassin, Nunnally Johnson, Darryl Zanuck. Also the Negroes who feel they will encounter less racial prejudice abroad.

Time's Ottawa bureau chief John R. Beal slated for the tv-radio book ballyhoo swing in connection with his biog, "Pearson of Canada," being published simultaneously by Duell, Sloan & Pearce in the U. S. and Longmans in Canada. Book is based on part of Canadian Prime Minister Lester B. Pearson's own diaries.

Fiction writing classes resume at Brooklyn College, with Pauline Bloom as instructor.

Vet newsman Gilbert Millstein, now a Satevepost staffer, and photog Sam Falk (N.Y. Times, of which Millstein is an alumnus) have collabed on "New York: True North," one of the many Gotham guidebooks keyed to the N. Y. World's Fair. Doubleday publishing.

Librettist Guy Bolton has a French theatrical background for his new Doubleday novel, "The Enchantress." Actress Betty Rollin ("Advise and Consent" on Broadway, and the "Dobie Gillis" series on tv) has authored "Mothers Are Funnier Than Children," also Doubleday.

Paisley Daily Express, evening sheet printed and published by William Lockhead Ltd. at Paisley, near Glasgow, Scotland, has been purchased by George Outram & Company Ltd., publishers of The Glasgow Herald and associated newspapers. The sheet will continue as in recent years, with no change in policy. The Paisley Daily Express was founded in 1874.

Dr. Abbie Findlay Potts, 79, Shakespearean scholar and author, died Feb. 9 in Troy, N. Y., after a long illness. Dr. Potts, professor emeritus of English literature at Rockford (Ill.) College, and previously a professor at Vassar College, was the daughter of the late James Henry Potts, editor of the old Troy Times.

Irish-born Toronto novelist Kildare Dobbs, till last year Macmillan of Canada's chief editor and now a staffer for Star Weekly, Canada's largest separately sold periodical, has a Canada Council grant to heel him for a year off to pen another tome.

Although Ladies' Home Journal published a retraction in the current (March) issue, Sheriff Dewey Colvard of Teowah County, is suing Curtis Pub. Co. for $3,000,000 libel in Gasden, Ala., as result of Lillian Hellman's article, "Sophronia's Grandson Goes to Washington." Article accused Sheriff Colvard and his deputies of police brutality toward Negro prisoners during racial demonstrations last summer.

Not generally known that Ralph A. Beebe, 53, a senior editor at Doubleday, committed suicide by inhaling auto exhaust fumes in the garage of his country home in Rhinebeck, N.Y. He maintained an apartment on West 57th St. and was reported by his colleagues in good spirits when he left his office.

Holt, Rinehart & Winston's gross sales for '63 were $44,790,000 as against $43,243,000 in 1962 but the net was a bit down to $3,497,000 as against $3,777,000, or $1.02 a share versus $1.10 earnings per share in 1962.

The National Jewish Post Inc., an Indiana corporation, has filed application at Albany for authority to conduct a newspaper publishing business in New York State.

Valley Newspapers Inc., Essex County, N.Y., has changed its name to Denton Publications Inc. Francis H. Neverett, Plattsburgh, was filing attorney at Albany.

Wildflower Enterprises Inc. authorized to conduct a general publishing and selling business in New York.

Harcourt, Brace & World's Hilda Lindley hosting a 77th birthday bash March 24 at the Overseas Press Club in honor of radio commentator Raymond (Gram) Swing's natal day and the launching of his autobiog, "Good Evening!" Author, whose wartime broadcasts figured dominantly in shaping public opinion, has been in retirement. He's dropped the middle name, long part of his radio "billing," and he's now simply Raymond Swing.

Howard Watson named director of public relations of Curtis Pub. Co. He has served at various times as public relations manager of Saturday Evening Post, Ladies Home Journal, Holiday and American Home. He was appointed manager of the Curtis News Bureau and will continue in this assignment.

SEES NO CENSORSHIP IN LEFKOWITZ BILLS

New York.

Editor, VARIETY:

I note that in your improbable gazette two worthy members of the bar have received attention by opposing the noble attempts of the leaders of the theatre to bring the audience back into the theatre by reduction of gross internal financial corruption and hopeful elimination of theft of no less than $10,000,000 a year by ice.

The arguments of the two lawyers who spoke out scarcely deserve an answer. But having spent much of my life in battles against censorship I must record my amusement when the "wolf cry" is the word censorship. It reminds me of the tv quiz scandal days when a few leaders of the bar tried to sweep that tawdry mess under the rug by crying Censorship.

One other comment. The hearings conducted by the Attorney General and his staff were not of the Valachi type and individual reputations were handled with the greatest regard for due process. Surely the legal critics of the proposed legislation in their attacks on Assemblyman Savarese and Senator Greenberg hold less than a noble status since they were important advisors in the theatre and hence were either ignorant of the extent of corruption, or only represented simonpure theatre wives of Caesar, or having an awareness of the impact of such corruption on investors and ticket prices were unconcerned, or impotent in their indignation or at best unable to lead even their own clients.

I prefer to take my stand with Richard Rodgers, Leland Hayward, the Cullmans, Russell Crouse, and their fellows. With Rodgers, I also pray for the prompt passage of the pending bills. Above all, I find nothing in the pending legislation that opens the door in the direction of control of content on any stage. This legislation is totally unlike the censorious Wales Act which does single out the theatre for controls by the Sovereign.

Morris L. Ernst.

Matalon as 'Madman'

An English version by Eric Rudd of the French adaptation by Roger Coggio and Sylvie Luneau of Gogol's "Diary of a Madman," is to be presented by Nimara Productions, in association with Alex Hassilev, for an April 9 opening at the Gramercy Arts Theatre, N.Y. Nimara Productions consists of Ninon Tallon-Karlweis, Alexander E. Racolin and Martin Rubin.

Zack Matalon will appear as the sole character in the off-Broadway production. The part was played in Paris by Coggio and in London by Richard Harris.

Broadway

Jack Phelps has resigned from the literary dept. of GAC to go on his own.

A chowmeinery in the Kips Bay sector of Manhattan advertises its martinis at 95c a copy, "extra dry" $1.

Robert Price appointed receiver, under $5,000 bond, by Federal Judge Archie O. Dawson of Ad Lib Records Inc., 157 West 57th St.

Ed Begley, whose brother, Martin Begley, is Shepherd of the Lambs, will make the L.A.-N.Y. trek to appear in the club's annual Gambol next April 18 in a skit arranged by Happy Felton.

The building at 711 Seventh Ave. and the two four-story buildings around the corner at 168-170 West 48th, which house film studios, film outfits and restaurants, sold for redevelopment.

Polish dramatist Artur Marya Swinarski whose play, "Alcestis Comes Back" was presented at the off-Broadway Mermaid Theatre last April, given asylum in Austria and plans to come to the U.S. utimately.

With retirement of John J. Scotto, veteran French Line general passenger agent in Bev-Hills, Charles J. Hogan has been upped to the post and will shift his hq to the Coast. Hogan was longtime p.r. with the line in New York.

Dwight M. Brown Jr., consulting geologist of Shreveport, La., seeking the family of Virginia Steinhardt, quondam actress on the New York stage circa 1919. Her mother was Mary (Mollie) Boudinot Steinhardt and hailed from Kentucky.

Harry Hershfield, who has shilled for many a charity, is the "man of the year" next Sunday (8) when the March of Dimes honors him at the Americana. Earl Wilson chairs the special newspapermancolumnist committee at the $50-a-plate shindig.

Gene Kendrick Wolf, son of the late John Allen Wolf of Montgomery, Ala., who was a CBS commentator, engaged to Jean Elisa Kessler, with summer wedding planned. Young Wolf is a doctorial candidate in musicology at NYU.

Roger Fawcett, the two-year-old grandson of the publisher, suffered burns on his body in a one-alarm fire at the 998 Fifth Ave. apartment of his grandfather, as result of the child playing with matches in the guest room. His father, John R. Fawcett of New Rochelle, was visiting the publisher.

Peter A. De Maerel, assistant g.m. and p.r. of Sabena, and director of the official Belgian Tourist Bureau in the U.S., made a knight of the Order of the Belgian Crown. Honor was presented at a reception given by Ambassador Andrew Forthomme and Mme. Forthomme last week in New York on behalf of King Baudouin of Belgium.

Jack Sterling, WCBS disk jockey, and his actress-wife Barbara as well as Warner Bros. v.p. Bernard Goodman and Mrs. Coodman sailed last week on the S.S. France for a 13-day West Indies cruise. Among entertainers on the voyage are songstress Suzanne Bernard with comics Al Bernie, John Haymer and Billy Kelly.

Walter Kaner, Long Island Press and L. I. Star-Journal columnist, back from a month's column-gathering trek to Tokyo, Hong Kong, Bangkok, Bombay, Rome, Paris and London, AP and UPI carried stories on Kaner's revisit to Tokyo where, 19 years ago, under the nom-de-mike of "Tokyo Mose," he aired a daily deejay over the Armed Forces Radio Network.

Semanticist Dr. Bergen Evans, the Northwestern U moderator-commentator who is also w.k. on radio and tv, brought up a show bid poser — the etyomology of "stooge." He knows the definition but no authoritative books of slang have knowledge of the development of the word. Dr. Evans' own deduction is that "stooge" might be a blend of stage and stupid, but this is disputed.

Roger Rosenthal, professional Jolly Roger, given N.Y. Times feature display as the singing busdriver who, while taking 4- and 5-year-olds to the Temple Emanu-El Nursery School, sings, clowns and generally entertains the offspring, among others, of celebrities such as Robert Sarnoff, Phil Silvers, Senator Jacob K. Javits, Leonard Bernstein, Marc Connelly et al. Rosenthal has show biz ambitions.

Former Paramount star Louise Brooks, now in retirement in Rochester, N. Y. (last picture was a John Wayne western, "Overland Stage Raiders," 1938, for Republic) clarifies that the Brooks & Callahan mentioned in the obit of Mrs. Rosalee Valenzio is a recurring confusion. Both sometimes used to get one another's mail, bills, publicity, etc. when Mrs. Valenzio (Miss Billy Callahan) was alive. The other Louise Brooks was a blonde and onetime in Earl Carroll's "Vanities."

Betty and Charles Ventura—he was longtime society editor on the N. Y. World-Telegram—wintering at "The Castle" of Ann Mitchell Allison in Greenwich where he is writing whodunits. Current Mike Shayne Mystery Magazine has his "Murder Takes a World Cruise" (said to have recognizable characters), and a new socialite girl-detective series, tentatively titled "Private Eyeful," tees off in Renown Publications. The Venturas resided the past three years in Greece where he ghosted two biographies.

The N. Y. Times' McCandlish Phillips queried a cross-section of New Yorkers on what the new tax cut may mean and CBS' Michael Dann was quoted, "Frankly I think it's just great. It's the difference between Amagansett and Scotland for my family this summer." (Amagansett is on the south shore of Long Island, near the eastern tip," the Phillips story footnoted.) Directly above the CBS programming veep's vox pop was one from "David Cathcart, a rugged-looked Scotchman with a weathered face, 'I'm going to save it up and take a vacation on Cape Cod.'"

Frankfurt

By Hazel Guild
(2 *Fuerstenbergerstrasse;* 595751)

Tex Benecke and the Glenn Miller Orchestra touring Europe this summer, with German dates being booked by the Reich agency in Mannheim.

German actress Senta Berger signed a five-film contract with Columbia Pictures, first role being a co-starring part with Charlton Heston in "Major Dundree."

German Circus 1963 proving such a hit in Russia that the Russians are doing a tele show of its performances, with the West German First Net subsequently showing the Russian Film, in a first-time switch of this nature in Germany.

British consul David Cornwall giving up job in West Germany since his detective story, "The Spy Who Came in From the Cold," has become a bestseller and is slated for filmization. Consul wrote under the pseudonym of Richard le Carre.

American impresario Eva Maze, based in Frankfurt, off for a week in her birthplace, Bucharest, Roumania, to view the Bucharest opera and theatre with the possibility of arranging the Roumanian groups' first post-world war tour of Germany.

Circus Krone, one of the top German circuses, has pulled a switch—hiring the Flying Steeles, trio of trapeze artists who are American and headed by 27-year-old Tony Steele. Generally it's the American circuses and television shows that hire away the European circus talent, instead of the German big tops booking the U.S. performers.

Rome

By Robert F. Hawkins
(*Via Sardegna,* 43; *Tel.* 479 316)

Elsa Bayron opened new Via Veneto nitery.

Paul Smith gave spirituals concert in Rome.

TV Lexicon Intl. held conference here on subject of tele "originals."

Giorgio Albertazzi takes his "Hamlet" version to Paris Theatre Fest May 28-31.

Leo Hochstetter Rome-to-Cairo on MPEA biz after just returning from Madrid on ditto.

Luchino Visconti may direct Marcello Mastroianni in Arthur Miller's "After the Fall" in local staging.

Gina Lollobrigida, Rosanna Schiaffino and large Italo delegation headed for Japanese-based Italo Film Week.

Gian Carlo Menotti in to chat with Italo Entertainment Minister Achille Corona on problems regarding his Festival of Two Worlds at Spoleto.

London

(*HYde Park* 4561/2/3)

Joseph Fenston, impresario, left more than $570,000 gross.

Sir Bronson and Lady Albery cruising on the Mauretania.

Agent Sonny Zahl leaving Kavanagh Associates; returns to the Harry Foster setup.

Gladys Cooper guest of honor at the New Arts Theatre Club's monthly supper on March 9.

Felix King, bandleader at Quaglino's and the Allegro, resigning to concentrate on freelance work.

Charles Forte flinging a reception on March 10 for a pre-looksee at his new Airport Hotel at Heathrow.

Around town: Bobby Vee, Gene Pitney, Hildegarde Neff, Sol Hurok, Luree Nicholson, Big Dee Irwin, James Velde, sales viceprexy of United Artists; Abbey Simon, Fred Goldberg.

Pianist Russ Conway, backed by a Green Room Club committee, stages a charity concert next month to aid the widow and children of the late pop singer Mike Holliday, who died in October.

Film technicians presented A. W. Watkins, head of sound at Metro's British studios, with an inscribed silver tankard for 25 years' service on the council of the British Kinematograph Society.

Gerald McDonald, general manager of the Royal Liverpool Philharmonic Society, made head of North Regional music for the BBC. He succeeds Paul Huband, now orchestral manager for the BBC.

Chicago

(*DElaware* 7-4984)

Triangle Theatrical Productions signed Al Hirt and his orch for a one-nighter at the Medinah Temple on April 11.

Ed Pazdur presenting Louis Armstrong & His All Stars at McCormick Place for one show on March 14.

Two praiseries have moved their offices to the Michigan Ave. ad row—Dale O'Brien & Co. and Cooper & Golin Inc.

Mike Carroll and James Edwards started a new talent and model agency called Professional Talent Placement Inc.

"Hits of Broadway" revue, now in third year at the southside Del Prado Hotel, enlaregd its cast of singers and dancers from 12 to 16.

The 1759 Club, formerly Le Show at that address on Sedgwick Ave. in the Old Town nitery area, preemed last week with folksinger Jane Bonnell.

Theatre-owner Oscar Brotman, who purchased Aragon Ballroom last month, retained vet agent Al Borde to book all future bands and and shows into the dance hall.

Dave Wallerstein, prexy of Balaban & Katz theatre chain, tapped to head up the mayor's committee to investigate the feasibility of a new domed sports arena in Chicago.

Dolph Hewitt, manager and featured member of the "Barn Dance" on WGN Radio and tv, booked his troupe for 14 shows at the Illinois State Fair next August.

Ollie Raymand resigned as bandleader at the Sahara Inn, on fourweek notice, and will concentrate on his WBBM Radio chores plus occasional college dates with his orch.

The Belfry Cabaret Theatre, formerly Julius Monk's tabbed its first show "Noises In The Theatre." Show bows March 5 with June Ericson and Haskell Gordon topping the cast.

Tele actor ("Maverick") Jack Kelly, who opened last night (Tues.) as the lead in "Love and Kisses" at Drury Lane Theatre, reunioning with his sister Nancy Kelly, who is starring in "Virginia Woolf" at Studebaker Theatre.

George E. Phillips, owner of the Pickwick Theatre in suburban Park Ridge, took over the Howard Theatre following expiration of a lease held by B&K for more than 20 years. Phillips installed Edward Harris as manager of house.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Etta Rickles in for son Don's opening at Sahara Casbar.

Singer Tomi Fujiyama set to join Mint's "Hong Kong Scandals."

Earl (Fatha) Hines booked by Thunderbird veep Dave Victorson for lounge opening June 26.

Leonard Schach, theatrical producer from South Africa here on a state Dept. tour, seeing the strip shows.

Steve Parker reminiscing with pal Chuck Luftig, the Tallyho exec who used to be Red Skelton's personal manager.

Impressionist Jack Larson joined Charlie Teagarden and Beverly Marshall as part of Eddie Fox's Silver Slipper lounge show.

Barry Ashton, who once feuded with producer Frederic Apcar and was barred from the Dunes for months, saw Apcar's new "Casino de Paris" and sent him a letter of praise.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly; Sab.* 0712)

Marcel Achard recovering from a recent illness.

Playwright Thierry Maulnier elected to the Academy Francaise.

Despite solid reviews, an adaptation of Friedrich Hebbel's German play, "Judith," did not make it here.

Rocker Sylvie Vartan wants to intro a 15-year-old Flamenco dancer Maribel in her next Music Hall show.

"Under Yum-Yum Tree" (Col) is monickered here as "Oui ou Non Avant La Mariage" (Yes or No Before Marriage).

Comedian Robert Dhery starting a new pic, "Allez France" (Go France), about a French soccer fan lost in England during a game there.

Prix Louis Lumiere going to short filmmaker Ado Kyrou who did a takeoff on melodramatic pix via old postcards. It is called "An Honest Man."

Maurice Bejart's first National Opera staging of the "Damnation of Faust," after years at the Belgian Opera and Ballet of the Theatre de La Monnaie, bows next week.

Jean-Paul Belmondo and Jeanne Moreau will team with director Marcel Ophuls for another picaresque pic comedy after the success of "Banana Skin." It is "Eel Under the Rocks" and rolls next September.

Zizi Jeanmaire off to Japan to do her song and dance show. Husband Roland Petit, who directed it, stays put to set up his series of ballets for the National Opera next season. He will also dance as well as choreograph them.

French-Italo sketch pic, "How to Seduce a Woman in 24 Hours," will have an Italo seg done by Pietro Germi with Marcello Mastroianni and two local roles by Roger Vadim and Jules Dassin. Speva Films and Cine Alliance produce.

Staid Le Monde had its music critic reviewing the musical score for the all-singing pic "Les Parapluies de Cherbourg" (Umbrellas of Cherbourg), concluding that Michel Legrand had conceived a new and unique musical form to fit the gentle tale of young love.

Australia

By Eric Gorrick
(160 *Castlereigh St. Sydney*)

Helen Traubel solid click at Chevron-Hilton, Sydney.

Shirley Bassey will do another Aussie nightclub chore at Chequers, Sydney.

The Beatles booked for Aussie runaround next June for Aztec Services.

Berry Greenberg, former Warner Bros. chief here, returning to N.Y. after a stopoff in Rome.

"Charade," (U) is a top click at State, Sydney, for Greater Union Theatres, now past 10th week.

"Black and White Minstrel Show" swings into fifth month at Tivoli, Sydney, and continues on.

Nelson Eddy and Gale Sherwood will do a third repeat at Chequers nightclub, Sydney, late this year.

"Mary, Mary" continues to pull solid biz at Royal, Sydney, for J. C. Williamson Ltd. Derek Farr and Muriel Pavlow co-star.

The Black Theatre of Prague preems at Royal, Sydney, March 23, for J. C. Williamson Ltd. with "Seven Visions of Mr. S."

Bob Hope jets in here next March to buy some local racehorses. Hope will tape a tv show for commercial ATN, Sydney, during stopover.

Dickers are continuing between real estate interests and Carroll-Musgrave for the sale of the Prince Edward, Sydney, currently Paramount's showcase.

Hollywood

Angie Dickinson on 13-city junket to bally "Captain Newman"

Dan Duryea hopped to London for role in "Do You Know This Voice?"

Sally Powers joined Harshe-Rotman flackery in commercial division.

Jane Fonda in Paris to dub "Love Cage" into French and her seg of "La Ronde" into English.

Elsa Lanchester restages her one-woman show at Ivar Theatre starting March 16 for two weeks.

Al Vaughan, formerly with Kramer Prods., joined Braverman-Mirisch pub office as associate.

Mickey Rooney kicks off fortnite appearance on March 9 at Americana Hotel, San Juan, Puerto Rico.

Melina Mercouri will pen special lyrics to the score of UA's "Topkapi," in which she costars with Maximilian Schell and Peter Ustinov.

Lou Greenspan saved checks received for Screen Producers Guild's Milestone Awards banquet when blaze swept through SPG headquarters, doing $5,000 damage.

Ted Taylor, flacking Jerry Bresler's "Major Dundes" in Durango, Mexico, producing special exploitation short for Columbia release on 25 stuntmen in film.

Palm Springs

Phil and Jo Regan partying on their 40th wedding anniversary.

Stephen Birmingham here to do a P.S. yarn for Holiday Magazine.

Jack Hylton conferring with Fritz Loewe anent "Camelot" which he will produce in London.

Barry Sullivan taking in the P.S. sun before returning to indoor sound stages and "Grand Hotel."

Walter Lang investing in desert property. Says he won't return to filmmaking "until I can find another property as exciting as 'The King And I'."

Bob Hope and Charlie Farrell first to enlist for fourth annual Eisenhower Heart Fund Golf Tournament. Ike hands out the awards this week at La Quinta Country Club.

Six Mexican tv stations carried the P.S. meetings between Presidents Lopez Mateos and Johnson "live." And 13 Mexican editors and publishers tagged along on the high powered junket.

Johnny Grant lining up talent for the 15th annual P.S. Police Show, to raise funds for police equipment and training. Frank Sinatra, Dean Martin, Sammy Davis Jr., Dinah Shore, Gene Autry and Gene Austin will entertain.

Donna Reed and Tony Owen burning up the Racquet Club tennis courts. Ditto Chief of Protocol Angier Biddle Duke and his wife, the former Robin Chandler. Latter made all the arrangements for the P.S. and L.A. visits of Lady Bird Johnson and Mrs. Lopez Mateos.

City just had its biggest week with every hotel and motel hanging "no vacancy" signs. Maxine Lewis, publicity femme for the Riviera, juggled the American and Mexican contingents, the L.A. Angels, members of the Intercontinental TV Film Festival, and a UJA caper at the same time.

Jay Rutherford, State Dept. representative, stayed over after Presidential departure. Says his office (he's assistant to Chief of Protocol Duke) supplies the background, lights, camera and props for all Presidential visits, but added: "The Presidents provide the script." White House press and staff pleased with working facilities in P.S. and expect the Johnsons to return.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Film-tele actress Anne Baxter, now residing with her rancher husband near Grants, N.M., named chairman of the annual Heart Fund drive in that area.

Promoter Mike London opened his own training gym and sports arena, seating 600 persons, in downtown Albuquerque.

Roadshow of "Boys From Syracuse" at Civic Auditorium here pulled crowd of about 1,200 for one performance, grossing an estimated $3,500.

'Deputy' Preem Jitters

Continued from page 1

more gendarmerie and photographiers—or so it appeared—than pickets. None the less, it made for a tenseness which became noisily disturbing to firstnighters sitting in the rear, and to the right, at the Atkinson. Owner-manager Michael Meyerberg was frequently hopping out of his rear-aisle seat to explore some new or untoward sound, from within or without the theatre. For the premiere, no standees were permitted unless known VIPs or theatre attaches. At intermission the lobbydoors were kept closed and those who insisted on getting out didn't get back or had difficulty in doing so, because of the theatre's concern for security and possible further untoward disturbance. None of this materialized.

While it was grim humor that one rotund American Nazi Party picket, with a Hitler-style mustache, should proclaim "This is a Hate Play," accent on "Hate," the sight of brownshirts and swastikas could not be laughed off. One gent scored a punch at a Nazi picket and urged others to join him but the cops soon broke it up. There was a paddywagon parked further down the street and one limp-bodied picket was hauled off. There were no other arrests but the inevitable continued rhubard poses a problem almost every night for "Barefoot In The Park," at the across-the-street Biltmore. It was under the Biltmore and Barrymore Theatre marquees where the cops herded the American Nazi and Ad Hoc Committee groups. Latter was a medley of German-Americans and John Birchers, later joined by some Spanish-Cuban members of the Holy Name Society chanting "Viva Il Papa" (Long Live the Pope). The Barrymore is now dark but Paddy Chayefsky's play about Josef Stalin, "The Passion of Josef D.", still adorn the tungstens.

Compared to occurrences in Europe, the preem night demonstrations were relatively quiet, thanks to the expert police logististics.

The ANP's signs read "Jews Mock Pius XII," "The Lie of Six Million," "This Play Is Anti-Catholic" and the aforementioned "This Is A Hate Play."

In actuality, some Catholic spokesman, including the entire issue of The Commonweal, Catholic-opinion weekly, are not as distressed. Jewish spokemen have even been stronger in their opinion that Hochhuth cannot indict Pope Pius XII for his "silence" during World War II in not speaking out against Hitler's genocide of the Jews because the Vatican, for all its power over a half billion Catholics, may have maintained its silence for fear of fomenting the madman leader of the Third Reich into even greater human artocities.

The pros-and-cons were thoroughly explored on New York tv and radio post-premiere, including a Channel 13 (New York-New Jersey educational station outlet) program with the German dramatist participating. He replied in German but seemingly understood his English-language queries with interpretation by his Grove Press spokesman. (Grove is publishing the play in unabridged form.)

It is seemingly agreed that "the 35% version" (as Hochhuth termed the Shumlin condensation of a play that originally ran seven hours) does not give American theatregoers all nuances and facets.

Asked why he didn't document his theories and charges against "the representative of Christ on earth" ("Der Stellvertreter") in book form, Hochhuth stressed that it was a human drama that was played during the holocaust of the Nazi power under Hitler, and it is thus fitting that he document his thesis in dramatic play form.

He reiterated, as the theatre program also notes, including dedication of his play to two prelates of the Catholic church (although he is a Lutheran), that the basics of his play are founded on real-life happenings and people. The dramatis personae, utilizing real-life names, thus is more than vicariously assayed by most as being documentary.

In actuality, it is a work of fiction and it was the Jewish spokesman for the Anti-Defamation League who so stressed that phase on the Channel 13 program. As have reviewers, theatregoers and others from all walks.

Bringing it back to "the play's the thing," it was found wanting. On this score, Hochhuth stressed its condensation for Broadway. (In fact, the opening night programs had a revised fly-piece pointing up that the second act's four scenes had been telescoped into three, and there was even the elimination of a complete new set. The settings, however, are not to be interpreted as being sizeable, considering that all of Rouben Ter-Arutunian's sets were modernistic suggestions of actual backgrounds.)

The Catholic press, in the main, has urged self-examination of the Church's obligations, in future, in times of crisis, especially in light of the Church's self-proclaimed obligation as "The pillar and ground of truth" or to quote the lead editorial in the Feb. 28 issue of The Commonweal ("a weekly review of public affairs, literature and the arts"): "There were many occasions prior to the beginning of the mass deportation of Jews in 1941 when the Pope could have spoken out about the general persecutions. To say, in reply, that the Pope had the duty of remaining neutral at all times throughout the war fails to take into account the Pope's own words, in 1940, that neutrality was not the same as 'indifference or apathy where moral and human considerations demand a candid word.'

"Still, nothing said here makes the issue any the less debatable, or the possibility of reaching a solid conclusion any the more likely. But is that the end of the matter?

"No, for it is to Hochhuth's credit that, however distortedly, he saw a moral problem, and tried in his defective way to make us face it. But it is not necessary to face it on his terms. That would be a mistake, a mistake evident in the way many Catholics have centered their attention on Hochhuth's vilification of Pius to the exclusion of any questioning of the Church's role in the world or its share of blame for the fate of the Jews.

"What the Catholic can ask is whether, during the rise of Nazi-ism, the Church could be seen by the world and its own members as 'the pillar and ground of truth'? for that is one way in which Scripture describes the Church. Put another way, did the Church show itself, in the later words of Pope John, to be 'mother and teacher of all nations'? The answer to both questions, we believe, must remain an open one . . ."

Despite the commonsense and dispassionate objective viewpoints from all faiths, the preem night of the "battle of West 47th St.," seemed to have seeped down into the common-denominator vox pop comprehension as (1) "why import hate?" and (2) perhaps best summed by the cabbie who drove the VARIETY man away from theatre, "They're not gonna blame Hitler's oppression of the Jews on the Pope!"

Moral Arbiters

Continued from page 1

recommendation. Thus, although the Illinois film censorship law was found to be invalid by the courts, the Chicago police censorship setup is the key to many of the small cities in the state and much of the Midwest. It's pretty much the case with the example provided by Atlanta, Detroit, Little Rock, Memphis and Birmingham.

This off-handed half-thoughtless censorship in the small towns has produced some odd situations. For instance, the big city censor may pass a picture with cuts, but to the small town newspaper ad department approval is approval and the country folk sometimes end up seeing more nudity or candor in lovemaking than their allegedly more-sophisticated big city neighbors.

Too, nudie distribs are not averse to the "hot print-cool print" sheet game: The distributor gets a permit for a relatively tame version of the picture. However, since he uses the big-city permit only as extra-legal evidence that the film is not obscene for the ad man in the boondocks, he occasionally switches to a print that is more specific in its sexuality. Again the country cousin gets a peek that the slickers never see.

While the small town exhibitor has no recourse to the ad-taker's decision outside of a virtually-unheard-of court case, the matter is often open to negotiation between the theatre owner and the manager. Sometimes it's just a matter of putting a bikini on a nude outline drawing in the ad—the film itself is not at issue and will not be seen by the ad man.

Sometimes it's just a matter of patience. One distrib had trouble cracking a group of neighboring Indiana towns with the June Wilkinson-starrer, "Career Girl." The picture had gotten some national publicity breaks that put the ad men on guard. However, six months later, the same picture, re-titled "Hollywood Career Girl" got cleared by the same newspapers.

While the small town "censorship" might seem high-handed, it is seldom if ever challenged. Communal pressure is great in the smaller cities, and the owner or manager must not only face the ad-taker during the week, but also talk with his pastor, priest or rabbi on Sabbath. He may also get pressure from the mayor, the chief of police and sometimes even the local librarian. One college put a theatre off-limits to its students when the house went on a bare skin policy. The theatre capitulated and returned to its previous "art" format.

Distributors have gone along with the turndowns in almost every instance, primarily because the major pictures almost automatically get okayed. One traveling film salesman recalls a near showdown on Metro's "Butterfield 8" a few years back. He brought the picture to a small town unaware that a local editor had seen it in a nearby big city and written a scathing editorial condemning it. When the advertising department turned it down, the film company sent a lawyer from its New York office to soothe things over. Impressed with importance imparted by the imported barrister, the editor yielded, but only after an "adults only" tag was affixed to it.

Robert Wise

Continued from page 2

interviews are always difficult and try not to let nervousness or shyness throw us off. Reserve is usually a good thing. If a girl comes on too strong, too professional—watch out. I would advise against her.

Q: Should an agent call after an interview and keep in touch?"

A: "If he's sure the reaction has been good. It helps pinpoint an actor in the director's mind. But not every two weeks. Sometimes if you use someone once he adopts you. You get letters, phonecalls, notes—finally we get to the point where we would never use him."

Q: "Should we shake hands?"

A: (laughing), "I'd just as soon do without the handshake."

Q: "What if there's no 'film' on you?"

A: "It's much easier with film but if you are close enough to the part, lack of it shouldn't mitigate against you. . ."

One girl asked of the outlook for women directors:

A: "If history is any criteria, the odds are pretty bad. . . . There are so many technical elements involved and the men seem to find it difficult to adjust to a woman. But it's difficult for men, too. I started as a cutter at RKO during the days when there was a big schedule of 'B' pictures. But they're, of course, not made any more." (See separate story, this issue, Paris dateline, re women directors.—Ed).

Q: "Can overexposure on television jeopardize a film career?"

A: If you have any future as an actress tv is not a detriment. It hasn't affected my judgment."

Q: "What about working extra, is it possible to get into the business that way?"

A: "It just doesn't seem to happen that way . . . besides, extra work is a killing existence—though we certainly need extras and thank God there are people who want to do it."

Q: "What about being a mail girl in a studio, and supposedly making contracts by 'bumping into people'."

A: (wryly) "It depends on who you bump down," then, "Maybe that sort of thing happens in the pictures we make about Hollywood—but not really."

Q: (kiddingly) "What about hanging around Schwabs?" (Drugstore).

A: A shake of the head then, conclusively, "Passe!"

Q: "Is an accent a disadvantage?"

A: "Garbo. .

Q: "Often it seems that physical attractiveness, personality, personal contacts are placed before talent—why?"

"If there's not talent, the others don't help. Some make it with no talent, are pushed and are cast fortuitously. But they are the exception. All of us who have worked with this type feel strongly about it. . . . Talent should be on par with physical attractiveness, if not ahead of it."

Q: "I have a friend who has used every publicity gimmick, has done everything to draw attention to himself, to get in the columns—he's now successful. What do you think of this approach?"

A: I'm surprised he is successful, as you say he is. . . I wouldn't advise it.

Jack Warner

Continued from page 2

them," but stressed, "Don't look at me, cut it down to two," indicating another will be on its way. But he candidly stated, in his typically frank manner, that it doesn't cost a thing. "Take it off your income tax and Uncle Sam will pay for it," he told the audience, charging "Too many wealthy people spend their time in air conditioned vaults counting their money" and asking this audience and others who can afford it to "make one resolution, to help those who need help." The film exec stressed, "We're lucky to be in America" and pointed out "It isn't what I give, it's what we all give."

The local Sunshine Coach is the first for Los Angeles, although there are coaches now in New York, Pittsburgh and Cleveland, following a program initiated by incoming International Chief Barker James Carreras, Hammer Films head, who said there are 25 such coaches now operating in England. Carreras, joined by James B. Goodlatte, of ABC Cinema, traveled from London to tribute Warner. He read a letter from Lord Louis Mountbatten acclaiming Warner for his philanthropic activities on behalf of the Club.

Tent 25 Chief Barker, Fred Stein, in his second term, reported to date excess of $90,000,000 raised by the Variety Clubs for handicapped children. Local activities include the now-paid-for $750,000 boys club, with 3,000 members, on the East Side, and the Variety Club Heart Center at UCLA. Louis Diaz is in charge of the Boys Club.

Dais speakers for Warner included Mervyn LeRoy, a longtime producer-director on the lot who joked "J. L. has now given me a bus to go to Universal" (LeRoy just signed a multiple picture deal at Universal) and Bette Davis, who started her career at Warner Bros. 34 years ago and spent 18 years under contract to become one of the company's and the industry's most impressive stars.

Variety Club Tent 25's 1964 crew, many also on the dais, included Alfred S. Lapidus, first assistant chief barker; James H. Nicholson, second; Herbert L. Copelan, property master; Allen J. O'Keefe, Dough Guy; and canvasmen Chester J. Doyle, William F. Forman, Eugene V. Klein, S. Charles Lee, William H. Oldknow and Ezra E. Stern. Other honored head table guests included Ted Dorr, Robert L. Lippert, Ben Kalmenson, Harold Mirisch, Mike Frankovich and Binnie Barnes (Mrs. Frankovich), Janet Leigh, Jesse White and Warner's assistant William Orr, Morey Amsterdam entertained.

MARRIAGES

Pearl Joy Nellis to Fredric Gavlin, Hollywood, Feb. 22. He's an actor-writer.

Peggy Lee to Jack Del Rio, Hollywood, Feb. 23. Bride's the singer; he's a musician.

Frances Pope to Donald Lang, Richmond, Va., Feb. 22. Bride is with CBS-TV Press Information.

Joanna Melcher to Anthony Steel, London, Feb. 27. Bride is a model; he's a film actor.

Maxine Ward to Jack Rosenthal, Blackpool, Eng., Feb. 23. Bride is a model; he's a tv scriptwriter.

Bennye Gatteys to Gene Herbert Bishop, Acapulco, Mexico, Feb. 22. Bride is an actress.

Elaine Gordon to James Yaffe, March 1, New York. He is a novelist, playwright and tv writer; bride nonpro.

BIRTHS

Mr. and Mrs. Edward Musselwhite, son, Chicago, Feb. 21. Mother is Susan Shaw, a WBBM-TV personality there.

Mr. and Mrs. Joseph Casazza, son, Feb. 17, New York. Father is the son of Larry Casazza, compositor at Rogowski, the VARIETY printing plant.

Mr. and Mrs. John Gannon, daughter, New York, recently. Mother, Mary, is sales promotion manager of WMCA, N.Y.

Mr. and Mrs. Jack Anderson, son, Glasgow, Feb. 22. Mother is tv news-magazine emcee and actress.

Mr. and Mrs. Nicholas Foakes, daughter, London, Feb. 22. Father is London area supervisor of Pye Records.

Mr. and Mrs. Larry Thor, son, Culver City, Cal., Feb. 23. Mother is actress Jean Howell; father's an actor.

Mr. and Mrs. Timothey Wylton, son, Hillingdon, Eng., Feb. 21. Father is with the Royal Shakespeare Company; mother is actress Ann Curthoys.

Mr. and Mrs. Jules Katz, daughter, New York, Feb. 21. Mother is research librarian at NBC.

Mr. and Mrs. Peter Rachtman, daughter, Orlando, Fla., Feb. 19. Father is president of Troubador Productions Inc., which operates in the concert and legit fields.

Mr. and Mrs. Lee Beinstoc, son, Feb. 24, New York. Mother is writer Terese Kaye; father is a tv-legit producer-director.

Mr. and Mrs. James Greenwald, son, Feb. 21, New York. Father is assistant radio sales manager at the Katz Agency, Inc., station reps.

Mr. and Mrs. Ken Campbell, daughter, Feb. 20, New York. Father is on the radio sales staff of the Katz Agency, station reps.

Mr. and Mrs. Dave Jaynes, daughter, Feb. 24 in New York. Father is an ABC news correspondent.

Mr. and Mrs. Paul Altmeyers, son, Feb. 16, White Plains, New York. Father is in charge of ABC election coverage in the east, south and southwest.

N.Y. World's Fair

Continued from page 1

of the Fair's executive committee, is already more than the total attendance of Seattle's Century 21 Expo, more than the total attendance in either the American or National Baseball Leagues last year, and more than the entire audience for Broadway legit shows during 1963.

One hotelman, commenting on the huge influx expected during Fair time, predicted that there would be a third year for the Fair. He said it would be foolish to announce such an extension at this time since that could cut into attendance. However, he added that the Fair officials could be persuaded to continue for the third semester provided the requests came from the city's businessmen.

As a result of the advance sales, the Fair has repaid a $3,000,000 loan at 5% made November, 1963, which was to have matured Aug. 1 of this year. It's estimated that the $30,000,000 6% notes outstanding, which mature Aug. 1, 1966, will be paid before the end of the present year.

The only other obligations are the $24,000,000 advanced by the city which is to be repaid at the end of the Fair, and building contracts which they have okayed.

The heavy advance ticket sale proved to be too much to handle for the permanent W.F. staffers and Olsten's of Queens was called in with augmented personnel to handle the volume.

OBITUARIES

ROBERT F. SISK

Robert F. Sisk, 63, former film producer, died Feb. 24 in his home at Beverly Hills from a heart attack. Cardiac trouble had forced his retirement over a year ago. His Hollywood studio credits, dating from 1935, included RKO, Paramount, Warners. Later he partnered with Lewis F. Edelman in the production of the vidpic series, "Wyatt Earp."

Sisk came from Baltimore where he was a reporter on the Sun prior to joining the N. Y. staff of VARIETY under the founder-editor, Sime Silverman. Later he joined the Theatre Guild as publicity director. In his time he was a familiar figure in Manhattan legit. He was an enthusiast for the works of Gilbert & Sullivan and could recite the lyrics at will.

While on VARIETY *Sisk* was his signature to conform to tradition four-letter signatures. Also Sisk was the forerunner of what later came to be policy—bringing promising field correspondents into VARIETY's homeoffice editorial staff. Bob Sisk made his Baltimore legit reviews sparkle and it was inevitable that he would desert his affectionate allegiance to the "eastern shores of Maryland," about which he spoke often and nostalgically but never with any regrets for having transplanted his activities to the Broadway environs.

When the Theatre Guild eventually enticed him away from VARIETY as chief of its press relations, Sisk proved one of the best legit news sources for other upcoming VARIETY reporters covering the legit scene. His instinctive news sense made him au courant with a broad panorama of show biz and he probably knew as much about the activities of his legit colleagues as his own Theatre Guild sphere of influence.

Incidentally, at the Guild, apart from his close association with the Lawrence Langners (Armina Marshall) and Theresa Helburn, he became intimately involved in correspondence with Eugene O'Neill and the other distinguished American dramatists whom the TG presented.

Not generally known that, along with probably now priceless Eugene O'Neill letters, Sisk was a rare book collector. His Maple Drive home in BevHills included an uncut first edition of the original Samuel Johnson Dictionary and also a portion of the Gutenberg Bible.

Cepha Day, who was to become Mrs. Sisk, also was a legit publicist. She died several years ago of cancer.

His daughter, Mrs. Marian Stewart, is believed the only survivor. Burial was at Holy Cross Cemetery, Hollywood.

In Memoriam

Sid Grauman

(The Little Giant of Show Biz)

You'll never be forgotten, Sid

Arthur S. Wenzel

JOHNNY BURKE

Johnny Burke, 55, veteran pop lyricist who collaborated on numerous click songs for Hollywood films with Jimmy Van Heusen, died in his sleep Feb. 25 in his suite at the Parc Vendome, N. Y.

Burke, in association with tunesmith Jimmy Van Heusen, wrote the scores for the series of Bing Crosby-Bob Hope "Road" films. Burke and Van Heusen, who had their publishing firm in New York, won an "Oscar" in 1939 for "Swinging On A Star." That partnership, which lasted from 1939 to 1953, was responsible for such hits as "Oh You Crazy Moon," "Imagination," "Sunday, Monday Or Always," "Personality," "But Beautiful" and others.

Born in California, Burke grew up in Chicago and after playing as a pianist in college orchestras, worked in Chicago publishing houses. He later went to New York where he worked with his first collaborator, Harold Spina, on such numbers as "The Beat of My Heart" and "Annie Doesn't Live

In Fondest Memory
Of My Dear Friend

LOU COSTELLO

March 3rd, 1959

EDDIE SHERMAN

Here Anymore." With Arthur Johnston, he wrote "Pennies From Heaven," which Bing Crosby turned into one of his most successful songs.

Burke also worked as a staff writer with various Hollywood studios, turning out many hits including "I've Got A Pocket Full of Dreams," "The Moon Got In My Eyes," "On The Sentimental Side" and "Between A Kiss and A Sigh." While in Hollywood, Burke developed a strong friendship with Crosby and was the frequently the latter's golf partner.

In the last few years, Burke had been working on Broadway scores. In 1961, he did the lyrics for "Donnybrook," an unsuccessful Broadway musical starring Eddie Foy Jr.

Burke married four times, three of his marriages ending in divorce. He is survived by his fourth wife, and a son and three daughters of his second marriage.

GRACE METALIOUS

Grace Metalious, 39, author of "Peyton Place," died Feb. 25 in Boston, of a chronic liver ailment.

"Peyton Place," published in 1956, sold more than 300,000 hardcover copies and more than 8,000,000 in paperback, remaining on the best seller list for more than a year. She received $125,000 for the film rights. Film was made in 1957 by 20th-Fox and earned $11,000,000. Some critics described "Peyton Place" as a worthy literary effort for a first novel and one critic observed that she would have won the praise of Sinclair Lewis for tearing the top of small-town smugness.

In 1959, she wrote "Return to Peyton Place," which sold more than 4,000,000 copies in paperback. It was filmed in 1959 by 20th-Fox. Both films were produced by the late Jerry Wald. Her other novels included "The Tight White Collar," in 1960, and her latest "No Adam in Eden" was published last September. All of her novels were in a setting familiar to her, the small towns of New England.

In 1958, she divorced her first husband, George Metalious, and married T. J. Martin, a disk jockey, but divorced him after two years and was remarried to Metalious. Last October he announced that they were again separating. Her family contested a deathbed will of the writer, in which she bequeathed her estimated $1,000,000 estate to John Rees of Boston, who had collaborated with her on recent books. Rees, however, has relinquished all claims to the estate.

Her husband, son and two daughters survive.

ORRY-KELLY

Orry-Kelly, 67, whose fashion designs along with those of the late Adrian and Travis Banton had more influence on American women's styles than probably any other domestic couturier, died of cancer of the liver Feb. 26 in Hollywood.

A three-time Academy Oscar winner whose name was hyphenized by Warner Bros. publicists when he became chief designer there in 1923, he had a successful career as a stage designer before switching to films. He was an accomplished artist as well.

He won Academy awards for Metro's 1961 "An American in Paris" (he left WB in 1945) which he shared with Walter Plunkett and Irene Sharaff; Metro's 1957 "Les Girls" and UA's 1959 "Some Like It Hot." He also was nominated last year for Warners' "Gypsy."

There are no survivors.

KENNETH SPENCER

Kenneth Spencer, 51, American-born Negro singer who had become a concert artist in Europe, was one of the 58 victims of last Tuesday's (25) crash of an Eastern Air Lines jet plane near New Orleans.

Spencer, who was born in Los Angeles, studied at the Eastman School of Music, and in New York and Paris. He appeared in "Showboat" on Broadway. His repertoire ranged from Negro spirituals to opera and concerts, and he was a specialist in the baroque Mozart music.

Fifteen years ago, he and his American wife moved to Wuppertal, West Germany. He was noted for his assistance with fund-raising drives and appeared at countless benefits. He made annual concert tours of Europe, appeared in German films and television, and made records.

Spencer had just completed a television show in Mexico City, and was enroute to New York to take part in an integration action before returning to Europe.

His wife and son survive.

RAY CONLIN SR.

Ray Conlin Sr., 73, a vaudeville performer for 50 years until his retirement a few years ago, died Feb. 22 in Chicago. Although he had previously based in Chi for years, his death by heart attack occurred on a plane during a several hour stopover from Los Angeles to New York.

Conlin was en route to N. Y. to attend the national board meeting of the American Guild of Variety Artists. His real name was William O'Connor, but he took the stage name of Conlin in the early '20s when he first ventured on the major vaude circuits as a magician.

He was active in AGVA, holding both local and national elective posts. He also was one of the most widely-traveled USO performers during World War II.

Surviving is a son, Ray Conlin Jr., an emcee-comic who was on a USO tour in Korea at the time of his father's death. Conlin Jr. is a former member of AGVA's national board.

MRS. MARION P. MALCOLM

Mrs. Marion P. Malcolm, 50, wife of Chi talent agent Dave Malcolm and a former dancer, died Feb. 24 in Chicago. She danced as a single on the Keith and Orpheum vaude circuits in the '20s, and appeared on Broadway in George White's "Scandals of 1928" and Earl Carroll's "Vanities of 1929" in a duo act called the Marionette Sisters.

In 1931 the Marionette Sisters joined with two comics to form the Bungalow Sweethearts. The act opened at Chicago's State-Lake Theatre and broke up three years later when Mrs. Malcolm married one of the comedians, Dave Malcolm.

The Malcolms went back on the road as a double, but left the performing end of the business in 1934 with the birth of a daughter. That same year Malcolm opened a booking agency, which he has run continuously since then.

ROBERT E. WELSH

Robert E. Welsh, co-publisher of Box Office Digest and formerly managing editor in New York of Motion Picture News and editor of Moving Picture World before going to the Coast in 1926, died Feb. 24 in Hollywood after a second cancer operation. He was a political writer, then amusement editor for the old N. Y. American early in his career, ankling the paper to join Kalem as ad manager prior to affiliating with MPN.

Welsh went to Hollywood as ad manager for Universal, then became personal rep for Carl Laemmle and general manager of Universal Studios 1927-29. He later was connected with Republic, Tec-Art and General Studios for several years as a producer before teaming with Norman Webb to establish Box Office Digest.

Survivors include his wife and two sons, Martin, a color supervisor at Technicolor, and Robert Jr., with Racing Form.

ROBERT F. MOORE

Robert Francis Moore, 69, former drama editor of The Billboard and onetime drama critic for the old Brooklyn Eagle, died of a heart attack Feb. 25 in Brooklyn. At The Billboard, he dropped his last name and worked as Bob Francis.

Moore joined The Billboard in 1942 as drama critic and reporter. When the publication discontinued its legit dept., he continued as head of the copy desk. He retired in 1960. At one time, he wrote the script for two adventure cartoons, "Don Dixon" and "Gordon Fife," which appeared in The Brooklyn Eagle.

Survived by wife, son and sister.

LYLE R. DOWLING

Lyle R. Dowling, 55, music editor and onetime newspaperman, died Feb. 25 in New York.

Dowling, who worked with various midwestern newspapers, became executive editor of the old Brooklyn Daily Eagle in 1936. Although turned down by the Newspaper Guild on applying for membership, he nevertheless joined the striking unit in 1937 and did not return to the paper when the strike was settled.

At one time, Dowling served as general sales manager for the Music Publishers Holding Corp. (Warner Bros.) group. He also was interested in the compositional methods developed by Joseph Schillinger, and in 1946 joined the board of the Schillinger Institute. He was co-editor of "The Schillinger Method of Musical Composition" and lectured at the Juilliard School.

He also was the English translator of Hugues Panassie's book, "Le Jazz Hot," published in the U.S. as "Hot Jazz: the Guide to Swing Music." In addition, he served as manager of the music department for the Oxford University Press.

Surviving are his daughter, mother, two brothers and a sister.

WILLIAM C. WINES

William C. Wines, trial lawyer and one of the originators of the first courtroom drama tv show, died Feb. 28 in Chicago.

He wrote the first scripts for "They Stand Accused," a courtroom show produced by WGN-TV in Chicago in 1948. It was the forerunner of such national network shows as "The Verdict Is Yours" and "Day in Court." "They Stand Accused" was aired from N. Y. in the early '50s.

His wife and sister survive.

PAUL F. HEARD

Paul F. Heard, 50, religioso film producer, died of cancer Feb. 27 in San Fernando, Cal. Prior to going to Hollywood he was production supervisor of U. of Minnesota's visual education dept., 1938-40, and director of films, Methodist Church Headquarters, N.Y., 1940-42.

From 1945 to 1950 he was national exec director of the Protestant Film Commission, followed by appointment as a director of films, Broadcasting & Film Commission, National Council of Churches of Christ in U.S., 1950-52.

At the time of his death, Heard headed his own indie production unit for both religious films and features, switching to regular release films several years ago with "Hong Kong Affair."

His wife survives.

EDIE MARTIN

Edie Martin, 84, character actress, died Feb. 23 in London. She began her long stage career in 1886 as a glow worm and oyster in "Alice in Wonderland." Among her top roles were Grandma in "Tobacco Road" as well as parts in "The Man Who Came To Dinner," "Surfeit of Lampreys," "Dark of the Moon," "A Spot of Bother," "The Ringer," "Cavalcade" and "Dinner at Eight." She also played stock, pantomime and topline vaude.

In past years she concentrated mainly on small comedy roles in films. She scored notable successes in "The Lavender Hill Mob" and her last film, "Sparrows Can't Sing."

DECIMA MOORE

Decima Moore, 93, actress, died Feb. 18 in England. On her first stage appearance she created the role of Casilda in "The Gondoliers."

Her subsequent long career included appearances in "A Gaiety Girl," "Mrs. Dot," "John Glayde's Honour," "The Truth" and "Vantage Out." She was also a concert singer, appearing at London's Albert Hall and St. James's Hall. Miss Moore, a sister of actress Eva Moore, toured both America and Australia.

MAURICE WALSH

Maurice Walsh, 85, Irish novelist whose book "The Quiet Man" was filmed by Republic as a John Wayne starrer in 1951, died Feb. 18 in Dublin. Born in County Kerry, he worked with the British and Irish Customs before becoming a successful novelist and short story writer.

He also wrote such novels as "While the Rivers Run," "Blackcock's Feather," "The Small Dark Man" and "They Key Above the Door."

SERGIUS KAGAN

Sergius Kagan, 55, a composer, pianist and music teacher, died March 1 in New York. He taught voice, vocal literature and the literature and materials of music at the Juilliard School of Music since 1940. In 1962, his first opera, a musical version of "Hamlet," was produced by the Peabody Art Theatre in Baltimore.

His wife and two daughters survive.

DOROTHY DAY

Dorothy Gottlieb, 69, film publicist known professionally as Dorothy Day, died Feb. 17 in Mandan, S.D. In the early 1920s she was public relations head for A. H. Blank Enterprises of Des Moines. Later she did similar work for Central States Theatres from 1933 to 1950 when she retired.

Surviving are a son and two sisters.

JACK BARRETT

Jack Barrett, 54, bandleader and manager, died Feb. 14 in Dublin. He batoned the Jack Barrett Ceili Band and the Boyne Quartette. Last year he toured Australia with singer Josef Locke and comedian Jimmy O'Dea. He also managed the Big Four and later the Everglades Band.

His wife, son and daughter survive.

RAY SMALLWOOD

Ray Smallwood, 76, pioneer director who launched his career with the old IMP Co. in 1909, died of cancer Feb. 23 in Hollywood. He had lived in retirement many years.

Surviving are his wife, silent film actress Ethel Grandin, and son, Capt. Arthur Smallwood.

JANE L. STORER

Mrs. Jane Landry Storer, 65, conductor of "Sports of New York," a weekly program on WNYC, N. Y., for the past 17 years, died Feb. 21 in Albany, N. Y. She also had been director of concessions for the Parks Dept. of the city of New York since 1935.

Surviving are a son and sister.

Father, 78, of actor Montgomery Chift, died Feb. 24 in New York.



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MORE FEMMES DIRECTING FILMS

B'way Kickback-'Ice' Scandal Boils; Await Revised Lefkowitz Bills

Broadway's scalping and graft merry-go-round is taking several more turns this week. N.Y. State Attorney General Louis J. Lefkowitz has anounced that the bills recently presented in the Legislature at his instigation are undergoing major revision to eliminate various objectionable provisions. Show business attorneys are waiting to see the amended measures before expressing opinions, although their attitude tends to be dubious.

On another front, several Broadway producing firms have indicated the possibility of bringing suits against theatre owners to recover a share of alleged "ice" received by boxoffice personel for tickets to shows playing the houses involved. Reported disclosures by b.o. staffers to investigators would be the basis for the legal action. Any coin recovered would, of course, be shared with the various people contractually entitled to percentages of the gross, including authors, directors, stars and, of course, backers.

Several managements are also checking the records of specific scalper sales on which actual seat locations were revealed. A number of these were cited in the testimony of Lefkowitz investigators during the two days of hearings in New York City last December. Both producers and theatre owners have been going over the specified seat locations to determine which were broker allotments, theatre party allocations, house seat or-

(Continued on page 61)

'Amateur' Strippers Too Sexy So St. Paul Police Shed 'Em From Nitery

St. Paul, March 10.

Although he contended that his "amateur striptease nights" weren't conducive to more "daring" performances than those of unhampered professional exotic dancers, James Massicci complied with the local Police Department order to discontinue them at his Five Jays spot.

Inasmuch as the amateur "entertainment" had been drawing SRO crowds on Thursday nights for more than a month and reservations were being made two weeks in advance for even far-corner tables, Massicci said he tossed in the sponge with considerable regret.

During the "amateur striptease nights" fair sex members from the audience volunteered to come onstage gyrate to bump-and-grind music. The order to halt the shows came after two male morals squad members and a policewoman witnessed the Thursday night performance last week. The report to the police chief was that one of the amateur stripteasers looked too sexy in white panties and bra.

'Pirate' Film Ship?

Buenos Aires, March 10.

Ingmar Bergman's "The Silence," which was a smash boxoffice hit here for four weeks until the censors closed it down, may take to the sea.

It's understood that the local distrib, DASA, is exploring the possibility of renting a ship for the showing of the film in the middle of the River Plate. The pirate screenings would thus be held in international waters outside the jurisdiction of B.A. blue-noses.

Salvation Army Unit's Cuffo Cafe Date in London

London, March 10.

The Joystrings, the Salvation Army guitar group, are appearing for three nights from Thursday (12) at the Blue Angel nitery in Mayfair. The pop gospellers were offered $280 a night to bring their pop songs of salvation into the champagne and mink belt. But the group preferred to do it gratis.

"We shall be meeting a new audience," says Joy Webb, their leader, "and shall be glad to talk with the customers if they wish to do so. We shall take with us copies of our Salvation Army newspaper, The War Cry, but will hold no collections."

The Joystrings group has penetrated into the bestselling disks with its top number, "Open Secret," which was composed by Miss Webb. It has also been played constantly on Radio Luxembourg and will be featured in an upcoming EP platter with other Joystring ditties. All money from the disks goes to Salvation Army funds.

This method of singing salvation will be taken on tour shortly. The group, again for free, will do a one-night stand tour of factories and seaside piers.

Phoenix Sportscaster In Gubernatorial Bid

Tuscon, March 10.

Phoenix tv sportscaster Art Brock last week announced he will seek the Arizona Democratic gubernatorial nomination. He revealed his plans in a speech to a Phoenix church group.

Brock, the third Democrat to enter the governor's race, authors a sports column in the Phoenix Evening American in addition to his duties at KPHO-TV.

MOSTLY O'SEAS; FEW IN STATES

By GENE MOSKOWITZ

Paris, March 10.

Women have had only nominal representation through the decades as producers and directors of motion pictures. But a nose-count suggests they are more numerous today. A recent example is the actress Juleen Compton who has just completed a feature in Greece on which she served as producer, director, scripter and her own star. She declines to reveal how much the film cost, saying she wishes it to be judged on the net result.

Some of the money came from friends. A good part was her own. The articulate Miss Compton thinks that maybe the hazards of the technical aspects in the early film days kept women out of production-direction. She argues that women do see things in their wholeness, and are less didactic than men. This is an asset to her which can allow femme-made films to throb and live in accepting life on its own terms and commenting on it. Her pic, "Stranded," may have some possible flaws, but it lives for her and is also innocent.

This last thing is important to her, too. For her heroine may get caught up in some spicy and even equivocal goings on in Europe, but has a buoyant morality of her own

(Continued on page 16)

German-U.S. Team Doing Dachau Pic

Frankfurt, March 10.

A German-American team is readying to make a controversial film about the Dachau concentration camp. Producer is American Burr Jerger, and the film will be the first full-length feature pic to be directed by young German Franz Baake, who is known for his outstanding documentaries, "Test of the West" and "Spark of Liberty."

The vehicle will be titled, "Die Moorsoldaten" (The Soldiers of the Moors). It is expected that production budget will be only a nominal $125,000, for the new company, Trifit Productions.

Text was written by former general manager of the East Berlin German Theatre, Wolfgang Langhoff, who wrote the script during his incarceration in a concentration camp back in 1933.

Hero of the unusual film is a German Communist by the name of Willy Bader, who spent 12 years in Dachau Concentration Camp. He died a few days before the camp was liberated by the Americans. But by his kindliness and understanding, he was credited with keeping alive many of the survivors in that notorious camp.

Panel on Future of TV Programming Set as NAB Convention Highlight

Washington, March 10.

NAB unsheathed more highlights upcoming at the annual April 5-8 Chicago convention.

Topping the television portion of the meet will be a panel talk on the future of tv programming.

Featured on the April 7 panel, moderated by Steinman stations topper Clair McCollough, will be Joseph E. Levine, prez of Embassy Pictures; Michael Dann, CBS tv programming veep; Richard Pack, Westinghouse programming v.p.; Hubbell Robinson, repping independent producers; W. Robert Rich of Seven Arts and Jules Power, director of children's programming for ABC-TV.

FM Day is April 5 at the convention with the National Assn. of FM Broadcasters handling the morning seg and NAB the afternoon sessions.

Ben Strouse, WWDC-FM, Washington prexy and chairman of NAB's FM Committee will deliver a special report.

On April 8 the Record Industry Assn. of America will present an audio-visual program aimed at informing broadcasters how to use records to increase audiences and entice advertisers.

An astronomer and two engineers will address April 5, 6, 7 luncheon sessions of the Broadcast Engineering Conference held in conjunction with the NAB meet.

British Broadcasting Corp. Engineering Director Frank McLean will speak at the opening lunch followed Tuesday by Francis McCune, v.p. for engineering of General Electric. At the final session Prof. George McVittee, chairman of the Univ. of Illinois astronomy department will talk.

Humor: Big D-Style

Dallas, March 10.

A new and stricter regulation has been added to the local law ledgers, according to the resident wags.

Localites now claim that you can't commit a crime in Dallas unless you belong to AFTRA.

Beatles LP May Set New Record For Album Sales

Los Angeles, March 10.

Capitol Records has a tonic for almost all of its ills—The Beatles. There isn't much doubt left that the four British "bugs" will smash every existing record for album sales.

According to Cap prexy Alan Livingston, "Meet The Beatles" album, released Jan. 20 has sold 3,600,000 units to date—meaning albums which have been shipped to retailers or are now in the "pipeline" (somewhere in the manufacturing process).

Beatles' Capitol single, on the other hand, has sold only 3,400,000 which, Livingston avers, is the first time in Cap's history ("or maybe anyone's") that an album has outsold its single counterpart—in units as opposed to dollars.

Only other album which may still be the bigger seller is Vaughn Meader's "First Family" album on Cadence label; Meader claims he's been paid royalty loot on 3,800,000 to date. Third top seller on record is Columbia Record's "My Fair Lady" album, which had combined foreign and domestic sales of approximately 2,500,000 last count.

Capitol revealed it will release the second Beatles single this week and their second album in April.

'Less-Than-40-Stars Ruling Hollywood'

Tucson, March 10.

Husband - wife mystery novel writing team of Mildred and Gordon Gordon charged that film stars are dictating what filmgoers will see, they said at the Sunday Evening Forum here last week. Gordons, both University of Arizona grads, said a group of less than 40 stars have taken over in Hollywood and the major studios and indies have virtually lost all control.

"Number of big-star names is so limited that a producer, in order to get one, most submit the

(Continued on page 16)

Show Biz Names In Chas. Wicks Chain Of Convalescent Homes

Las Vegas, March 10.

The new Las Vegas Convalescent Center, just opened here, is not a home for retired crapshooters. It's the first of a national chain of unique nursing care centres, developed by a group headed by Charles Z. Wick, former personal manager. United Convalescent Hospitals Inc. also has among its investors Pat Boone, Gene Kelly, Frances Langford and cinematographer William H. Daniels.

This new concept in care for senior citizens radiates appeal to investment-seeking entertainment figures for two important reasons. First, it fills a vast, urgent need which promises to turn the nursing home industry into the next big boom, following those in the motel and bowling fields. Second, it provides public relations-conscious entertainers with opportunity to put funds to work performing a prime public service.

Aubrey, Beatles, Vidpix, Nudes, 'Jones': Screen Writers Lampoon 'Em All

Hollywood, March 10.

John Huston won the Laurel Award for Achievement, and Morgan Cox the Valentine Davies Award. James Poe got the best-written American comedy award for his screenplay of "Lilies Of The Field," from a novel by William E. Barrett, and Irving Ravetch and Harriet Frank Jr. won best-written American drama award for their screenplay of "Hud," from Larry McMurtry novel. No screenplay was picked as "best" in musical this year only, by decision of the screen board.

This was the first combined screen and tv awards dinner, and tv's Richard Alan Simmons won the anthology drama category for his "Last of the Big Spenders," from the Dick Powell anthology series. Lawrence B. Marcus' "Man Out Of Time" teleplay from "Route 66" won in "episodic drama." Richard Deroy and Iris Doxx Dornfeld's "Jeeney Ray" for "Alcoa Premiere" won for "adaptation from material not originally written for tv." In comedy-variety, Everett Greenbaum and James Fritzell won for "Barney's First Car," from "The Andy Griffith Show." Winners in documentary division were Frank Defelitta and

(Continued on page 63)

Ballplayer Turns Boniface

Tommy Henrichs, former first baseman of the N. Y. Yankees, has become a nitery owner. He's opened the Steak Club, Columbus, O., which will have a name policy.

Milton Berle is pacted for May 18-23.

Embassy Widens Telepix Agenda

Embassy Pictures' plans for tv production continue to grow. With one series called "Hercules," to be made in Italy, committed to ABC and with two other Italo-made series on the drawing boards, the company is now plotting three more tv series to be made in England.

Over the weekend, Embassy exec v.p. Leonard Lightstone and tv veep E. Johnny Graff planed to London. They will be there most of this week firming plans for the new series. Subject matter isn't being revealed at present but it is known that two of the items will deal with properties in the public domain, which is one reason for the secrecy. As projected, two of the packages will be one-hour series and the other a half-hour layout.

Although they are to be made in England, the shows will have Yank casts and directors, according to present thinking. Embassy will produce the series, probably in association with a British outfit. Who the foreign partner will be isn't

(Continued on page 63)

23-Year-Old Austrian Redhead 1st Stripper Behind Iron Curtain

Prague, March 3.

Barbara Bedasova, 23-year-old redhead, at present is the most controversial stage personality behind the Iron Curtain. Because the Czechoslovakian authorities practically abolished all visa difficulties for Austrians, the expression Iron Curtain has become somewhat obsolete in this country.

This comely Czech gal is the first stripper in any Commie country. The nightclub Alhambra on Wenzel Square here has a revue with the title, "Pozor" (Attention). Curiously enough, the Slavic word pozor in Russia means "shame." Opponents of the import of the strip-tease claim that this double-meaning tag was intentionally chosen by producer K. Michl.

Michl told the press that he is a Bruno Reichmann scholar, thus giving Vienna credit for introducing stripping in Czechoslovakia and behind the Iron Curtain. Reichmann, who operates the Maxim in Vienna, studied this "art" personally in various American cities.

The Prague producer was clever enough not to make the stripper's act prominent. On the contrary, only the last scene of the three-hour show at the Alhambra is devoted to Bedasova's peeling. When-

(Continued on page 16)

ACLU Protests Commie Exclusion From Webs

American Civil Liberties Union has protested "the automatic exclusion of the Communist Party or its spokesman" from the three major radio-tv networks.

In a letter to the presidents of ABC, CBS and NBC, the American Civil Liberties Union said that while the Communist Party need not be given time to speak on a particular issue, "refusal to allow access to radio and television under any circumstances violates a fundemantal obligation of the networks to the public. The airwaves," the ACLU contended, "are public property and permission to use such property exists only as long as the public interest, necessity and convenience are served. This fundamental doctrine is illustrated, for example, by the long-standing obligation of the networks to give candidates for public office equal time on broadcasting media."



BENNY GOODMAN

Currently limited tour of Japan, says: "They tell me that when PAUL ANKA played Japan he was received royally. Natch—PAUL is a U.N. solo.

"Singer, composer, actor — the varied talents of PAUL ANKA speak a universal language."

Concert Bookers Latest to Feel Jim Crow Bias

Legit, vaude and jazz performers have in recent years increasingly resisted bookings in Dixie cities and towns where Jim Crow policy either excludes Negroes altogether or seats them in inferior and segregated parts of the theatre or hall. This resistance to Dixiecrat racial prejudice is beginning to be a factor in longhair bookings. Pianists, violinists and soloists are balking in more cases.

The situation is not clear in general. Apparently it mostly afflicts the smaller communities. Larger southern cities are more or less desegregated downtown as respects films and such legit as still travels.

A recent N.Y. Times dispatch out of Washington hinted that the concert managements, overlooked in the recent past, are now hear-

(Continued on page 16)

STANTON GETS LBJ'S NOD FOR INFO POST

Washington, March 10.

President Johnson chose CBS prez Frank Stanton to head the U.S. Advisory Committee on Information.

The Committtee prepares an annual report aiding, guiding and criticizing the U.S. Information Agency.

Stanton replaces J. Leonard Reinsch, Cox stations executive.

The CBS topper has been a frequent White House visitor discussing with the President how he can best use the medium for projecting himself to the nation.

Earlier in the week, the President announced that Mrs. Norman Chandler of Los Angeles would replace John Seigenthaler on the Committee. Seigenthaler is editor of the Nashville Tennessean.

Other members of the Committee are Sigurd Larmon of New York, M. S. Novik, a Gotham radio-tv consultant, and Clark Mollenhoff, a Washington reporter for Cowles publications.

Mann's (Par) 'Judith' (Loren) Set in Israel

Tel Aviv, March 10.

To Israeli Kibbutz Mazuba, alongside the northern border, facing Lebanon, would become the site of the Daniel Mann (Par) production of "Judith," starring Sophia Loren. The picture, tentatively titled by Comulus Productions, "Gates of Gallillee," would be shot this summer.

The kibbutz voted to enable Paramount to set up shop on their grounds after long deliberations and after the company threatened to forego the locale and divert production to Spain. Wishing to comply with the intention of the Israeli government in aiding for-

(Continued on page 14)

Heat's on For Chi Strip & Clip Saloons As New Anti-Crime Drive Shakes City

Chicago, March 10.

Chicago is going through one of its periodic outbursts of civic outrage at the influence of organized crime in the city; and the newspapers, per past performance, have zeroed in on the strip joints as a symbol of mobsterdom.

Police heat on the strip-and-clip salons has been intense for the past several years, and the frequent raids have reduced the one-time high of 26 spots to the current 10. Seven of the 10 remaining joints are in the downtown Central Police District, a fact that has caused the papers to cry "influence."

Still operating are The Crossroads, Holiday Show Lounge and Show Boat, all on south State St.; Chez Dot, Eddie Foy's Club and Cabana Club on south Wabash Ave., and the Rouge at 56 W. Randolph St. in the heart of the Loop.

Outside the Central Police District, the Club 19 is on the Near North side, and the Backstage Show Lounge is in the far north sector of the city. The Front Page, at Rush St. and Grand Ave., was closed last week after policemen were solicited for drinks and for prostitution.

What's interesting in the police

(Continued on page 60)

M.D.'s Encore: Opera

Due in Manhattan for the March 16 Concert Opera Assn. production of Strauss' "Die Frau Ohne Schattan" is an Egyptian-born American basso, Dr. Mino Yahia, of the Munich Statoper, to which he will immediately return.

A graduate of N.Y. Medical College, 1949, the opera singer is a fulfledged M.D. and former psychiatrist at Kings County Hospital in Brooklyn.

Spoleto Festival May Move In 1965

Rome, March 10.

Again rumors rise that the Festival of Two Worlds will decamp Spoleto. This summer will be the seventh year there. The Italo-American event, founded by Gian-Carlo Menotti, is now mentioned as transferring in 1965 to Venice or Bergamo. In the past invitations from north Italian spots, and even France, have been recieved. Many believe there is reluctance to move. Meanwhile every year the festival presses the municipality of Spoleto to match Roman and New York contributions.

Spoleto, a mountain town, one of the most beautiful in Italy has a good thing in the festival, and vice versa. There is apparently no firm decision to vacate, but it could happen.

Stravinsky Ode to JFK After Verse of Auden

Composer Igor Stravinsky, now 83, has decided to write a choral work "In Memory of John F. Kennedy." He has asked the poet W. H. Auden to furnish him with an appropriate text. He specified it should be stylized and use simple verse form. The piece is to have some kind of conventional, Biblical or liturgical refrain. Stravinsky asked for three-line verses, two long and one short. He and Auden have collaborated previously on the opera "The Rake's Progress."

Stravinsky has been deeply disturbed by recent deaths, besides the late President's, of a number of close friends and colleagues such as Jean Cocteau, Francis Poulenc, Paul Hindemith, Aldous Huxley, Fritz Reiner and Hans Rosebaud. The composer was also a close friend of the late Pope John XXIII, who was Patriarch of Venice when Stravinsky's religious, choral works "Threni" and "Canticum Sacrum" were world-premiered in the St. Marks Basilica.

Beatle-Browed Israeli Officials Ponder Permit For Britain's Beatles

Tel Aviv, March 10.

"To permit, or not to permit" (the appearances in Israel of The Beatles) has been taxing the Israel government's inter-ministerial committee for the last three weeks. A decision on whether to grant such permission to Bogatir & org, impresarios, will be reached only after thoughts, suggestion, remarks and reactions from Israeli cultural attaches abroad had arrived.

This committee, in charge of recommendations and permits for the import of performers and acts had been under fire recently for allowing some "wild" shows to be brought to this country. Most members of this committee, therefore, fear that The Beatles may arouse even more of a teenager hysteria than that caused by Helen Shapiro, or Cliff Richard.

So far most reactions in the Israel Foreign office point towards the recent reactions in the United States. They express fear of disorderly behavior yet manifested anxiety lest prohibition of such a visit would result in unfavorable reciprocation by certain parties abroad, dealing with Israeli song and dance performers, which, though not officially representing the state of Israel, are still regarded widely as such, whether successful or not, whether artistically significant or otherwise.

3/11

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LOVE-TO-GO-HATE-NOT-TO-WIN

Can't 'Jolly' The Press

Trade observers for some weeks have been looking askance at the rather naive pitch by the Anna Rosenberg Associates that her $250,000 program (from the MPPA) on junkets, entertainment etc. is a forward step in wooing press friends and winning influence. Mrs. Anna Rosenberg Hoffman has been too prominent in public life not to have a more realistic concept that the national press has long had its fill of Hollywood, Hilton Hotel and/or any other kind of junket. Only quality films (as Samuel Goldwyn so rightly stated) and/or better room service etc. is the key to the fundamentals.

Jack Warner may have sounded off somewhat indiscreetly, albeit in his characteristic forthright manner, at last week's Screen Producers Guild annual dinner about "striking back" at "captious" criticism of the industry. He may have in mind his talks with Otto Preminger who has been pitching for a $5,000,000 all-industry television program, sponsored by the industry, to (a) put its best foot forward and (b) strike back at critics, as and when occasion warranted. Preminger told VARIETY that Warner was his most ardent proponet among the company presidents and other industry toppers whom he (Prem) had consulted. Preminger, presumably, meant that if a picture went out and did business, in face of critical barbs, this program would be the catalyst to advise the public. Or, if in the case of ardent pro-European artie films, by some critics (as would appear to be case history) these films turn out to be boxoffice bombs, the industry-sponsored television show could also take the public into confidence.

It's a fact, of course, that despite all the snobbery (in some quarters) anent Hollywood, (1) more and more feature films are being bought by television for important program slots and (2) Hollywood, continues to be important documentary subject matter. So Hollywood, more than ever, appears to enjoy increasing potency and usage to huckster sponsors' wares and, more than incidentally, sell tv time, into the millions, for the networks.

This brings us back to the show biz fundamental, the play's the thing. Shakespeare said and showmen since have proved it—if you've got the attraction they'll come. Carping at critics, and even looking to nudity and other spurious hypos, does not evade the basic obligation of show business—produce a commodity for widest audience appeal. Since there still are more family customers in this country, and around the world, than beatniks, nonconformists, sensation-seekers and the like (that market is unique unto itself, and considerably more limited), veteran Samuel Goldwyn's credo about "quality pictures," remains the soundest appraisal in the industry's current self-examination.

SHOWMEN'S PLOY N.G. TO B.A. FEST

Yank suggestions that they might be able to dress up American participation at the upcoming Buenos Aires film fest (April 1-11) with the out-of-competition showing of a "big" American pic have been nixed by fest director Lucas Demare.

In New York last week to talk with U.S. industry execs re their B.A. plans, Demare reported himself as opposed to the out-of-competition ploy which in the past has persuaded such producers as Otto Preminger and Alfred Hitchcock to lend color and prestige to Cannes, while at the same time protecting them against the possible embarrassment of not winning a top prize.

There is just no time in the tight Buenos Aires fest sked for an out-of-competition showing, said Demare. At earlier Argentine fests held at Mar Del Plata there have sometimes been non-competitive unreelings on the fest's concluding evening, just before the bestowing of prizes. This year's fest, however, plans to take advantage of the fact that it's the first to be held in the capital city of Buenos Aires. Instead of a special screening, the fest's prize ceremonies will be preceded by a special gala, featuring classical Argentine ballet, to be staged at the Colon Opera House.

Compromise Integrity

Demare also has mental reservations anent the general policy of out-of-comp showings at a competitive film fest. While such showings may be responsible for bringing in some personalities who would not otherwise attend, he feels the pur-

(Continued on page 14)

Fest in Downtown B.A.

Official screenings at the upcoming Buenos Aires fest (April 1-11) will be held in the ultra modern Teatro San Martin, in downtown B.A., according to fest director Lucas Demare. The theatre has several screening rooms, plus exhibition halls.

The fest's official headquarters will be at the Alvear-Palace Hotel, where delegates to past Mar Del Plata fests have been housed en route to and from the south Atlantic resort city.

Raise 4-Day Holdover Figure; See Shorter Radio City Music Hall Runs

Music Hall Admissions

In connection with Radio City Music Hall's upping of its holdover figure from $98,500 to $102,500 (see separate story), across-the-board increases ranging from five to ten cents have been put on Hall ticket prices, effective tomorrow (Thurs.). They stack up as follows:

	New	Old
General Admission:		
(Monday-Friday)		
Opening to noon—99c		95c
Noon to 6 p.m.—$1.35		$1.29
6 p.m. to closing—$1.85		$1.80
(Saturdays, except holidays)		
Opening to 11 a.m.—99c		same
11 a.m. to noon—$1.40		$1.35
Noon to 3 p.m.—$1.65		$1.60
3 p.m. to closing—$1.95		$1.85
(Sundays, except holidays)		
Opening to 1 p.m.—$1.55		$1.50
1 p.m. to closing—$1.95		$1.85
(Holidays)		
Opening to 1 p.m.—$1.55		$1.50
1 p.m. to 3 p.m.—$1.70		$1.65
3 p.m. to closing—$1.95		$1.85
Reserved Seating:		
(Monday-Friday)		
Matinees—$1.95		$1.85
Evenings—$2.85		$2.75
(Saturday, Sunday & Holiday)		
Matinees—$2.50		same
Evenings—$2.85		$2.75

Radio City Music Hall is raising its holdover figure, the gross that must be hit in the first four days of a picture's engagement for the film to qualify for a third and/or fourth week run at the house. Increase will be instituted for the Hall's Easter presentation, United Artists' "World of Henry Orient," now skedded to open there March 19.

New holdover figure will hit the six digit mark for the first time in Music Hall history, jumping from $98,500 to $102,500 for non-holiday periods. The increased holiday figure isn't ascertained but is estimated to be proportional to the weekly increase.

Althocgh the cutoff increase isn't all that large, it does put some hefty requirements on what a picture will have to do to qualify for an extended Hall run. First pix to feel the effect of the raise will be "Orient," UA's "Pink Panther" and Universal's "Chalk Garden," which are next in line.

As estimates have it, a film will now have to hit an opening day (Thursday) average of $20,000. The next day (Friday), it will have to average $21,000 and hit a solid $32,000 or so its first Saturday and $30,000 or so its first Sunday. With these gross averages, the film in question would just about meet the required holdover figure.

Also in line with new fiscal policy at the Hall, price increases are being instituted as of tomorrow (Thurs.).

It has also been observed that Music Hall bookings are getting shorter lately, with pix going in for three or four weeks during non-holiday periods, as opposed to longer schedules which used to prevail. Pictures just aren't holding up as well as they used to and one factor in this is considered possibly to be an effect of "premiere showcase," which is bringing firstrun product to neighborhoods. The Hall has had a slow start this year with both "The Prize" and "Captain Newman, M.D." tapering off on weekdays particularly.

Granada Chain's 'Bests': Yank's 'Escape,' 'Jason' And 'South Pacific' Rate

London, March 10.

American film, "The Great Escape," was runner-up to Britain's "Summer Holiday," with Cliff Richard, in the Granada Circuit's list of the ten films that headed the boxoffice takings in 1963 releases. Two other American pix, "Jason and the Argonauts" and "South Pacific" were rated sixth and seventh respectively.

Other ratings were "On The Beat" (3), "Doctor In Distress" (4), "Doctor No" (5), "The Castaways" (8), "Sparrows Can't Sing" (9) and "Wrong Arm of the Law" (10). These were all British productions.

Bugs Still Infest Reade's 'Wonderama' But Promise of Medium Is Glimpsed

By VINCENT CANBY

Premiere public presentation of Walter Reade-Sterling's new deep-screen process, Wonderama, at the Strand Theatre, Plainfield, N. J., Wednesday (4) night, was marred by some eye-straining technical difficulties. The 35m projection technique, however, does seem to hold promise — if not the poor man's Cinerama — as the small exhib's Cinerama, if and when the bugs are ironed out.

As shown in Plainfield via the German-made travelog feature, "Mediterranean Holiday" (designed as a sequel to the Cinemiracle "Windjammer" and called in its release overseas "Flying Clipper"), Wonderama is a means of projecting a 35m picture onto a screen too deeply curved to take the image from a conventional print without distortion.

In order to accomplish this, Wonderama splits the original 35m image in two, with the two halves

(Continued on page 20)

COLUMBIANS IN URUGUAY

Rothman, Zeeman, Ferguson to Latin Sales Rally

Columbia Pictures International topper Mo Rothman, Bernie Zeeman, p.r. topper Robert Ferguson and some other home office execs took off last night (Tues.) for Punta del Este, where the company's Latin American sales convention will be held.

All the Central and South American sales managers converge on the Uruguayan resort for two weeks of business powwows.

American Girls Bent On Pleasure In Spain For Negulesco's Next

Madrid, March 10.

Jean Negulesco and screenwriter Edith Sommers are soaking up Spanish background atmosphere in preparation for filming of "Pleasure Seekers," a modern romantic comedy of young American girls living and working in this part of the world.

Negulesco is priming for a May 1 start on exteriors and plans to lead a 20th-Fox filming unit into the scenic provincial hinterland with a cast topped by Ann-Margret, Carol Lynley, Pamela Tiffin, Gardner McKay and Efrem Zimbalist Jr. He has yet to muster in a Frenchman and Spaniard for co-starring roles.

Native sight and sound will get high production priority. To this end, budget remains fluid at somewhere between three and four million. So does the filming schedule for location shooting and natural interiors. Project will wind with some studio interiors on 20th-Fox soundstages in Hollywood.

18% UP AT WOMETCO; NET IS $2,185,026

Wometco Enterprises, diversified exhibition, vending, tv, bottling company, broke all previous company earnings, net income and gross records in 1963. Earnings per share for the year went up 18% or $1.25 for '63, as opposed to $1.06 in 1962. Net income after taxes in '63 was $2,185,026, as opposed to $1,831,254 the previous year. Gross income last year was $22,677,534, rising over the gross of $18,723,132 tallied in '62.

Cash flow per share in 1963 was $1.95. In 1962 it was $1.61. Mitchell Wolfson, Wometco prez said in revealing the figures, "in the five years of public ownership eranings have increased each year. It is also noteworthy that Wometco has never had a loss year in the entire 40-year history of the company."

National Boxoffice Survey

Biz Feels Product Pinch; 'Jones' Champion, 'World' 2d, 'Doctor' 3d, 'May' 4th, 'Cardinal,' Victors' Next

Lent and the approach of the income tax days are being blamed for the generally spotty tone at firstruns covered by VARIETY this session. Lack of new, strong films also must take the rap for the uneven grossing setup. There are several blockbusters current but not enough sock product to go around.

"Tom Jones" (UA) (15th wk) is on top again, same as a week ago. **"It's a Mad World"** (UA) (16th wk) is finishing second, position it held last week. **"Dr. Strangelove"** (Col) (4th wk) again is winding up third as it did last round.

"Seven Days in May" (Par) (3d wk) building via addition of more playdates, is finishing fourth. **"Cardinal"** (Col) (11th wk) is winding in fifth position as it did a week ago. **"Victors,"** also from Columbia, is capturing sixth spot, up a few pegs from last week. It's been around seven weeks.

"Sunday in N.Y." (MGM) (4th wk) is taking seventh place, same as last round. **"Man's Favorite Sport"** (U) (5th wk) will be eighth as against ninth last week.

"America, America" (WB) (4th wk) will take ninth place coin while **"Love With Proper Stranger"** (Par) (7th wk) rounds out the Top 10 films. "How West Was Won" (MGM), "Cleopatra" (20th) and "Charade" (U) are the runnerup pix in that order.

"The Silence" (Janus) shapes as one of the more promising newcomers. It is good in Boston, big in N. Y. and Frisco and sturdy in L. A. "Shock Treatment" (20th) is rated okay in K.C. "Easy Life" (Emb) is another nice newie, being big in Washington and N. Y., hotsy in L. A. and fine in Boston.

"To Bed or Not to Bed" (Cont) is shaping as a potential winner, with fancy takings in Washington and Frisco and good taking in N. Y. and Philly. "Mail Order Bride" (MGM) is rated slow in Providence.

"One Man's Way" (UA), okay in K.C. and Washington, looms good in Balto but slow in Frisco. "Dead Ringer" (WB) shapes sluggish this session.

"Soldier in Rain" (AA) looks fancy in Detroit. "Irma La Douce" (UA) continues its marathon run in Seattle.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-12.)

Bill Heineman Peddled Bout Film to 20th-Fox After UA Turndown

The films of the Cassius Clay-Sonny Liston heavyweight title fight went to 20th Century-Fox via a strange route—United Artists. It seems that UA v.p. William J. Heineman originally made a deal to produce the pix with Manny Spiro, having UA in mind for distribution, natch. However, exec v.p Arnold Picker and sales v.p. James R. Velde kayoed UA's handling of the footage.

When he couldn't answer the bell at UA, Heineman looked around for another distrib since he and Spiro still owned the pix. Fox was the eventual purchaser and the films now look to turn in a nice gross due to all the controversy surrounding the bout and the rest of the publicity about Clay.

UA used to handle most of the championship fight pix via Heineman and prez Arthur Krim. But

(Continued on page 16)

ALBEE'S 'WOOLF' TO WB; ZINNEMANN MAY HELM

Hollywood, March 10.

Warner Bros. is paying a reported $500,000 for film rights to Edward Albee's Broadway hit, "Who's Afraid of Virginia Woolf?" Ernest Lehman is being discussed for scripting assignment on all-night family quarrel drama produced on Broadway by Richard Barr and Clinton Wilder. Negotiations are on for Fred Zinnemann to direct.

Play, which opened Oct. 13, 1962, on Broadway, is expected to Star Rosalind Russell when photographed.

'Cleopatra' Experience Influences Exhibs Toward 'My Fair Lady'; Warners Devises Flexible Pact

Which kind of a deal do you prefer—the 70-30 split or the 90-10?

That apparently is the difference between the cash advance guarantee deals set by 20th-Fox on its initial roadshow dates on "Cleopatra" and the ones being set by Warners on its upcoming "My Fair Lady."

For some weeks now, there have been reports that in view of the disenchantment of some exhibs over their experience with "Cleo," Warners was writing "Lady" contracts which—in some slight measure anyway—would "protect" the exhib should the picture not perform (heaven and Jack Warner forbid!) as mightily as anticipated. Warners, like 20th, is, of course, asking and getting some very fancy cash advances guarantees which are not to be subject to "adjustments" later.

It's now understood that most of the "Cleo" deals were 70-30, meaning that the exhib got no provision for his house "nut" and that, after taxes, the boxoffice take was split 70% to the distrib and 30% to the exhib, with the two parties contributing to co-op ads in the same percentage.

"Lady," however, is going 90-10 for the most part, meaning that after taxes, the exhib gets a specified amount off the top of the b.o. take as house "nut," with the remainder being split 90% to the distrib and 10% to the exhib, with the 90-10 relationship likewise carrying over to co-op advertising.

While the 90-10 deals are not necessarily beloved by exhibs, they do provide the theatremen with a certain amount of weekly "insurance" for house expenses; whereas the 70-30 deals are regarded as fine as long as the boxoffice booms, but more chancy when biz tapers off.

Both the 70-30 and 90-10 deals, of course, are subject to various prearranged percentage variations according to length of run and weekly b.o. take. No matter what those provisions are, however, the exhib cannot escape the fact that he must earn back that cash guarantee he has put up in advance before he can show an actual profit. But, as exhibs were willing to gamble on the green with "Cleo," so too are they going along with WB's "Fair Lady." To date, 11 "Lady" domestic deals are understood to be firm, though not all of them may have been signed. Pic preems at the Criterion in N.Y. Oct. 21.

Schools Screen To Big Crowds That Pay Little as 5c

Columbus, O., March 10.

Film competition caused by low-priced or gratis showings at Ohio schools and colleges is "appalling," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibs.

"Here in Columbus over 29,000 junior and senior high school students are exposed to both 16m and 35m pictures for one hour daily at a charge of 5c. each," Prickett deplored.

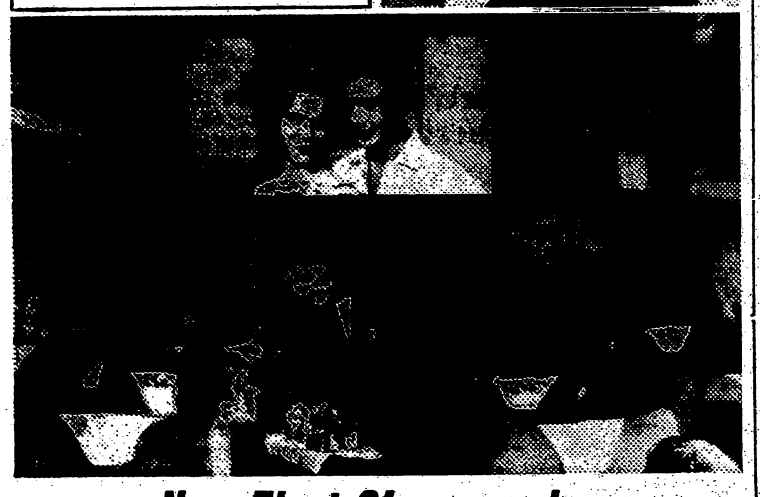
"The Columbus school board is asking for several additional million to build more school buildings and all of them, of course, will take our tax money to equip and operate this competition."

"Ohio State University, with 30,000 students, operates free movies such as 'Carousel' with showings free to students, faculty members and staff. 'How To Marry a Millionaire' was another recent showing. The recent $250,000,000 bond issue voted in this state has al-

(Continued on page 20)

TWA steals show between Los Angeles and New York!





New First Class service for show business travelers.

Non-stop flight, non-stop service: all the luxury of TWA Royal Ambassador First Class, with some bright new trimmings just for you. For instance: vodka, sherry and Michelob Beer added to the standard liquor list. A choice of sizzling Prime Sirloin or Lobster Thermidor. And don't forget—you can take in a first-run movie* by Inflight Motion Pictures, Inc. Next time you plan a trip to New York, call TWA or your travel agent and ask for Flight No. 8.

Nationwide Worldwide depend on TWA

*Such as the Metro-Goldwyn-Mayer-Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor.

Calhoun, Gloria Grahame Head Texas 'Horsemen,' Tay Garnett Directs

Dallas, March 10.

Producer Bob Callahan starts shooting "Five Horsemen From Hell" on March 30 at his new Cinema City Productions studio near Cleburne, Tex. Costars are Rory Calhoun and Gloria Grahame, with Tim Holt, Myron Healey and Rayford Barnes in feature roles. Tay Garnett will direct. Feature is budgeted at $250,000. Local talent, from Dallas-Fort Worth area, will fill supporting roles, for which there is a $35,000 weekly payroll.

Callahan's company ("all Texas investors") built three sound stages and a permanent "western town" of 20 buildings, 1870 vintage, on the Glidden Ranch. Producer hopes to shoot "a minimum of three feature pictures each year in this area."

Callahan has signed a five-picture contract with a new Canadian-backed company, Falcon Distributors. Company will release in April the first Callahan feature, "Indian Paint," starring Johnny Crawford, filmed in north Texas in 1963 on a $300,000 budget.

Rues Stock Use Of 'My Fair Lady'

Columbus, O., March 10.

Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, voiced objection to the release of stock rights to "My Fair Lady" which allow the Kenley Players here to open the 1964 summer season June 9 with the Lerner-Loewe musical. This will be several months in advance of the local film showing.

Prickett said that Morey Goldstein, general sales manager of Warner Brothers, told him that WB has no control over the stage rights. "This will allow the Kenley production to be offered at about half the price an exhibitor will be forced to ask for the picture," complained Prickett. Top Kenley admission is $2.50 but patrons can obtain tickets for less via discount deals.

AB-PT Sues Great Films

Los Angeles, March 10.

American Broadcasting - Paramount Pictures has filed suit here against Great Films Inc. for $11,716, plus 7% interest from Sept. 5, 1963.

Court is asked to enforce judgment for this amount rendered by N. Y. State Supreme Court on this date.

N.Y. to L.A.

Army Archerd
Marvin Cane
Paddy Chayefsky
Forrest Duke
Morey Goldstein
Buddy Howe
Henry Kaplan
Marty Lewis
Guido Salmaggi

Europe to U. S.

Gerald Adler
Lane Blackwell
Peter Bridge
Leslie Caron
Samantha Eggar
Robin Fox
Annie Girardot
Michael Goodliffe
Fred Hift
John Huston
Michael Peacock
Gregory Peck
Louise Rainer
Will Roland
Alan Schneider
Terence Stamp

L.A. to N.Y.

Buddy Allen
Seymour Borde
Eddie Carmel
George Gobel
Arthur U. Gregory
Jerome Hellman
George Roy Hill
Marilyn Mason
George Mather
Leslie Parrish
Tom Pryor
Gerard W. Purcell
Robert B. Radnitz
Tony Randall
George Schlatter
James Stacy
Connie Stevens
Gordon Stulberg
Martin Tahse
Nick Vanoff

New York Sound Track

Ross Hunter arrives in New York today (Wed.) to huddle with Universal re the May opening of "Chalk Garden" at Radio City Music Hall and participate in other activities in connection with the pic . . . **Walter Scharf** will compose the score for "Where Love Has Gone" . . . IATSE Local 161, the newly-chartered script supervisors and production secretaries union, has taken up quarters in the Fiske Building, N. Y., with **Liz Savage** as prez, **Renata Stoia** v.p., **Anita Palumbo** secretary, **Alice Walz** treasurer and **Barbara Robinson** biz agent.

Sophia Loren due into New York for the March 16 preem of **Joe Levine's** "Yesterday, Today and Tomorrow" at the Festival Theatre . . . **Terry-Thomas** inked for UA's "How To Murder Your Wife" for which director **Richard Quine** and art director **Dick Sylbert** are currently in Gotham scouting locations . . . **Lucien Ballard** set as cinematographer for **Hal Wallis'** "Roustabout" to the cast of which have been added **Lynn Borden, Norman Grabowski, Toby Reed, Linda Rand** and **Linda Foster** . . . **Janine Gray** set for Metro's "Quick, Before It Melts."

Foreign press' Film Critics Circle named "America, America" best U.S. film of 1963, "Tom Jones" best British pic and "Knife in The Water" (Polish) best foreign-language film. Also cited were **Leslie Caron** as best actress ("L-Shaped Room") and **Albert Finney** as best actor ("Jones") . . . **Franchot Tone** joins **Arthur Penn's** "Mickey One" company which starts shooting in Chicago next week . . . 20th's "Zorba The Greek," which originally was a UA project, has begun production in Crete under the direction of **Michael Cacoyannis.**

Twentieth-Fox has been screening the original (243-minute) version of "Cleopatra" for local members of the Motion Picture Academy who'll be voting on the Oscars . . . **Ingmar Bergman's** "The Silence," which has just been condemned by the Ligion of Decency, looks to become by far the most successful Bergman pic ever released here, according to the way Janus Films execs read the early b.o. figures.

At the San Juan Theatre (films) on upper Broadway the Latin American Press Trophy was awarded Sunday (8) to **Margarita Parla** as Latin Bellerina of 1963. She is also known as "The White Swan of Cuba" . . . **Irene Castle** due in N.Y. on April 5 to be guest of honor at Hotel Plaza ball of Dance Mag. It will mark the 71st birthday of the queen of tango in World War I era. She also starred in a couple of dozen silent films. Now lives in Lake Forest, Ill.

Lana Turner, filming "Love Has Many Faces" for **Jerry Bresslar** in Acapulco, was robbed at Hotel El Presidente of jewelry, her Diner's Club card, and a wallet containing around $75 U.S. dollars in currency. Meanwhile player's illness has delayed production.

Extraordinary board meeting next Wednesday (18) of the Motion Picture Pioneers called by prexy **Bill Heineman** to discuss extending the board from 24 up to 50, to accommodate the "new blood" in the industry; and (2) to formulate plans, at the Hollywood Museum president **Sol Lesser's** invitation, for the Pioneers to be commemorated in the west coast edifice.

"Carpetbaggers" will have its world preem April 9 at the Paramount Theatre, Denver . . . VARIETY counted noses not votes in giving **Sybil Burton** 29 votes toward a berth on the Metro board . . . there were 29 people who added their votes for the ex-wife of actor **Richard Burton** during the company's stockholder meeting, giving her a grand total of 5,791. In reporting this fact, shareholder **Wilma Soss,** who nominated the "protest candidate," referred to her as **Sylvia Burton.**

Producer-director **Robert Aldrich** returned to the Coast Saturday (7) and further preparations on "Whatever Became of Cousin Charlotte?" which he hopes to start for 20th around the first of May. Joan Crawford is already set, but who'll take the other "mature" femme lead is still undecided. He denies any current unpleasantness with Warners over "Four for Texas" . . . And Warners is adding a new dimension to the mails these days with its heavily perfumed, lavender circulars soliciting "My Fair Lady" theatre parties . . . Murder Inc. (an indie production company) has signed **Manie Stradling** as cinematographer on "How To Murder Your Wife," **George Axelrod's Jack Lemmon** starrer.

Over **David Susskind's** Open End tver Sunday (1), **George C. Scott** opined that producer-director **Stanley Kubrick** had damaged "Dr. Strangelove" by changing the ending from a giant custard pie fight in the war room to the now well-publicized series of atomic explosions backed by the singing of "We'll Meet Again" . . . A local Universal spokesman reports that VARIETY erred last week from Spain in stating that "Capt. Newman, M.D." would be shown at the Valladolid (Spain) fest. U's only entry there is "Freud."

There had to be one, and it's **Donna Loren** who, as Miss Dr. Pepper, is in town plugging AIP's "Muscle Beach Party" . . . **Irving Drutman** is repping the overall campaign on **Jerome Hill's** "Open The Door and See All The People" . . . **Meyer Ackerman** will build a new 1,200-seat hardtop, the Cinema 46, on route 46 in Totowa, N. J. . . . **Rosalind Russell** can now retire—she is the "woman of the year" to the boys in Harvard's Hasty Pudding Club . . . **Henry R. Arias** has formed Mundial Films for the acquisition of production for foreign distribution.

French **Annie Giradot** in town for the opening Sunday (15) night of her "La Bonne Soupe" at the Fine Arts. 20th's International Classics is distributing . . . **Paddy Chayefsky** off to Hollywood to see the first rough cut of Metro's "The Americanization of Emily," which he adapted . . . **William Asher** will direct AIP's "Bikini Beach" starting April 15 in Hollywood . . . **Troy Donahue** in N. Y.

Warner veep-general sales manager **Razz Goldstein** to the Coast for studio meetings . . . March issue of Ebony Magazine salutes **Sidney Poitier** as the top actor of the year . . . 20th has signed **Michael Caine,** who has a key role in Embassy's "Zulu," to a three-year contract . . . Paul Henreid will direct "Light in Darkness" for Alsa Films of London. Film, which starts May 15, stars singer **Ray Charles** in a story about a blind concert artist . . . **Alec Guinness** took time off from his chores in the legit "Dylan" last week to pull the switch lighting the 250-foot-long electrical sign on Broadway announcing **Samuel Bronston's** "Fall of The Roman Empire."

Eleanor Parker goes into 20th's "Sound of Music" . . . A couple of years' late, "The Given Word," Brazilian pic which took the Golden Prize at Cannes in 1962, opens at the Beekman following the current "Doulos—The Finger Man." Lionex is distributing . . . **Rudy Franchi** and **Marshall Lewis,** who have managed the Bleecker St. Cinema for the last three years, have formed a new indie distrib company, Consort-Orion Films, with **Jacqus Becker's** "The Night Watch" (original French title: "Le Trou") as their first acquisition. Pic opens this spring at the Carnegie Hall Cinema.

Par execs **George Weltner** and **Martin Davis** and Embassy prez **Joseph E. Levine** back from the Coast today (Wed) after huddling re production plans for "A House Is Not a Home" and a squint at completed footage of "Where Love Has Gone" . . . author **Harold Robbins**

(Continued on page 7)

U.S. to Europe

Harry Berinstein
Max Berman
Phil Bloom
Richard Brooks
Alexander H. Cohen
Alvin Cooperman
Bruce Geller
John M. Grogan
Gail Jones
Lawrence S. Lawrence Jr.
Norman Light
Sidney Lumet
Peter Sellers
Harry Unterfort
Norman Wallace

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ACTORS GUILD VS. N.Y. FAIR PIX

20th Hires Three Roadshow Touters And Yields Them Much Authority

With three of the company's total of six 1964 roadshows set to start production between now and June 1, 20th-Fox is mustering some new publicity forces to oversee the longrange tubthump. Plan is to have a top, semi-autonomous publicity director in charge of each of the big-budgeters, which guy is to sign on the picture six to eight weeks prior to production start and to stay with it through its roadshow—and perhaps until its general release.

Coming to the 20th stable right now are Mike Kaplan, who'll direct publicity for "The Sound of Music," going into production in Hollywood March 26; Phil Gersdorf, for "Those Magnificent Men in Their Flying Machines," starting in London May 4, and Saul Cooper, for "The Agony and The Ecstacy," which starts in Rome June 1. Latter has just completed his publicity assignment on Robert Rossen's "Lilith."

Similar posts will be filled in coming months on "The Day Custer Fell," which starts in July, "The Sand Pebbles," which starts in October, and "Justine," tentatively set to start in December.

According to homeoffice publicity manager Mort Segal, these men will have authority extending beyond that of conventional unit publicists. Each of the men will have a publicist-assistant and while they will headquarter with the location of production, they'll be more or less in charge of all phases of the publicity campaigns on their individual pix.

What with 20th's heavy production program of both regular and roadshow films this year, the idea is to have 20th's homeoffice pub staffers lay the groundwork on each of the roadshow campaigns. This material then is turned over to each pic's pub director prior to production, thus allowing the h.o. regulars to prep the early campaign on the next roadshow, plus tend to the pub need of the company's regular production-distribution program.

Among the early work already done of 20th's first three big-budgeters to start this year is, for example, a firm deal with Pan-American for the airline to contribute (with hard cash) to the production of a documentary pic on the making of "Sound of Music." There's also a deal with Golden Books (children's series) for a book about the early days of flying re "Those Magnificent Men". Also, cartoonist Ronald ("Belles of St. Trinian's") Searle has been pacted to do a book relating to the same picture. The job on "Agony," says a 20th staffer (perhaps a little piously), may not be so much a publicity job as that of "disseminating information relating to Michelangelo's life"—this being the 400th anniversary of his death and the occasion being marked by many different institutions both here and in Italy.

As part of this "new look," the newly added tubthumpers are being called "publicity account executives."

HETZEL TO MADRID

Travels as Johnson Successor In International Federation

Ralph Hetzel, acting head of the Motion Picture Assn. of America and who was named to fill out the late Eric Johnston's term as prez of the International Federation of Film Producers Assns., takes off for Madrid at the end of the week to attend the spring meeting of the Federation's general assembly.

Among other matters, the general assembly is expected to vote on a proposal made by Hetzel last fall that the Federation's bylaws be changed to allow for the appointment of three regional veepees to facilitate Federation business around the world. Hetzel has also proposed that the Federation play an active role in breaking down some of the economic barriers which still divide or interfere with the free exchange of films among nations.

Readying for Cannes?

Salzburg, March 10.

The film intended to represent Germany at the upcoming international film festival in Cannes, is nearing completion here in this Austrian town. Producer is Bamburger of Munich. Star is Curt Jurgens, who ordinarily declines to work in Germany because of the producers' cartel there limiting top fee for a star to $25,000, a film.

"Death In Salzburg," as the film is called, is based on a story of the late Austrian poet, Hugo von Hoffmannsthal. It's a version of "Everyman" with the prototype a modern business man.

O'Seas Earners To Get Earlier Tax 'Conference'

Washington, March 10.

American companies and individuals with overseas earnings will be given an earlier opportunity to thresh out their tax problems with the Government, Internal Revenue Service Commissioner Mortimer Caplin said.

IRS is gearing up its activities to keep up with the expansion of Yank business overseas and that's where the new procedures are aimed, Caplin continued.

Under the new regime a taxpayer (individual or company) can meet with an IRS District Agent in this country and a rep from the IRS International Division who will recommend the tax adjustment based on the overseas coin.

Taxpayers have previously learned of such adjustments after filing their returns. An international division rep recommended the adjustment to the District Agent who passed the word to the taxpayer.

Caplin's remarks about the new system came in a speech to the Tax Executives' Institute here.

Elaborating, an IRS spokesman later said the new procedures would mainly affect businesses in this country with overseas operations and complex international transactions.

Orson Welles Set For 'Hours' Narration Job

London, March 10.

Producer Jack Le Vien has set Orson Welles to narrate his Churchillian pic "The Finest Hours," which is for Columbia distribution. Local actor Patrick Wymark is to speak as the voice of Sir Winston. Other voice-overs are Faith Brook, as Sir Winston's mother and George Baker, as his father, Lord Randolph Churchill.

The film, depicting the Churchill story from the first World War until 1945, preems here at the Royal Festival Hall on April 22, and will be attended by the Duke of Edinburgh.

Big Mortage Deal Prelude to Cinema

San Antonio, March 10.

In what is believed to be the largest single mortgage transaction ever recorded in Bexar County, a $7,300,000 check was turned over Thursday (5) to Ansley Mortgage Co. for owners of North Star Mall, local shopping centre.

Purpose of the loan is to take up the balance of the original loan to the mall, about $3,500,000, to take up a temporary loan used for the building of the recently completed expansion of the mall and to provide funds for a 20,000 square foot future addition to the mall.

MAKERS CALL IT 'IMPOSED' RULE

The New York World's Fair is continuing to yield side effects and difficulties. A hassle has developed between the Screen Actors Guild and the Film Producers Assn., an organization which reps a large percentage of Gotham industrial and commercial filmmakers, over special scales which SAG is attempting to get for players who work in films to be used in connection with the Fair.

FPA has urged its members not to abide by the SAG rates for two basic reasons. For one thing, the organization claims that the new scales were never negotiated but were, rather, arbitrarily "imposed" by SAG. For another, FPA claims that scales for industrials, whether for the Fair or not, are covered in its Industrial Supplement Contract.

As it happened, Actors sent out a letter a couple of months ago to Gotham industrial and commercial filmmakers, listing scales for work in Fair pix. In some cases these scales were two or three times more than the Industrial Supplement rates, depending on the type of film and length of time a player would be required. SAG asked that the producers sign the document and return it, thereby creating a letter of agreement.

The Fair rates were unnegotiated but SAG claimed that there wasn't time for dickers. It was more or less basing its move on one made by the American Federation of Television and Radio Artists, by which AFTRA got special rates for the making of transcriptions and such for use during the Fair. Actors Equity, too, it argues, has gotten special Fair scales.

New SAG rates run double to triple the Industrial Supplement scales. The $300 rate for a five-minute pic involving one day's work is, for example, triple the Supplement scale for the same work. Following are the SAG-imposed, un-negotiated rates:

One minute pic—$100—one day.
Two minute—$150—one day.
Three minute—$200—one day.
Four minute—$250—one day.
Five minute—$300—one day.
Five to 10 minute—$400—one day.
10 to 15 minutes—$500—two days.
15 to 30 minutes—$650—three days.
Over 30 minutes—&700—three days.

Overtime provisions required by SAG are those under existing pacts. Guild specified that all Fair rates are for use of pix for one season (April-October, 1964) and that an additional full fee is due for use of such pix during a second Fair year (April-October, 1965). A producer may acquire the rights for both years by paying the player at the time of employment an amount equal to 75% of the compensation initially paid for the first year's exhibition. It is further stated that such pix must be exhibited only at the N. Y. Fair and that all other uses are prohibited unless the express permission of SAG is obtained.

Another stipulation is that producers agree to contribute five percent of gross compensation due each player to the SAG-Producers Pension and Welfare Plans. SAG also reserves the right to require a producer to post an "adequate bond, cash or other security."

As far as the FPA's claim that the Fair work is covered in the Industrial Supplement, the Guild argues that the Supplement didn't contemplate the Fair pix and, therefore, they are outside the agreement, requiring a special one-shot pact as indicated in the letters.

Although most FPA members haven't signed, most of the non-association producers have. So far SAG hasn't taken any action to enforce its demands but the Guild is known to be planning to stick to its guns all the way. The major effort is to be concentrated on Fair pix still being made. As far as those already completed at the old rates, SAG hasn't decided how it will handle the situation.

Industrial Film Makers Want Ad Agencies to Pay 75% of Tab Pronto; It's a Cutthroat Business

Industrial and advertising film producers in New York City area have sounded off against advertising agencies whose slow-pay policy is branded unfair. In effect, the Film Producers Assn. declares its members do the financing and have to wait 60-90-120 days for compensation. This implies heavy banking charges for the use of money expended on behalf of big business (or reasonable facsimile thereof) via their ad shops.

What the industrial-advertising producers seek is a new system whereby agency must pay 75% of the rendered bill within 20 days.

A special FPA committee has been formed to implement this proposal and fight what is termed the "archaic" method of ad agency payments. The situation causing this move is the FPA claim that the current payment procedure is harmful to the already-undercapitalized producers, many of whom find it almost impossible to carry on during production lulls. It is believed that the 75% payment in 20 days would greatly aid the fiscal health of the producers because it would vastly improve their cash positions.

Film men say that there are indications that a number of agencies are sympathetic to the plan and will actively support the FPA position. New prez George Tompkins charged in a recent address to the FPA membership that the agencies were preying on the producers' "greed" and "inadequacies," which have resulted in such practices as "financial throat-cutting, hijacking of personnel resulting in absurd salaries, rediculous over-scale payments, speculation of ideas, fees for late cancellations and financing the agency."

In a tough look at his own ranks, he told FPA members that "the industrial field bears a lot of improvement. The commercial production business is in a state of total confusion and unrest." He proposed a "code of ethics with teeth in it" to prevent members from "making a decision that is detrimental to this industry. In short, we must protect ourselves from ourselves." He added that what producers have been doing lately has left them "fair game for every opportunist who crosses our paths. The people with whom we do business picture us as a dozen men frantically fighting towards a life raft that only holds six," he said.

The proposal for the 75% payment plan followed Tompkins' statements. Also, FPA is investigating a completion financial bond for its members which will protect the agency and its clients. Another activity generated from the talk is aimed at the elimination of piracy of key personnel by production companies. A general straightening up is in order for the commercial filmmen apparently, aimed at strengthening their position in the industry.

Thesp Pair Sue Fan Mag

Los Angeles, March 10.

Libel and invasion of privacy suit demanding $2,000,000 damages has been filed in Superior Court by Bruce Dern and his wife, Diane Ladd, against K.M.R. Publications Inc., Movieland Magazine, Adrian Lopez, Lillian Smith and Joe Schere.

Couple claim that mag in its April, 1963, issue printed an article about the drowning of their baby, and that yarn contained "lies and falsehoods." It was without any foundation of fact, according to suit, and held principals up to ridicule. Further, they charged, article tried to create the impression that couple were "careless and negligent parents," which they denied.

Fellini's Next As Joint Deal Of Par, Levine

Federico Fellini's next film project, on which he is now working, may end up as a coproduction between Joseph E. Levine and Paramount. Levine and Fellini have an agreement that the Italo director's next project will be distributed by Levine's Embassy Pictures, following the successful selling by Embassy of "8-1/2," Fellini's latest.

Over the weekend Par studio exec Jack Karp went to Europe to see Fellini, among others. This has given rise to the thought that Par as well as Levine might be involved in the Italian's next pic. Paramount has several projects already going with Levine but so far all but one have involved productions either completed or to be made at the Par studio. The exception was "Zulu," which Levine is distributing in the U.S. and Canada and Par in the rest of the world.

Levine's buy of "8-1/2" was made after Fellini had completed the film. Also in Italy the Embassy prez has been partnered with Carlo Ponti in the production of four pix, three of which have been completed and are playing abroad and two of which are soon to make their Yank debuts, "Yesterday, Today and Tomorrow" and "Empty Canvas." The other is "Contempt." Yet to be made with Ponti is "Casanova." And there are three tv series Levine is planning to make in Italy.

So, despite his increased interest in U.S. production in recent months and his tieups with Paramount, Levine is still cooking in Italy, from whence his beginnings came. It now appears that he may be introducing Paramount to the artistic Italo pic soil via the new Fellini opus, which, like most recent pix by the director, is in a nebulous state at present with no clues yet available as to the subject matter.

Bill Gargan Personals For Cancer Crusade

Knoxville, March 10.

William Gargan, retired stage, screen, radio and tv star, will appear before the annual Cancer Crusade luncheon in Knoxville on March 27. Gargan left active entertainment work after being stricken with throat cancer in 1960.

Actor terms his work in behalf of the American Cancer Society as "one of the finest roles in my career." He is presently making a tour across the country in behalf of the forthcoming cancer drive.

REPEAT ROBERT MORSE

Perlberg-Seaton Buy Art Buchwald Yarn

Hollywood, March 10.

William Perlberg and George Seaton bought "Claim Check," story by Art Buchwald based on one of his columns, for their Metro production slate which, according to producers, has about four years to go on an exclusive basis. Robert Morse, who just completed "Honeymoon Hotel" for Metro and made his film bow in a one-day bit in Perlberg - Seaton's 1956 Paramount release, "The Proud and the Profane," will star.

Producers currently are prepping "36 Hours" on $2,000,000 budget, to star James Garner, Eva Marie Saint and Rod Taylor, followed by "The Dirty Dozen."

7 Faces of Dr. Lao
(COLOR)

Western morality play in fantasy framework. Striking multi-portrayal by Tony Randall and lots of production flair. But, overall, doesn't quite hit the mark.

Hollywood, Feb. 28.

Metro release of George Pal production. Stars Tony Randall; features Barbara Eden, Arthur O'Connell, John Ericson. Directed by Pal. Screenplay, Charles Beaumont, based on novel by Charles G. Finney; camera (Metrocolor), Robert Bronner; editor, George Tomasini; music, Leigh Harline; assistant director, Al Shenberg. Reviewed at Warner Beverly Theatre, Feb. 28, '64. Running time, 100 MINS.

Dr. Lao	Tony Randall
Clint Stark	Arthur O'Connell
Angela Benedict	Barbara Eden
Ed Cunningham	John Ericson
Mike Benedict	Kevin Tate
Sarah Benedict	Argentina Brunetti
Tim Mitchell	Noah Beery
Carey	Royal Dano
Lucas	John Douchette
James Sargent	Frank Cady
Mrs. Howard Cassin	Lee Patrick
Luther Rogers	John Qualen
Kate Rogers	Minerva Urecal
George E. George	Eddie Little Sky
Mrs. Peter Ramsey	Peggy Rae
Mr. Peter Ramsey	Frank Kreig
Lean Cowboy	Dale McKennon
Fat Cowbooy	Chubby Johnson
Toothless Cowboy	Douglas Fowley

Cinematic ingenuity and a noteworthy performance by Tony Randall are the outstanding attributes of this sometimes fascinating but not altogether successful fantasy. Some of the parts are decidedly better than the whole, which does not quite come off. The George Pal production for Metro should be a fairly popular novelty number with family audiences, but its commercial horizons are somewhat limited.

There are several captivating passages in Charles Beaumont's scenario from Charles G. Finney's novel, "The Circus Of Dr. Lao." But there are also superfluities, inconsistencies and a lack of proper character focus in the approach taken by Beaumont and producer-director Pal. Plot describes the repercussions in a small frontier desert town visited by a curious Oriental whose magical powers enable the townspeople to obtain a clearer perspective of themselves in the course of their adventures in his oddity of a circus—a bizarre tent occupied by such mythical creatures as Merlin, Appolonius of Tyana, Pan, Medusa and the Abominable Snowman, all of them portrayed by Randall.

Several sequences featuring these characters, notably one involving a town gossip whose fortune is told—truthfully—by the blind Appolonius, and another illustrating the plight of the exhausted, aged Merlin, are especially forceful. But the film bogs down in its failure to shed true light on the principal characters. They simply lack substance. And a climatic passage involving a seven-headed sea serpent seems calculated primarily for purposes of spectable, and adds little other than production value to the picture.

It's a histrionic tour de force for Randall, a flashy demonstration of his characterizational versatility. Another fine character actor, Arthur O'Connell, registers as a heavy who sees the error of his ways. Barbara Eden, a dependable and highly decorative actress, plays a somewhat shallow romantic role with sincerity, as does John Ericson as her heartthrob, a courageous newspaper editor. Others of value and prominence include Kevin Tate, Argentina Brunetti, Noah Berry, Royal Dano, John Douchette, Frank Cady, Lee Patrick, John Qualen and Minerva Urecal.

Pal has mounted quite an impressive fantasy production spectacle, and to this end has received stalwart aid from a gifted staff of artists and technicians. Robert Bronner's nimble, dexterous cinematography is a big asset, so is George Tomasini's acutely sharp and perceptive editing. The work of these two is particularly telling on a dance sequence in Pan's lair. Especially substantial art direction by George W. Davis and Gabriel Scognamillo, reinforced by the savvy set decoration of Henry Grace and Hugh Hunt, further enhances the quality appearance of the production. An unorthodox score with international variety and character has been put together for the occasion by Leigh Harline.

Wililam Tuttle's makeup work on Randall is—in a word—superb. And last, but not least, a veritable fun zone has been created by the special visual effect team of Paul B. Byrd, Wah Chang, Jim Danforth, Ralph Rodine and Robert R. Hoag. *Tube.*

Hot Enough For June
(BRITISH-COLOR)

Likeable spoof of espionage racket which ambles along pleasantly but lacks the surprises and thrills which would have notched this comedy-thriller several points higher; good booking proposition.

London, March 10.

Rank release of a Betty E. Box-Ralph Thomas production. Stars Dirk Bogarde, Sylva Koscina, Robert Morley, Leo McKern; features Roger Delgado, John Le Mesurier, Noel Harrison, John Standing, George Pravda, Richard Pasco, Eric Pohlmann, Richard Vernon, Alan Tilvern, Norman Bird, William Mervyn. Directed by Ralph Thomas. Screenplay by Luke Heller, from Lloyd Davidson's novel, "Night of Wenceslas"; camera, Ernest Steward; editor, Alfred Roome; music, Angelo Lavagnino. At Odeon, Haymarket, London. Running time, 98 MINS.

Nicholas Whistler	Dirk Bogarde
Vlasta Simenova	Sylva Koscina
Colonel Cunliffe	Robert Morley
Simenova	Leo McKern
Josef	Roger Delgado
Allsop	John Le Mesurier
Roddinghead	Richard Vernon
Cunliffe's Secretary	Amanda Grinling
Johnnie	Noel Harrison
Fred	Derek Nimmo
Lorna	Jill Melford
Leon	Brook Williams
Pavelka	George Pravda
Plakov	Richard Pasco
Glaushka	Eric Pohlmann
German Research Man	Gertan Klauber
Simenova's Aide	Alan Tilvern
Embassy Janitor	Frank Finlay
Washroom Attendant	John Standing
Labor Exchange Clerk	Norman Bird
Business Man	William Mervyn
Russian Dancers	Igor Meggido and Partner

A faster pace from director Ralph Thomas and a few more red herrings and surprise situations from screenwriter Luke Heller could have worked wonders in lifting this amiable enough spoof of espionage into a top league comedy-thriller. As is, "Hot Enough For June" (title hinges on a code phrase) is a pleasant entertainment, enhanced by some amusing acting, and is a safe booking for most audiences.

With the James Bond spy thrillers much in the news, advent of "June" is timely, but it is by no means a skit on the Bond adventures. It is simply a genial leg-pull of some of the situations which, in tougher circumstances, Bond might easily be facing. Dick Bogarde, who plays the hero with ingratiating efficiency, is an unsuccessful writer, content to live on national assistance. When the Labor Exchange unexpectedly sends him to take up a post as a trainee junior-executive in a glassworks, Bogarde at first tries to duck the job, but finds the combination of a good salary and useful expenses irresistible. He is assigned to visit a Czech factory and bring back a written message which he guilessly believes to be a simple commercial job. He does not know that he is now attached to the Espionage Department of the Foreign Office. The gullible Bogarde is, in fact, an innocent dupe.

He arrives behind the Iron Curtain unaware that he is a spy, falls for the pretty girl who drives his car and still does not know that she is a spy, too, and also the daughter of the local Red Secret Police chief. When the truth about his phoney business connection dawns on him and he finds that his local contact has been liquidated he slowly gathers that he is on the spot.

Soon Bogarde is on the run from the Secret Police and needs the help of the girl, several disguises and a heap of luck as, bewildered, he blunders to eventual safety. But the local secret cops are themselves so hamstrung that the reluctant agent's dilemma never seems overly risky. And audiences will have little sense of participation in a dangerous exploit. Rather will they sit back, benevolently, and watch the escape and the romance wander along to an inevitable happy conclusion.

Bogarde proceeds gently from innocence to bewilderment, and then to resourcefulness. But a few nail-biting incidents would have helped to make this more exciting. He is partnered by the attractive Sylva Koscina, a Continental miss who projects sex quietly and not through abnormal vital statistics. She proves herself to be a shrewd aid to Bogarde. And they have a couple of minor affairs which are mainly left discreetly to the imagination. But there's no imagination about Miss Koscina looking delectable in deshabille.

Most of the humor comes from witty prods at the expense of the Foreign Office and the Iron Curtain Party system. Instead of the highly skilled and dangerous business that it is, international espionage is made to look very much of a hit-and-miss lark. Robert Morley is superb as the boss of the department, with his Old Etonian tie, benign plottings and general appearance of a well-poised walrus. His aide, John Le Mesurier, is also an amusing civil servant. He and Morley share a couple of bright scenes. Leo McKern, chief of the local Secret Police, is Morley's oldtime adversary, and they have one outstanding short sequence when they discuss their respective tricks of the trade.

Other actors who fit engagingly into the scene are Roger Delgado, Richard Vernon, Alan Tilvern, Eric Pohlmann, George Pravada and Richard Pasco. Apart from the studio work (location was in Padua) which is effective in simulating Prague. Syd Cain's artwork is okay. Ernest Steward's camera brings some good color backgrounds while Alfred Roome has edited smoothly. A nightclub sequence is unfortunately overly-abbreviated. "Hot Enough For June" is a sound enough production just lacking in the brisk tempo and element of outrageous surprise which it needs for a lift. *Rich.*

L'Homme De Rio
(The Man From Rio)
(FRENCH-COLOR)

Paris, March 3.

UA release of Ariane-UA production. Stars Jean-Paul Belmondo; features Francoise Dorleac, Jean Servais, Milton Ribeira, Adolfo Cellis, Simone Renant. Directed by Philippe De Broca. Screenplay, Jean-Paul Rappeneau, Ariane Mnouchkine, De Broca; camera (Technicolor), Edmond Sechan; editor, Laurence Mery. At Mercury, Paris. Running time, 110 MINS.

Adrien	Jean-Paul Belmondo
Agnes	Francoise Dorleac
Catalan	Jean Servais
Lola	Simone Renant
Tupac	Milton Ribeira
Di Valdes	Adolfo Celli

Smartly paced adventure opus has its tongue in cheek but plays it without creating on the action. Story is an acceptable excuse for a witty pic that moves along briskly and emerges almost on a par with the Yank-made situation comedy and adventure pix.

And this is a compliment since American pictures have a special brand and tone that has made them an international commodity.

This film, too, plays seriously, yet has a slightly offbeat flavor in adding a skeptical French touch to it. The hero is a nice French soldier who is only interested in having a good time with his girl on a week furlough. But he gets caught up in 2 series of wild adventure when she is kidnapped.

Director Philippe De Broca has kept this darting along while Jean-Paul Belmondo is an ingratiating actor who also takes chances on his derringdo if he lacks a grace and dash in doing it. But he more than makes up for it by his vitality, gusto and frank, simple common sense.

Belmondo finds his girl whisked off by two strange men, they turn out to be Brazilian Indians of an old historic tribe, and he follows them onto a plane and winds up in Rio de Janeiro. Plotting always stays coherent in overcoming all the needs like finding a way to the plane, his retrieving the girl and finally stumbling upon the mystery. It seems three statutes contained a key to a fabulous treasure. It ends with the villain's comeuppance. The hero manages to get back to Paris in time not to be AWOL.

Belmondo sways on the ledges of high buildings, has fights on scaffoldings, is almost eaten by an alligator, has to jump out of a plane and has many fights. It is all done with invention, speed and knowhow. Others play alongside Belmondo well and some savory gags liven up things between action segs.

The color is bright, Rio and Paris are nicely used for their photogenic qualities. And the film is generally entertaining and bright. It has been backed by United Artists which has it for worldwide distribution. It has the movement and snap for playoff chances and an all-out action treatment may also have this as an arty house possibility, too. *Mosk.*

Rank Foreign Chief On Aussie Looksee

Sydney, March 10.

Colan MacArthur, m.d. of the Rank Organization's overseas division, here for a general territory looksee.

Rank product is distributed here by British Empire Films, with Keith Moremon in charge. Rank is a 50-50 partner in BEF and also Greater Union Theatres, which is headed here by Norman B. Rydge.

The Long Ships
(BRITISH-YUGOSLAVIAN-COLOR)

Boisterous adventure. Despite hefty faults, should find a good market with those just looking for an eyeful.

London, March 3.

Columbia release (through BLC) of a Warwick-Avala (Irving Allen) production. Stars Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino, Oscar Homolka; features Edward Judd, Lionel Jeffries, Bebe Loncar, Clifford Evans, Gordon Jackson, Paul Stafino, David Lodge, Colin Blakely, Jeanne Moody. Directed by Jack Cardiff. Screenplay by Berkely Mather, Beverley Cross from Franz Bengtsson's novel; camera, Christopher Challis; editor, Geoff Foot; music, Dusan Radic. At Odeon, Marble Arch, London. Running time, 124 MINS.

Rolfe	Richard Widmark
El Mansuh	Sidney Poitier
Orm	Russ Tamblyn
Aminah	Rosanna Schiaffino
Gerda	Beba Looncar
Krok	Oscar Homolka
Sven	Edward Judd
King Harald	Clifford Evans
Ylva	Jeanne Moody
Rhykka	Colin Blakely
Vahlin	Gordon Jackson
Olla	David Lodge
Raschid	Paul Stassino
Aziz	Lionel Jeffries

Any attempt to put this into the epic class falls down because of a hodge-podge of a storyline, a mixture of styles and insufficient development of characterization. Result is nothing more than a boisterous adventure yarn. Still, this British-Yugoslav meller is often quite an eyeful and should attract those who like straightforward adventure without the trimmings of subtlety. Where the pic scores particularly is in the way director Jack Cardiff has used seascapes and color for fine, poetic effect. His sea scenes are topnotch and concession to artwork is skilfully disguised. His directorial eye, based largely on his long experience as a top lenser, is enhanced by the work of Christopher Challis, himself no mean camera juggler.

The plot, which has obviously suffered in both editing and in censorial slaps, is a conglomeration of battles, double-crossing, seastorms, floggings, unarmed combat with occasional halfhearted peeks at sex. Throughout there's a great deal of noise and the entire experience is a very long drag. Film concerns the rivalry of the Vikings and the Moors in search of a legendary Golden Bell, the size of three men and containing "half the gold in the world." Leaders of the rival factors are Richard Widmark, an adventurous Viking con man, who plays strictly tongue in cheek, and Sidney Poitier, dignified, ruthless top man of the Moors. In contrast to Widmark, he seeks to take the film seriously. The clash in styles between these two is a minor disaster.

Curiously, Widmark's performance is the more impressive, even allowing for his accent, which smacks more of the Bowery than the Barbary Coast. He does emerge as a real, vital being. Poitier's less robust, more subtle performance is often lost in the surrounding babel. A tavern orgy, the progress of the Vikings' ship through dangerous waters, the discovery of the bell and a scene where Widmark nearly comes to a sticky end on a particularly unpleasant torture gadget called the Mare of Steel are all well done. And there is one fantastic sequence, funnier than was probably intended, in which the sex-starved Viking prisoners raid Poitier's harem, and which might well have been trotted direct from the old Crazy Gang shows.

Apart from Widmark and Poitier, the remainder of the male cast mainly gets lost in the physical adventures and under their hirsute beards. However, Oscar Homolka as an ale-swigging, lusty shipbuilder; Clifford Evans, as King Harald; and Lionel Jeffries, as a blacked-up eunuch, have their moments. Colin Blakly, Edward Judd and Russ Tamblyn are among those also ran. On the femme side Rosanna Schiaffino brings beauty to the role of Poitier's No. 1 wife but Beba Loncar, taken on the perilous journey by Widmark as a hostage, is colorless though, again, easy on the eye.

Beverley Cross and Berkely Mason have hewn a script out of Franz Bengsston's novel, rather than written it. Director Cardiff, seemingly acknowledging defeat, has, as indicated, concentrated largely on the visual aspects. Disappointment "The Long Ships" undoubtedly is, but it still has enough rough-and-ready action to amuse a great number of cinemagoers. At the end of the film's run, the Odeon, Marble Arch will be pulled down and converted into a modern cinema. It is a pity that it could not have wound up with a more satisfying film. *Rich.*

Les Dames du Bois du Boulegne
(Women of the Bois du Boulegne)
(FRENCH-ENGLISH TITLES)

Los Angles, March 3.

Brandon Films release of a Les Films Raoul Ploquin (Robert La Vallee) production. Directed by Robert Bresson. Stars Paul Bernard, Maria Casares, Elina Labourdette; features Lucienne Bogaert, Jean Marchat. Screenplay by Bresson, based on episode in Diderot's novel, "Jacques le Fataliste"; dialogue by Jean Cocteau; camera, Phillippe Agostini, Maurice Pecqueux, Marcel Weiss; editor, Jean Feyte; art directors, Max Douy, James Allan, Robert Clavel; music, Jean-Jacques Grunewald. Reviewed at Royce Hall, UCLA, L.A. Running time, 90 MINS.

Jean	Paul Bernard
Helene	Maria Casares
Agnes	Elina Labourdette
Agnes' mother	Lucienne Bogaert
Jacques	Jean Marchat

Reviewed for the record. This, the second feature by French director Robert Bresson, was made in 1944 during the German occupation and has, until now, had comparatively little exposure even in France and none here. Its appeal today lies in its cinematic value as an example of Bresson's formative period. Film's potential audiences likely will be in the more serious arty houses, university film courses and film societies.

In contrast to the later and better-known Bresson films, such as "Pickpocket," "A Man Escapes" and "Trial of Joan of Arc," notable for their stark realism and documentary style. "Les Dames" seems startlingly sophisticated. Even more surprising, considering the time and conditions of filming, it is entirely Gallic with no trace of Germanic influence.

Bresson's tale of revenge, based on an incident in Diderot's 18th-Century novel, "Jacques le Fataliste," tells of a spurned woman's vengeance on her lover, the girl who replaces her in his affections, and the girl's mother. Updating the story to contemporary Paris, Bresson creates and maintains suspense by confining the plot almost entirely to the four principal characters, continously understating the action. This gives the film a formalized, deliberate pace that might have become tiring without the exceptionally talented cast. They're right at home with the late Jean Cocteau's intelligent, sophisticated dialogue — as brittle and scintillating as the society in which the characters move.

Maria Casares, as the woman scorned, dominates the films with a chilling, electric performance. Her beautiful mask of a face remains outwardly impassive, conveying expression solely through her eyes, her superbly controlled voice and an uncanny ability to suggest evil. Despite the excellent, almost naive, performance by Paul Bernard as her principal victim he's too weak, too guileless to be truly sympathetic. Elina Labourdette, given a greater range of expression in which to create the good girl, temporarily bad, who becomes the object of Bernard's affections, at times, seems to be pushing but is generally effective. Lucienne Bogaert is superb as the girl's mother — a weak, impoverished gentlewoman who reluctantly but unfalteringly sells her daughter's innocence. Jean Marchat is on screen only in a tiny but important incident at the beginning as a suitor of Miss Casares.

Philippe Agostini's topnotch camerawork brings visual life as well as the proper feeling of claustrophobia to the film's settings—for the most part, the apartments of Miss Casares and her female victims. Outside locations are used simply to set a mood or establish an important plot incident such as the first meeting of Bernard with the daughter and mother in the Bois du Boulogne—hence the title.

Jean Feyte's editing remains outstanding despite the almost certain alterations in the film which must have occurred since its completion. The delicate score by Jean-Jacques Grunewald is in the proper Bresson mood of understatement. *Robe.*

Fire Guts Sydney Cinema

Sydney, March 10.

Fire last week virtually wiped out the 1,200-seat Lyceum Theatre here. Damage is estimated at $500,000.

House, owned by the Methodist Church, was on lease to Greater Union Theatres and was the showcase for product from Universal, Columbia and British Empire Films. Destruction means that product will back up for these three distribs until theatre is rebuilt.

SAFE, SNUG SITUATIONS SAG

Amusement Stock Quotations

Week Ended Tues. (10)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	243	14⅛	13⅛	13¾	+ ½
38¼	27⅞	Am Br-Par Th	675	35⅜	33¼	34¾	+1
22¼	14½	Ampex	717	16⅝	15¼	16	+ ¾
45¾	36½	CBS	905	45¾	43½	45¾	+1⅝
18¾	12⅛	Chris Craft	235	14⅝	13⅛	14⅜	+ ¾
29½	21⅛	Col Pix	508	22½	21⅝	21⅝	—1⅛
46¼	45⅛	Decca	8	45¾	45¾	45¾	..
46⅜	27¾	Disney	65	40½	38¾	40¼	+ ⅝
129	106⅛	Eastman Kdk	1091	129	126¼	128½	..
6½	5¼	EMI	260	6½	6	6	— ⅛
27⅞	20⅝	General Tire	803	24⅝	23⅝	24⅜	+ ¾
16½	9⅝	Glen Alden	121	13⅞	13¾	13¾	..
86¾	57½	Litton Ind.	736	68⅞	65⅞	67⅞	+ ¼
23¾	15¾	Loew's Thea.	102	18⅝	18	18¼	— ½
68¾	48	MCA Inc.	79	55½	52¾	53	—2½
38⅜	15	Metromedia	151	30⅞	28⅜	30⅞	+1⅝
37¼	26½	MGM	126	31¾	30¼	30½	—1
24¾	20¼	Outlet	†720	21	20⅝	20¾	— ¼
12¾	7⅞	Nat. G'l Corp.	452	9⅞	8⅞	9½	+ ½
62⅝	35¼	Paramount	109	60¾	58¼	59⅜	+ ⅜
211½	120½	Polaroid	470	160½	149	155⅞	—4⅝
39	33¼	RCA	5488	39	35⅛	39	+3
10¼	6¾	Republic	118	8⅛	7⅞	8	— ⅛
16¾	14	Rep., pfd.	9	15⅜	15⅛	15⅛	..
27⅞	20½	Stanley War.	55	25⅜	24¾	25	..
45⅜	31	Storer	25	41¾	39	41¾	+2½
28¼	17⅞	Taft Bdcst.	29	25¾	24½	25	— ¾
37	20	20th-Fox	208	23¾	22⅝	22¾	— ⅛
32	17¾	United Artists	411	25¼	23⅝	24½	+ ⅞
16¼	11¾	Warner Bros.	134	13⅞	13⅛	13⅝	+ ⅜
86	51	Zenith	916	86	79⅛	85⅞	+3½

American Stock Exchange

4	2⅛	Allied Artists	16	2¾	2⅝	2⅝	— ⅛
12¼	5	BalM'nt GAC.	91	12	11¼	11¼	— ¼
12¼	6¾	Cam-P'kway	24	7½	7⅛	7⅛	— ⅛
24⅞	16⅞	Cap. Cit. Bdc.	109	23⅜	22⅛	23⅛	+ ⅞
17½	10	Cinerama Inc.	336	12⅜	11⅜	11¾	..
9	6½	Desilu Prods.	55	7	6⅞	7	¾ ⅛
9⅞	4¾	Filmways	25	8⅜	7¾	7¾	— ⅝
13⅞	5¾	MPO Vid.	48	12⅝	10¾	12⅝	+1⅞
11⅞	8½	Movielab	19	11¼	9¾	9¾	—1½
3⅝	2⅛	Reeves Bdcst.	18	2¾	2¾	2¾	..
5⅛	2⅜	Reeves Ind.	220	3⅜	2⅝	2¾	— ½
17¾	13⅛	Rollins Bdcst.	32	14¾	14⅜	14⅝	— ⅛
25⅜	16¾	Screen Gems	17	20⅛	19¾	19¾	— ¼
22	8⅝	Technicolor	241	19½	18⅜	18⅝	+ ⅛
6¾	4⅛	Teleprompter	35	6¼	5⅞	6	..
2¾	⅝	Tele-Indus.	13	¾	11/16	¾	+1/16
14½	10½	Trans-Lux	11	14½	13½	13½	— ¾

* Week Ended Mon. (9).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅝	6½	..
Four Star Television	6	6¾	— ¼
Gen. Aniline & Film	340	368	..
General Artists Corp.	7⅞	8¼	— ⅛
General Drive-in	10¾	11¾	+ ¼
Magna Pictures	1⅜	1⅝	+ ¼
Medallion Pictures	16	17¼	+1⅜
Pickwick International	3¼	4	— ⅜
Premier Albums	6⅞	7⅝	— ⅛
Rust Craft Greeting Cards	14½	16	+1¼
Seven Arts Productions	10½	11½	+1
Transcontinent Television	20¾	22½	..
U.A. Theatres	7½	8⅝	..
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅜	2⅞	..
Wometco Enterprises	34¼	36⅝	+2
Wrather Corp.	3¾	4¼	..

(Source: National Assn. of Securities Dealers Inc.)

New York Soundtrack

Continued from page 4

in Rome conferring with his Italo publishers . . . **Ashley Boone**, UA foreign department pub chief, in Paris meeting with **Eric Pleskow**, the company's foreign v.p.

Mr. & Mrs. Harry Mandel, he the RKO Theatres prez, will be guests of honor May 9 at the annual dinner of the East End Synagogue, Long Beach, L. I., to be held at the Capri Beach Club, Atlantic Beach, L. I. . . . **Cesar Romero**, **Kaye Ballard** and **Ralph Taeger** inked for **Joe Levine's** "A House Is Not a Home," which began filming at Paramount yesterday (Tues.) . . . UA's "One Way Pendulum," a Woodfall Production, began lensing in London last week.

Irwin Marks named assistant continental manager at UA . . . **Joe Levine's** Italo "The Empty Canvas" will have its U.S. preem in Gotham in April, with theatres yet to be revealed . . . **Jerry Lewis** has retitled his Par pic "The Patsy" to conform with today's longer title trend, now to read "The Patsy, or: How I Learned to Worry a Lot and Hate Show Business". **Ed Wynn** and grandson **Ned Wynn** have joined **Keenan Wynn** in the pic, along with **Neil Hamilton** . . . **Dame Edith Evans** in Gotham for promo work on Universal's "Chalk Garden" and a new theatrical project.

Robert B. Radnitz in Gotham to plug his "Island of the Blue Dolphins," a Universal pic . . . Paramount will be promoting "Paris When It Sizzles" with a nation-wide travel contest offering free trips to Europe as the top prizes . . . **John Bryan** in New York for the "Becket" preem . **James Garner** back from Europe to begin "36 Hours" for Metro . . .

NAME OF HEAVY IS 'SHOWCASE'

Now that metropolitan New York "showcase" has been operating more or less industry-wide, some conclusions are beginning to evolve. For one thing, it seems clear that "showcase" playoff is hurting the downtown Broadway houses. For another, it is becomming apparent that the distribution-exhibition pattern of multiple firstrun is changing the relationships of certain neighborhood houses to the overall exhibition scheme. The whole advertising-exploitation situation is definitely altered.

One of the earliest predictions about "showcase" was that it would substantially dent Broadway biz because firstrun features would be available in neighborhoods simultaneously with New York's equivalent of "downtown." This has happened, observers note, and with consistency. But not only have the Times Square sector houses playing "showcase" pix been hit but so have others.

With so much firstrun product flooding the nabes, it is making it increasingly difficult for Broadway to lure patrons. Those participating in "showcase," simultaneously available in the nabes, are naturals to feel the changed market realities. Even Radio City Music Hall is believed feeling the impact, though a class in and to itself. In the case of "showcase" features, Broadway houses are being outgrossed by certain nabes, in case after case.

In the neighborhoods themselves, some of the former hot shot houses also find that they are being successfully out-drawn by situations which never used to give them much trouble. These upgraded by "showcase" nabes are, in some cases, outgrossing the former nabe champs who used to get the product first, right after Broadway. What "showcase" has done, in effect, is perform as expected, markedly changing relationships which had existed for years under traditional marketing practices.

Aside from this situation, booking has been getting increasingly difficult on the various "showcase" splits. The RKO-Skouras "Hollywood Showcase" and "Premiere Showcase" tracks have given the remainder of the circuit some

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Columbia's Berman To Join 20th-Fox

Columbia Pictures' Far East sales boss Julian D. Berman has been tapped by 20th-Fox's exec veepee Seymour Poe to become European and Middle East sales topper succeeding David Raphel. Latter was recently named foreign sales manager by Poe, after an indoctrination period in the homeoffice, and has shifted his headquarters from Paris to New York.

Berman, based in Tokyo, has had global sales experience and, while recently promoted and his territory extended by Col International topper Mo Rothman, has been offered too attractive a deal by Poe so he will make the transition from the Orient to his new Paris base shortly. A successor has not been designated.

Davies Named Chairman Of Anglo-Scottish Pix

London, March 10.

Bernard Davies has been elected chairman of Anglo-Scottish Pictures Ltd, in succession to Linday Turner who was killed in the Britannia air crash at Innsbruck on Feb. 28.

Davies, a director of Anglo-Scottish, will continue to act as chairman of Cape Films, Anglo-Scottish's associate in South Africa.

'Showcase' (24 Houses) For 'Charade' Socko In Wake of Music Hall Mopup; Film's N.Y. Market Take: $3,000,000

Universal Pictures expresses itself quite happy with the first experience of "Premiere Showcase." Film was "Charade," which now looks like it will wind up with close to $3,000,000 out of the New York market alone, nearly one third of which was supplied by its three weeks on "Showcase."

The film's performance throughout its Gotham run gives a good indication of how metropolitan N.Y. playoff can work under the new and still much-discussed distribution-exhibition patterns pioneered by United Artists and since widely emulated. With the $3,000,000 Gotham take, "Charade" will now most likely come to rest among Universal's top all-time grossers, although it isn't figured that it will be able to catch the big one, "Operation Petticoat," which racked up $9,300,000 domestic in the pre-"showcase" days.

"Charade" played seven weeks at Radio City Music Hall, where it grossed $1,202,283. In the overall scheme of things, this Music Hall run might be substituted for a day-date eastside-westside booking in setting up a "showcase" analogy. From the Hall, the pic went on "showcase," where, in 24 theatres, it did $418,764 the first week, $257,000 the second week and $167,506 the third week, for a total of $843,270.

Simultaneously with the "showcase" houses, Universal played "Charade" in 24 "perimeter plan" (its original multiple release scheme) houses as well, which did $214,509 the first week, $121,564 the second and $58,140 the third, for a total of $394,215. Figuring both "showcase" and "perimeter" combined, the film, did $1,237,485 in those three weeks after the Hall.

Following all of this, the picture went into its first nabe break. With 75 theatres, the first week of this wave produced a gross of $366,032 and a second week of $55,000, for a total of $421,032. The grand total, including the Music Hall, "showcase" and "perimeter" and the first nabe break, showed a yield of $2,860,805. The film is still working on a second neighborhood wave and, after all is said and done, it will have come close to the $3,000,000 mark in the Gotham area.

Ultimately, it is figured that "Charade" will hit the $8,000,000 domestic gross spot. This would put it up with such clicks as "That Touch of Mink" and "Pillow Talk." From the figures, as given, the "showcase" break helped substantially. However, it can just as easily be pointed out that "Petticoat," which did $100,000 more at the Music Hall at the same time of year, accomplished its record-holding grosses before "showcase" existed. So the pros and cons clearly continue but Universal is satisfied, particularly with the parlay in the second wave of both "showcase" and "perimeter."

'CLOSE TO PORNOGRAPHY'

Legion C-Damns Bergman's 'The Silence'

Roman Catholic Legion of Decency of U.S. has given a C (condemned) rating to Ingmar Bergman's "The Silence," being distributed in the U.S. by Janus Films.

In its extensive comment in the picture, Legion notes that the film "presents the nightmare of a world left to itself if it cannot find or refuses to accept a meaning to life which transcends matter and the flesh."

"Although the serious intent of Bergman may be beyond doubt," says LOD, "nevertheless, serious questions are raised concerning the treatment of his theme. His selection of images is sometimes vulgar, insulting to a mature audience, and dangerously close to pornography.

"In spite of the author's good intentions, therefore, he has seriously violated artistic taste and sensitivity and leaves the film's presentation open to sensational exploitation by the irresponsible."

Hungary's Pitch For Prods. From Foreign Lands

Hollywood, March 10.

Hungary is the latest country to pitch for foreign producers to make use of its facilities, according to Mark Robson, just returned from a three-week European casting-and-location scouting trek on behalf of "The Centurions," which he'll produce and direct for Columbia Pictures.

As Yugoslavia has done with considerable success, Hungary is now letting it be known that it will make available government-backed, below-the-line financing, Robson reported. Such fiscal aid will be extended to those willing to lense en toto within its borders and comply with certain regulations.

Filmaker, however, doesn't see Americans participating at this time. "The first to jump will be European producers—French, Italian, German—who are now in the midst of a difficult time," he opined.

BEEFED-UP BEATLES: GROCERIES & DISKS

Pittsburgh, March 10.

A promotion combining the draw of The Beatles and the merchandising skills of the Stanley-Warner Theatres, Associated Theatres, the National Record Marts and the Kroger Grocery chain has been mobilized by Concerts Inc., for the big closed circuit telecast here of the taped show done by the British group in Washington last month.

The grocery firm took out full page ads in Pittsburgh papers to advertise their 50c discount deal for the first of the two shows that will be piped into the Stanley, Gateway and Leona Theatres. The ticket is free with a $3 purchase that includes a package of Irish Brand Weiners. Not only will the ticket entitle the purchaser to get 50c off the established price of $2.50 but will also entitle the Beatlebug to get the $3.98 album of "Meet the Beatles" on Capitol and "Introducing the Beatles" on Veejay for $1.18 at each one of the 33 National Record Marts in the area.

There will be no deals for the second show with the ticket admission being cut up between the theatres, Concerts Inc., and the Beatles.

'Illegal' Decision Blocks Proposed Phoenix Aud

Tucson, March 10.

Hopes to construct a $5,500,500 civic aud and convention centre in Phoenix struck a snag last week when a Superior Court judge found the financial plan illegal.

The proposed plan had the Phoenix Civic Aud and Convention Center Assn., Inc., building the structure with funds from a 3% hotel-motel room tax. The city of Phoenix then would lease the aud from the association for 35 years at $250,000 a year.

The judge said the city is prohibited by the state constitution from entering into such an agreement.

Chi B.O. Uneven; 'America' Rousing $19,000, 'May' Lusty 20G, 2d; 'Doctor' Healthy 26G, 'Sun.' 14G, 'Soldier' 12G

Chicago, March 10.

Chi firstrun biz is uneven this stanza as potent longruns generally outshine the more recent vintage entries. Sole Windy City preemer this sesh is "America, America," which is nailing a good $19,000 on State-Lake debut.

Loop is bowing the reissue pair of "Two Women" and "Sky Above" to smart biz while the Monroe reissue tandem of "Seducers" and "Lowest Crime" is slick.

"Seven Days In May" is grabbing a potent second United Artists take. "Dr. Strangelove" continues torrid in third Esquire frame. "Sunday In New York" is copping a light Oriental third.

"Man's Favorite Sport" is nice in third week at the Chicago. "Soldier In The Rain" is okay for same Roosevelt outing. Daydated "Knife In The Water" looks modest in third frame, daydating World and the Town. "Charade" is okay in third subrun week at Carnegie.

"The Cardinal" is tallying a great 11th Woods round while "Tom Jones" continues classy in its Todd 12th. On hardticket, "It's a Mad World" is notching a great 17th McVickers stanza.

Estimates for This Week.

Carnegie (Brotman) (495; $1.25-$1.80) — "Charade" (U) (subrun) (3d wk). Okay $3,500. Last week, $3,500.

Chicago (B&K) (3,900; 90-$1.80) —"Man's Favorite Sport" (U) (3d wk). Bright $17,000. Last week, $19,000.

Cinema (Stern) (500; $1.50) — "Billy Liar" (Cont) (2d wk). Fair $2.300. Last week, $3.000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (3d wk). Wow $26,000. Last week, $29,000.

Loop (Brotman) (606; 90-$1.80) —"Two Women" (Embassy) and "Sky Above Mud Below" (Emb) (reissues). Trim $5,000. Last week, "Fantasia" (BV) (reissue) (6th wk), $7,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (17th wk). Great $22,000. Last week, $23,500.

Monroe (Jovan) (1,000; 65-90)— "Seducers" (Indie) and "Lowest Crime" (Indie) (reissues). Slick $6,000. Last week, "Just Once More" (Indie) and "Flesh and Desire" (Indie) (reissues), $4,900.

Oriental (Indie) (3,400; 90-$1.80) —"Sunday In New York" (MGM) (3d wk). Light $14,000. Last week, $22,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Solder In Rain" (AA) (3d wk). Okay $12,000. Last week, $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"America, America" (WB).

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Key City Grosses

Estimated Total Gross

This Week $3,004,600
(Based on 23 cities and 284 theatres).

Last Year $2,624,000
(Based on 22 cities and 279 theatres, chiefly first runs including N. Y.)

'Sport' Socko 9G, Cincy; 'Prize' 10G

Cincinnati, March 10.

Cincy firstruns continue in clover this round. "The Prize" at Albee and "Man's Favorite Sport" at Keith's shape as solid new entrants. "Tom Jones" holds big in fourth frame at the small Times. "It's a Mad World" holds downtown lead into 12th week at Capitol.

"Sunday In New York" looks bright in third session at Palace. "Dr. Strangelove" rates big on holdover at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"The Prize" (MGM). Good $10,000 or near. Last week, "Four For Texas" (WB) (2d wk), $6,500.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (12th wk). Socko $14,000 for pickup on last week's $13,600 likely, reflecting Academy nominations.

Esquire (Cin-T-Co) (500; $1.25) —"Can-Can" (20th) (and "Oklahoma" (20th) (reissues). So-so $1,000. Last week ,"To Bed Or Not To Bed" (Indie), $1,300.

Grand (RKO) (1,396; $1.80-$3)— "Cleopatra" (20th) (37th wk). Fair $4,500. Last week, $4,700.

Guild (Kilgore) (272; $1.25) — "War Of Buttons" (Indie) (2d wk). Nice $1,400. Last week, $1,600.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Man's Favorite Sport" (U). Big $9,000. Last week, "Cardinal" (Col) (3d wk), $7,200.

Palace (RKO) (2,000; $1.25-$1.50) — "Sunday In New York" (3d wk). Pleasing $7,500 after $9,000 for second

Plaza (Fine Arts) (600; $1.25) — "La Dolce Vita" (Astor) (reissue) (3d wk). Okay $1,000. Last week, $1,200.

Times (Mid-States) (660; $1.25-$1.50) — "Tom Jones" (UA) (4th wk). Big $12,500, Saturday night holdouts continuing. Last week, $13,000.

Twin Drive-In (Cin-T-Co) (west side only. 800 cars; $1)—"Move Over Darling" (20th) and "Yellow Canary" (20th) (subruns). No complaints at $4,000. Last week, "Soldier In Rain" (AA) and "Cattle King" (MGM) (subruns), $5,000.

Valley (Cin-T-Co) (1,275; $1.50) —"Dr. Strangelove" (Col) (2d wk). Big $9,000 after $9,700 opener.

'Jones' Whopping $9,000, Omaha; 'West' Hot 10G, 40th; 'Ringer' Sad 5G

Omaha, March 10.

"Tom Jones" continues socko at Admiral in fourth session, with word-of-mouth very strong. Week's take was unusually big for 1,000-seater. "How West Was Won" is great in 40th round. "Victors" shapes slim at the Omaha and "Dead Ringer" sad, both on openers.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25)—"Dead Ringer" (WB). Sad $5,000. Last week, "Seven Days in May" (Par), $5,500.

Omaha (Tri-States) (2,066; $1.25)—"The Victors" (Col). Slim $4,500. Last week, "Man's Favorite Sport" (U), $4,000.

Cooper (Cooper) (687; $1.25)— "Sunday in New York" (MGM) (2d wk). Average $4,000. Last week, $5,500.

State (Cooper) (752; $1.25)— "Merlin Jones" (BV) (4th wk). Hep $4,500. Last week, $6,000.

Indian Hills (Cooper) (804; $2.20) —"How West Was Won" (MGM) (40th wk). Great $11,000. Last week, $10,500.

Admiral (Ralph Blank) (1,000; $1.50)—"Tom Jones" (UA) (4th wk). Big $9,000. Last week, $9,300.

'Doctor' Dandy $22,000, Frisco; 'May' Fine 14G

San Francisco, March 10.

Grosses started tailing off here this session, and some exhibs complained of being sloughed some by the Giants' first televised exhibition ball game of season. But "It's a Mad World," "Seven Days in May," "Tom Jones" and "Dr. Strangelove" continue to rack up big smash totals. Of newies, "Man in Middle" looms very light in two spots, and "Dark Purpose" is slow at Golden Gate.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $3-$4) — "Cleopatra" (20th) (37th wk). Socko $14,000. Last week, $15,000.

Clay (Ros) (360; $1.75)—"Dr. Strangelove" (Col) (3d wk). Big $6,500. Last week, $10,000.

Coronet (United Calif.) (1,250; $2-$2.50) — "America, America" (WB) (2d wk). Good $7,000. Last week, $8,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person)—"Dr. Strangelove" (Col) (3d wk). Okay $4,500. Last week, $9,000.

El Rey (United Calif.) (1,200; $1.49)—"One Man's Way" (UA). Sad $2,500. Last week, house was dark.

Embassy (Dibble-McLean) (1,400; $1.49) — "Children of Damned (MGM) (2d wk). Slow $6,000. Last week, $9,500.

Geneva Drive-In (Syufy) (910 cars; $1.25 person)—"Man in Middle" (20th). Fairish $6,000. Last week, "Children of Damned" (MGM), $8,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Dark Purpose" (U). Sad $6,000 or thereabouts. Last week, "Man's Favorite Sport" (U), $5,500.

Metro (United Calif.) (1,000; $1.75-$2) — "The Silence" (Janus) (3d wk). Big $7,000. Last week, $10,000.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"One Man's Way" (UA). Thin $3,000. Last week, house was dark.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (11th wk). Great $31,000 or close. Last week, $33,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Seven Days in May" (Par) (2d wk). Off to nice $14,000. Last week, $20,000.

Presidio (Art Th. Guild) 750; $1.25-$1.50)—"To Bed or Not to Bed" (Cont) (2d wk). Fancy $3,500. Last week, $4,200.

St. Francis (Par) (1,400; $2) — "Victors" (Col) (6th wk). Smooth $7,000. Last week, $9,000.

Stage Door (A-R) (444; $1.75-$2) —"Dr. Strangelove" (Col) (3d wk). Great $11,000. Last week, $15,000.

United Artists (No. Cst.) (1,148; $2-$2.40)—"Tom Jones" (UA) (12th wk). Smash $14,000. Last week, $15,000.

Warfield (FWC) (2,656; $1.25-$1.50) — "Man in Middle" (20th). Very light $8,000. Last week, "Love with Proper Stranger" (Par), $7,500.

'May' Wham $24,000 In Philly; 'Bed' Fine 6G; 'Jones' Huge 33G, 2d

Philadelphia, March 10.

Some fresh screen fare is helping to bolster what would otherwise be an offish session here this week. "Seven Days in May" looks to hit a wow total at the Fox while "Man in Middle" is sad on opener for the World. "To Bed or Not To Bed" looms fine at the Lane, also on first.

Some recent openers also are doing great. "Dr. Strangelove" looks huge in second at the Randolph. "Tom Jones," also in first holdover round, is rated wham at the Midtown. "Sunday in New York" still is bright in third round at the Arcadia.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Sunday in New York" (MGM) (3d wk). Sunny $8,500. Last week, $10,000.

Boyd (SW) (1,536; $2-$2.75) — "Mad World (UA) (12th wk). Smash $16,000. Last week, $17,500.

Bryn Mawr (Goldman) (630; $1.49)—"Easy Life" (Ent) (4th wk). Soft $1,900. Last week, $2,700.

Fox (Milgram) (2,400; 95-$1.80)— "Seven Days in May" (Par). Wow $24,000. Last week, "Love with Proper Stranger" (Par) (5th wk), $11,000.

Goldman (Goldman) (1,000; 95-$2.50)—"Cardinal" (Col) (12th wk). Tall $13,000. Last week, $14,000.

Lane (SW) (1,000; $1.49)—"To Bed or Not to Bed" (Cont). Fine $6,000 or close. Last week, "World of Sammy Lee" (Indie) (4th wk), $2,100.

Midtown (Goldman) (1,200; 95-$2.50)—"Tom Jones" (UA) (2d wk). Wham $33,000. Last week, $36,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Dr. Strangelove" (Col) (2d wk). Huge $21,000. Last week, $26,000.

Stanley (SW) (1,450; $1.49-$2.50) — "Cleopatra" (20th) (37th wk). Hefty $10,000 or close. Last week, $9,500.

Stanton (SW) (1,483; 95-$1.80)— "Dead Ringer" (WB) (2d wk). So-so $7,000. Last week, $15,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (U) (11th wk). Slick $7,000. Last week, $9,000.

World (Rugoff) (499; 95-$1.80)— "Man in Middle" (20th). Sad $2,200. Last week, "Easy Life" (Embassy) (3d wk), $2,700.

Yorktown (SW) (1,000; $1.49) — "Guest" (Indie). Quiet $2,100. Last week, "South Pacific" (20th) (reissue) (2d wk), $2,200.

Additional Picture Grosses On Page 12

'Sun.' Bright $16,000, D.C.; 'May' Socko 15G; 'Jones' Boffo 23G, 'World' 13G

Washington, March 10.

Trade is strong if not spectacular this round which showed the first glimpses of spring weather. Opener "Sunday in New York" shapes sock at Palace. Third session "Dr. Strangelove" looms wow at Dupont "Seven Days in May" shapes sock in fourth at the Trans-Lux.

Tom Jones" is smash in 11th at Ontario. "It's a Mad World" looks sockeroo in third at the Uptown. "Victors" shapes trim in fourth at Embassy. "Love With Proper Stranger" looms lusty in third at two houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Love With Proper Stranger" (Par) (3d wk). Lofty $9,500. Last week, $12,000.

Apex (KB) (940; $1.25-$1.40) — "To Bed or Not to Bed" (Cont) (2d wk). Brisk $6,300 after initialing at $8,200.

Calvert (Mann) (900; $1.25-$1.50) —"Easy Life" (Emb). Socko $10,000.

Dupont (Mann) (400; 90-$1.55) — "Dr. Strangelove" (Col) (3d wk). Wow $12,000. Last week, $16,000.

Embassy (Loew) (567; $1.25-$2)— "Victors" (Col) (4th wk). Trim $6,500. Last week, $7,000.

Keith's (RKO) (1,838; $1-$1.49)— "One Man's Way" (UA) (2d wk). Okay $7,000 after opening at $10,000.

MacArthur (KB) (900; $1.25-$1.40)—"Billy Liar" (Cont) (3d wk). Fair $4,700. Last week, $6,000.

Oztario (KB) (1,240; $1.75-$2)— "Tom Jones" (UA) (11th wk). Smash $23,000. Last week, $24,000.

Palace (Loew) (2,360; $1.25-$1.80) —"Sunday in New York" (MGM). Brisk $16,000 or near. Last week, "Man's Favorite Sport" (U) (3d wk), $9,500.

Playhouse (TL) (459; $1.49-$2)— "Cardinal" (Col) (subrun) (4th wk). Fair $4,500. Last week, $5,500.

Plaza (TL) (278; $1.25-$1.80) — "Sin in Suburbs" (Indie). Good $6,000. Last week, "Orgy at Lil's

(Continued on page 12)

Broadway Grosses

Estimated Total Gross

This Week $533,700
(Based on 33 theatres)

Last Year $488,300
(Based on 32 theatres)

'Sport' Fast 18G, St. L.; 'Jones' 15G

St. Louis, March 10.

Several newcomers this round but they are not all big. "Man's Favorite Sport," however, shapes big at the huge Fox. "Lilies of Field" looks good on opener at Shady Oak. "The Victors" is only fair in first at State.

"Tom Jones" is socko in second at Loew's Mid-City while "It's a Mad World" shapes smash in third at Martin Cinerama. "Seven Days in May" is rated good for second frame at Ambassador. "Dr. Strangelove" still is fancy in third at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Seven Days in May" (Par) (2d wk). Good $10,000. Last week, $14,000.

Apollo Art (Grace) (700; 90-$1.25) — "Conjugal Bed" (Indie). Okay $1,800. Last week, "Love Makers" (Indie) and "Women of World" (Indie), $1,300.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Dr. Strangelove" (Col) (3d wk). Fast $9,000. Last week, $13,000.

Fox (Arthur) (5,000; 90-$1.25)— "Man's Favorite Sport" (U). Big $18,000 or near. Last week, "Love With Proper Stranger" (Par), (3d wk), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Tom Jones" (UA) (2d wk). Sockeroo $15,000. Last week, $18,000.

State (Loew) (3,600; 60-90) — "Victors" (Col). Fair 10,000. Last week, "Any Number Can Win" (MGM), $9,000.

Martin Cinerama (Martin) (913; $1.30-$2.50)—"It's a Mad World" (UA) (3d wk). Smash $15,000. Last week, $17,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Cardinal" (Col) (10th wk). Okay $1,000. Last week, $1,200.

Paris Art (Chernoff) (800; $1.50) —"Virgin Spring" (Indie) and "Lesson in Love" (Indie) (reissues). Lean $1,200. Last week, "Stella" (Indie), $1,300.

St. Louis (Arthur) (3,800; 75-90) —"Dark Purpose" (U) (2d wk). Slow $7,000 or near. Last week, $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lilies of Field" (UA). Good $2,500. Last week, "Young and Willing" (U), $2,000.

'Victors' Lively $7,000, Indpls; 'West' Big 10G

Indianapolis, March 10.

Hottest ticket here again is "How West Was Won," in 39th stanza at the Indiana, which has caused the Greater Indianapolis Amus. Co. to extend its stay indefinitely. It originally had been slated to make way for "Mad World" on March 25. "The Victors" looks nice on opener at Keith's. Lyric now is closed until next road show pic is arranged, which likely will be "Fall of Roman Empire" late in April.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Nurse on Wheels" (Janus) and "Crooks Anonymous" (Indie). Dull $4,500. Last week, "Dead Ringer" (WB), $6,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"How West Was Won" (MGM) (39th wk). Great $10,000. Last week, $8,000.

Keith's (C-D) (1,300; $1-$1.25)— "The Victors" (Col). Nice $7,000. Last week, "Cardinal" (Col) (3d wk), $5,000.

Loew's (Loew) (2,427; $1-$1.45) —"Sunday in New York" (M-G) (2d wk). Sad $5,000. Last week, $7,800.

Lyric (Cockrill-Dolle) (1,000; $1-$1.25)—House closed. Last week, "America America" (WB), mild $2,500.

'Soldier' Torrid $14,000, In Det.; 'World' 'Jones' Wow 27G Apiece, 5th

Detroit, March 10.

Terrific biz continues for the first runs this week. "Tom Jones" stays wow in fifth unrolling at Trans-Lux Krim. "It's A Mad World" stays boffo in fifth session at Music Hall.

"Victors" is hotsy in second at the Grand Circus. "Seven Days in May" heads for a great take in third round at Mercury. "Man's Favorite Sport" is nice in second stanza at the Michigan. "Soldier in Rain" is hot for second at Palms.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Affair of Skin" (Indie) and "Tiara Tahiti" (Indie) (2d wk). Mild $8,000. Last week, $12,000.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Man's Favorite Sport" (U) (2d wk). Fine $12,000. Last week, $14,000.

Palms (UD) (2,995; $1.25-$1.49)— "Soldier in Rain" (AA) (2d wk). Fancy $14,000. Last week, $15,800.

Madison (UD) (1,408; $1.25-$1.49) —"The Cardinal" (Col) (12th wk). Great $10,000. Last week, $11,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "The Victors" (Col) (2d wk). Hotsy $17,000. Last week, $18,500.

Adams (Community) (1,450; $1.23-$1.50) — "Sunday in New York" (M-G) (3d wk). Good $7,000. Last week, $7,500.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (37th wk). Okay $8,000. Last week, $8,200.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3) — "It's a Mad World" (UA) (5th wk). Wham $27,000. Last week, $28,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Seven Days in May" (Par) (3d wk). Great $12,000. Last week, $12,800.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (5th wk). Wow $27,000. Last week, $28,000.

L.A. Firm; 'May' Boffo $29,000, 'Charade' Sock 28G, 'Victors' Busy 24G; 'Strangelove' Tall 20G in 2d

Los Angeles, March 10.

Firstruns are still on firm ground this week with three new pix showing up smartly and several holdovers doing well. "Seven Days in May" looks boffo $29,000 on opener at the Chinese. "Charade," in first general release, is heading for a sock $28,000 or close in four theatres plus doing well on multiple spread.

"The Victors," also on first general release, is likely to hit busy $24,000 in five situations, with fair take expected on multiple..

Among regular holdovers, "Tom Jones" remains sock at $28,000 for 15th Orpheum session and 11th at Picfair and Vogue. "Dr. Strangelove" looms lusty $20,000 in second Beverly stanza.

"Charade," playing in 31 locations, looks lush $178,300. *"Victors," playing 27 sites, is rated soft* $15,000.

Estimates for This Week

Baldwin, Four Star, Hillstreet, Loyola, Pix (State-UATC-Metropolitan-FWC-Prin) (1,800; 868; 2,752; 1,298; 756; $1-$2)—"The Victors" (Col) (1st general release) and Swingin' Maiden" (Col). Busy $24,000. Last week, Baldwin with Los Angeles, Warner Beverly, "Prize" (MGM) (1st general release) (1st wk, Baldwin, Los Angeles; 10th wk, Warner Beverly), "Gunfight at Comanche Creek" (AA) (1st wk), $21,100. Four Star, "Merry Widow" (Bor), "Great Waltz" (Bor) (reissues), $1,600. Hillstreet with Hollywood, Village, Wiltern, "Love With Proper Stranger" (Par) (1st general release) (1st wk, all but Village, 10th wk), $29,000. Loyola, Pix with El Rey, Warren's, "America, America" (WB) (1st general release), "Murder at Gallop" (MGM) (m.o.), $22,500.

Beverly (State) (1,150; $1.49-$2.40)—"Dr. Strangelove" (Col) (2d wk). Lusty $20,00. Last week, $26,400.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par). Boffo $29,000. Last week, "Charade" (U) (10th wk), $10,500.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (18th wk). Smash $28,000 or better. Last week, $27,600.

Crest (State) (750; $1.25)—"Fantasia" (BV) (reissue) (3d wk). Nice $3,500. Last week, $4,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (12th wk). Handy $15,400. Last week, $16,300.

El Rey (FWC) (856; $1.25-$1.49)—"America, America" (WB) and

(Continued on page 12)

'Sunday' Good $8,500 In L'Ville; 'World' 7G, 11th

Louisville, March 10.

Holdovers prevail across the board this week, and how strong product is will be reflected in fine grosses at all situations. United Artists' second week for "Sunday in New York" is good. Penthouse, showing "Cardinal" for 5th week, is lively. "Victors" in second at the Mary Ann should be close to opening week. "Tom Jones," in fourth at the Kentucky, continues to be a big winner. It's a Mad World," in 11th at the Rialto, is about even with 10th week.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (4th wk). Big $7,000 same as third week.

Mary Ann (People's (1,100; 75-$1.25)—"Victors" (Col) (2d wk). Lively $8,000 after first week's $9,000.

Ohio (Settos) 900; 75-$1.25)—"Merlin Jones" (BV) (3d wk. Bright $6,500. Last week, $6,000.

Penthouse (Fourth Avenue) (900; 75-$1.25—"Cardinal" (Col) (5th wk). Nice $7,500. Fourth week was $8,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (11th wk). Shapes good $7,000. Last week, $8,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Sunday in New York" (MGM) (2d wk). Good $8,500. Last week, $10,000.

'MAY' NIFTY $11,000, BUFF; 'SUNDAY' 9G, 2D

Buffalo, March 10.

Only one new entrant this stanza, "Seven Days in May," but it is heading for a nifty take at Paramount. "Sunday in New York" is rated nice in second at the Buffalo. "The Prize" looms good in third at the Center while "Tom Jones" still is sturdy in fifth session, daydating two houses.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49)—"Sunday in New York" (MGM) (2d wk). Fine $9,000. Last week, $11,000.

Center (AB-PT) (2,500; $1-$1.49)—"The Prize" (MGM) (3d wk). Good $8,000 or close after $10,000 last week.

Century (UATC) (2,700; $1-$1.49)—"The Victors" (Col) (3d wk). Mild $4,500 after $5,000 for second.

Paramount (AB-PT) (3,000; $1-$1.49) — "Seven Days in May" (Par). Heading for nifty $11,000 or over. Last week, "Love With Proper Stranger" (Par) (3d wk-5 days), $7,500.

Teck (Loew) (1,200; $1-$1.49)—Closed until March 25. Last week, "Man's Favorite Sport" (U) (m.o.), mild $2,000.

Cinema (Martina) (450; $1-$1.49)—"Tom Jones" (UA) (5th wk). Dandy $5,500. Last week, $6,200.

Amherst (Dipson) (1,000; $1-$1.49) — "Tom Jones" (UA) (5th wk). Bangup $9,500 after $11,500 in fourth.

'Bride' Brisk 21G, Hub; 'America' 11G

Boston, March 10.

Lenten doldrums have set in for firstrun biz here in general, and there's little action except for big hardticket pix that have been well exploited like "Cardinal" and "It's a Mad World." However, by virtue of tv exposure and personals by Buddy Ebsen, "Mail Order Bride" is hotsy Orpheum. "Psychomania" is slow at Music Hall. "America, America" shapes socko at Paris Cinema.

Holdovers are pacing the field. "Seven Days in May" continues great at Astor in fourth week. "Tom Jones is amazing in 12th session at the Beacon Hill. "Mad World" is sockeroo at the Boston in its 16th round. "Silence" is still pulling good in third at two theatres. "Victors" is smash in fifth at the Gary.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Seven Days in May" (Par) (4th wk). Socko $14,000. Last week, $15,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (12th wk). Great $22,000. Last week, $23,000, under estimate.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (17th wk). The 16th round ended Monday (9) was rousing $25,000. Last week, $27,000.

Capri (Sack) (850; 90-$1.50)—"Doll" (Indie) (4th wk). Neat $7,000. Last week, $6,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Katu" (Iadie) and "Fall Girl" (Indie) (2d wk). Mild $5,000. Last week, $6,000.

Cinema, Kenmore Square, (Indie) (320; $1.50-$1.90) — "Silence" (Janus) and "Old Man and Flower" (Indie) (3d wk). Good $4,500. Last week, $6,000.

Exeter (Indie) (1,276; 90-$1.49)—"Easy Life" (Embassy) (6th wk). Fifth week ended Friday (6) was nice $6,500. Last week, $7,500.

Esquire (Indie) (500; $1-$1.50)—"Point of Order" (Indie) (3d wk). Neat $4,000. Last week, $5,500.

Gary (Sack) (1,277; $2-$3.90)—"Victors" (Col) (5th wk). Fourth week was socko $11,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50)—"Strait-Jacket" (Col) and "Marilyn" (20th) (subruns). Oke $4,500. Last week, "Children of Damned" (MGM) and "Gladiators" (MGM) (2d wk), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Man's Favorite Sport" (U) and "Hide and Seek" (U) (3d wk). Fat $12,500. Last week, $14,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Psychomania" (Victoria). Slow $12,000. Last week, "Merlin Jones" (BV) (4th wk), $20,000.

Orpheum (Loew) (2,900; 90-$1.65) — "Mail Order Bride" (MGM). Hotsy $21,000, hypoed by Buddy Ebsen personal on stage. Last week, "Global Affair" (MGM), $15,000.

Paramount (NET) (2,357; 90-$1.65)—"Love With Proper Stranger" (Par) (3d wk). Trim $14,000. Last week, $15,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Virgin in Hollywood" (Indie) and "Like Wow" (Indie) (3d wk). Slick $5,500. Last week, $6,500.

Park Square Cinema (Indie) (300; $1.80)—"Silence" (Janus) and "Old Man and Flower" (Indie) (3d wk). Fine $4,500. Last week, $5,500.

Paris Cinema (Indie) (698; $1.75)—"America, America" (WB). Boffo $11,000. Last week, "Billy Liar" (Cont) (4th wk), $4,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (13th wk). Smash $22,000. Last week, $24,000.

State (Trans-Lux) (730; $1-$1.50)—"Just Once More" (Indie) and "Sin of Mona Kent" (Indie) (rerun) (2d wk). Perky $8,000. Last week, $9,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Knife in Water" (Kana) (subrun). Oke $5,100. Last week, "Family Diary" (MGM) (2d wk), $4,000.

'World' Smasheroo 10G, Port.; 'Affair' $5,500

Portland, Ore., March 10.

Only one exciting newcomer this round, "Seven Days in May," which is rated nifty at the Music Box. Top grossers are "It's a Mad World," which is boffo despite being in 12th week at the Hollywood, and "Tom Jones," which is hotsy in fourth session at the Irvington. "America, America" is neat in second at Cinema 21.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Man's Favorite Sport" (U) and "Young and Willing" (U) (3d wk). Slow $3,500. Last week, $5,100.

Cinema 21 (Foster) (648; $1.50)—"America, America" (WB) (2d wk). Neat $5,500. Last week, $5,400.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (8th wk). Fast $4,000. Last week, $4,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Victors" (Col) (3d wk). Okay $3,500. Last week, $4,600.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (12th wk). Boffo $10,000 or near. Last week, $10,500.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (4th wk). Torrid $10,500. Last week, $10,800.

Music Box (Hamrick) (640; $1-$1.50)—"Seven Days In May" (Par) and "Cry of Battle" (Par). Nifty $6,500. Last week, "Love With Proper Stranger" (Par) and "Lil Abner" (Par) (reissue) (4th wk), $3,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Global Affair" (MGM) and "Honeymoon Machine" (MGM). Modest $5,500. Last week, "Children of Damned" (MGM) and "Gladiators 7" (MGM), $5,300.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (37th wk). Fine $5,000 in 5 days. Last week, $6,100.

B'way Biz Spotty, Lent Blamed; 'Middle' Mild $27,000, 'May' Bright 53G, 'World' Hot 28G, 'Newman' 115G

Broadway deluxers are suffering from a surplus of extended-runs, plus seasonal influences which include Lent and prepping for income tax days in April. Result is a very spotty appearance at firstruns. Some houses are changing bills this week and others wish they could get new product. Lone, important newcomer, "Man in Middle" is only mild $27,000 or near in first week, daydating the Paramount and Tower East.

"Seven Days in May" still is great at $53,000 or close in third session, daydating the Criterion and Sutton. "Man's Favorite Sport" wound its third round at the Astor with a fair $10,000. "One Man's Way" replaces today (Wed.).

Big news, of course, is the preem of "Becket" on hardticket tonight (Wed.) at the State. It follows a highly profitable 10-week (plus five days) run for "Love With Proper Stranger." "Dead Ringer" is winding its third session at the Palace with only a mild $9,000 or less.

"Capt. Newman" with stageshow looks like okay $115,000 in third week at the Music Hall. Pic goes a fourth to bring in the Easter show on March 19. "Dr. Strangelove" held with a wow $53,000 in sixth round, daydating the Victoria and Baronet.

"The Silence" held with a sock $25,500 in fifth session, daydating in the Trans-Lux East and the Rialto. "The Cardinal" is heading for a rousing $27,000 in 13th week at the DeMille, where "Fall of Roman Empire" opens March 26, also on hardticket.

"It's a Mad World" wound up its 16th session at the Warner with a boff $28,000 although off from recent pace as were most other pix.

Estimates for This Week

Astor (City Inc.) (1,094; $1.25-$2)—"One Man's Way" (UA). Opens today (Wed.). Last week, "Man's Favorite Sport" (U) (3d wk), okay $10,000 or close after $14,000 for second. Showcase showings, as always, seemed to dent biz here.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (12th wk). The 11th round ended yesterday (Tues.) was fair $12,500 after $13,000 for 10th week. "The Cardinal" (Col) is set to open March 25.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (4th wk). Third stanza finished yesterday (Tues.) was smash $34,000 or over after $41,000 for second. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (13th wk). This round ending today (Wed.) looks like socko $27,000 or close after $30,000 for 12th week. "Fall of Roman Empire" (Par) opens on hardticket March 26.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Two Are Guilty" (MGM) (2d wk). First holdover frame winding tomorrow (Thurs.) is heading for an average $6,000 after $11,000 for opener. Daydating with Guild. "Night Must Fall" (MGM) opens March 18.

Forum (Norel) (813; $1.25-$1.80)—"Sunday in New York" (MGM) (5th-final wk). Fourth round finished Monday (9) was fine $11,000 after $13,000 last week. "The Prize" (MGM) is due in March 17 or 18.

Palace (RKO) (1,642; $1.25-$2)—"Four for Texas" (WB) (subrun). Opens today (Wed.). Last week, "Dead Ringer" (WB) (3d wk), mild $9,000 or less.

Paramount (AB-PT) (3,665; $1-$2)—"Man in Middle" (20th) (2d wk). Initial round finished yesterday (Tues.) was modest $20,000 or near. Stays on until stageshow opens on March 27.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Capt. Newman" (U) with stageshow (3d wk). This session winding today (Wed.) looks like okay $115,000 after $130,000, below estimate, for second. Easter stageshow and "World of Henry Orient" (UA) is due in on March 19.

Rivoli (UAT) (1,545; $2.50-$5.50) — "Cleopatra" (20th) (40th wk). The 39th round ended yesterday (Tues.) was fair $13,500 or close after $15,000 for 38th week.

Rialto (Brandt) (600; $1.25-$2.50)—"The Silence" (Janus) (6th wk). Fifth week completed Sunday (8) was great $12,500.

State (Loew) (1,850; $1.50-$3.50)—"Becket" (Par). Opens on hardticket tonight (Wed.) with an advance of about $80,000, and night shows already sold out for preem night, March 12 and March 15. In ahead, "Love With Proper Stranger" (Par) (11th wk-5 days), was fair $9,200, but for a great longrun here.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (7th wk). Sixth stanza completed yesterday (Tues.) was boffo $27,000 or over after $30,000 for fifth week. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (17th wk). The 16th round completed Saturday (7) was sockeroo $28,000 after $31,000 for 15th week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (7th wk). Sixth session ended yesterday (Tues.) was great $26,000 after $29,000 for fifth.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Doulos, Finger Man"

(Continued on page 12)

'Doctor' Smash $12,000, Denver; 'America' 13G

Denver, March 10.

Some new entries this session, and they are helping along with some holdovers which still are big. "Dr. Strangelove" shapes smash at the Aladdin on opener while "America, America" is rated good in first at Paramount. "Tom Jones" still is socko in third round at two small houses. "How West Was Won" looms fancy in 52d session at Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Dr. Strangelove" (Col). Smash $12,000 or better. Last week, "Charade" (U) (10th wk), $5,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Victors" (Col) (3d wk). Modest $6,500. Last week, $10,500.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (52d wk). Fancy $9,700. Last week, $10,500.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (37th wk). Okay $4,000. Last week, $6,000.

Denver (Fox) (2,432; $1.25) — "Merlin Jones" (BV) (4th wk). Fair $7,500. Last week, $11,000.

Esquire (Fox) (600; $1.45) — "Charade" (U) (m.o.). Big $3,500. Last week, "Love On Pillow" (Col), $2,500.

Paramount (Wolfberg) (2,100; 90-$1.25) — "America, America" (WB). Good $13,000 or near. Last week, "One Man's Way" (UA) $12,700.

RKO International 70 (RKO) (1,530; $1-$1.50) — "Seven Days in May" (Par) (4th wk). Still good $7,000. Last week, $15,000.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA) (3d wk). Big $7,000 or close. Last week, $9,500.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (UA) (3d wk). Sock $9,000. Last week, $10,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Knife in Water" (Kana) (2d wk. Mild $1,200. Last week, $1,700.

This Week's N. Y. Showcases

"Man's Favorite Sport" (U)—$100,000 for 20 spots, third week.

Astor, RKO 86th Street (Manhattan); RKO—Alden, Albemarle, Fordham, Colony, The New Rochelle, RKO Albee; Skouras—Academy, Riviera, Astoria, Midway, Calderone, Lynbrook, Squire, Town, Central, Pelham; Randforce—Marboro, Ridgewood.

"Dead Ringer" (WB)—$65,000 for 20 spots, third week.

RKO Palace, 58th Street, Coliseum (Manhattan); Skouras—Valentine, Bronxville, Riverside, Merrick, Cove, Playhouse, Rivoli—Keith's Flushing, Strand, White Plains, Castlehill, Dyker, Kenmore, Madison; Randforce—Duffield.

"The Victors" (Col)—$221,000 in 5 days for 18 spots.

Loew's—83d St., Orpheum (Manhattan); Loew's Kings, Triboro, Valencia, New Rochelle, White Plains; Century's—Avalon, Prospect, Plainview, Green Acres; Fabian's Fox; St. George; Triangle's Dale; Brandt's Luxor; Pozin & Lightstone's Palace; Cinema's Parkhill; Town & Country's Wantagh.

"Man in the Middle" (20th)—$145,000 for 19 spots.

Paramount, Tower East (Manhattan); Loew's—Mount Vernon, Metropolitan, Paradise; Century's—Kingsway, Rialto, Bliss, Meadows, Queens, Fantasy, Freeport, Roosevelt Field Shopping Center, Huntington; Prudential—Patchogue, Bay Shore; Town & Country's Glen Cove; Island's Plaza.

It's "The 1964 Look" and there's "Still More "THE MOST DAZZLINGLY STYLISH BRITISH FILM

"A picture that purrs like a Rolls. This streamlined, elegant and sophisticated vehicle is an absolute joy to travel in." *The Evening News*

"Sharp-edged and acid-coated, ruthlessly funny. If ever a film came along with the 1964 look, it is 'Nothing But the Best'." *Evening Standard*

"A crackling, professional job. Smooth, smiling, elegant fun in a style rare in the British cinema; rare, come to that, in any cinema." *Sunday Times*

"It is a good many years since any English director attempted a comedy as black and as stylish as 'Nothing But the Best' and the cheering thing is that it has come off so well." *Sunday Telegraph*

"The funniest, sharpest British film for a long time." *News of the World*

"Conducted in savagely satirical vein. You should see it because this is an exceptionally well-made, witty and sophisticated British film." *Daily Sketch*

"Rich with sly, witty gags. A sharp, satirical joke." *Daily Mirror*

"A wit rarely encountered since 'Kind Hearts and Coronets'. A triumph." *Daily Mail*

"Looks more lively and exciting—than any except a handful of British films in the past ten or a dozen years. A sort of 'Room at the Top' played for laughs." *The Times*

"Alan Bates reveals a smooth charm and sufficient good looks to give any of the Hollywood romance kings a run for their money." *The People*

"As biting entertainment, it lives up to its title." *Sunday Citizen*

"Cliver Donner (the Director) narrates this engaging story with unfailing verve and an immaculate sense of timing. The level of visual humor is consistently high. Alan Bates contributes an accomplished portrait of the charming, ruthless hero." *The Observer*

"Still more room at the top for a gay, witty essay in the most elusive of all kinds of comedy –a comedy of manners. A satirical view of the manners of postwar society enlivened by a wicked observation of behavior and character." *Daily Telegraph*

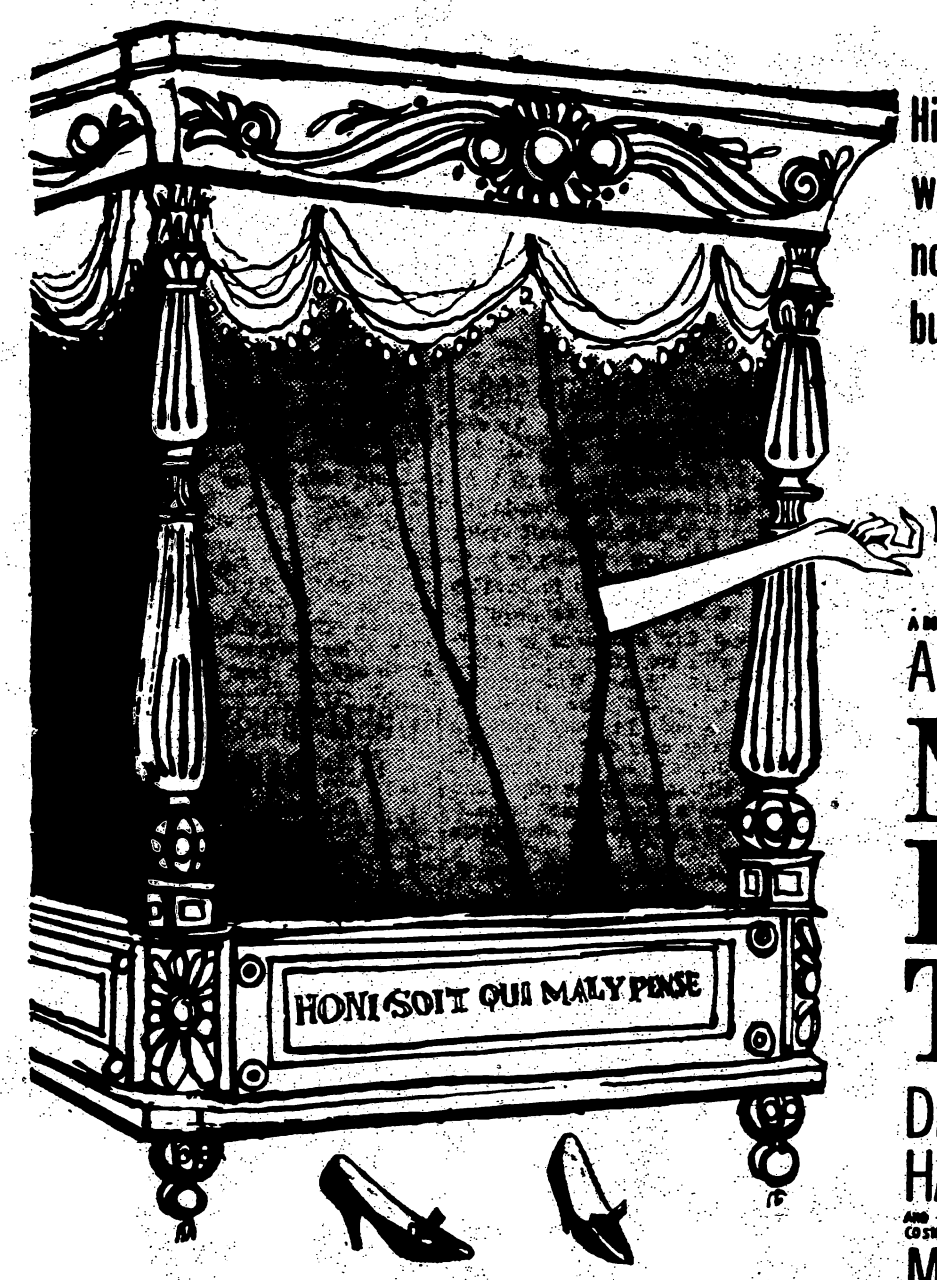
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Daily Express



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'World' Great $12,000, Pitt; 'Jones' Record 16G, 4th; 'May' Sockeroo 11G

Pittsburgh, March 10.

Firstrun houses here are shaping for another good session although newcomers are offering very little help. "Soldiers in Rain" is soft in first at Fulton. "Dark Purpose" looms thin at Gateway on opener. "West Side Story," on reissue, at the Penn is another weakie.

Holdovers are still smash with "Tom Jones" setting its fourth record in a row as it heads for a total surpassing the record it set in third round. "It's a Mad World" is also running ahead of last session for a wow 12th week at the Warner. "Lilies of Field," helped out by Oscar nominations, has taken another spurt in 18th week at Forum. "America, America" is excellent in second at Shadyside. "Seven Days in May" is rated socko in second at Stanley.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (18th wk). Bright $4,000 with aid of Oscar nominations. Last week, $4,200.

Fulton (Assoc.) (1,900; $1-$1.75)—"Soldier in Rain" (AA). Tepid $5,000. Last week, "Victors" (Col) (4th wk), $4,900.

Gateway (Assoc.) (1,900; $1-$1.75)—"Dark Purpose" (U). Thin $5,000. Last week, "Man's Favorite Sport" (U) (2d wk), $5,500.

Penn (UATC) (3,472; $1-$1.50)—"West Side Story" (UA) (reissue). Slim $6,000. Last week, "Merlin Jones" (BV) (2d wk), $9,000.

Shadyside (MOTC) (623; $1.75)—"America, America" (WB) (2d wk). Excellent $4,500. Last week, $4,700.

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA) (4th wk). Another house record and fourth in a row. May top $16,000. Last week, $16,200.

Stanley (SW) (3,700; $1-$1.75)—"Seven Days in May" (Par) (2d wk). Sock $11,000 or near. Last week, $15,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (12th wk). Powerful $12,000, and running ahead of last week's $11,500.

BROADWAY

(Continued from page 9)

(Pathe) (2d wk). Initial stanza completed Sunday (8) was just okay $4,200.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (12th wk). The 11th week ended yesterday (Tues.) was fine $4,800 after $5,500 for 10th. "Dimka" (Artkino) opens March 19.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (23d wk). The 22d round ended Sunday (8) was great $24,800 after $27,478 in 21st week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (5th wk). The fourth session completed yesterday (Tues.) was lofty $13,200 after $16,000 for third.

Coronet (Reade) (590; $1.50-$2)—"To Bed or Not To Bed' (Cont) (12th wk). The 11th stanza finished Saturday (7) was fine $8,500 after $9,000 in 10th week. "They All Died Laughing" (Cont) opens on March 15.

Festival (Embassy) (546; $2-$2.50)—"Easy Life" (Embassy) (12th wk). The 11th round ended Saturday (7) was trim $7,500 after $9,000 in 10th week. "Yesterday, Today and Tomorow" (Emb) opens March 17.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (UA) (4th wk). Third frame ended yesterday (Tues.) was big $4,500 after $5,600 in second.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Col) (reissue). First week looks like okay $5,000. Stays until "La Bonne Soupe" (20th) opens March 15.

Guild (Guild) (450; $1-$1.75)—"Two Are Guilty" (MGM) (2d wk). This stanza ending tomorow (Thurs.) is heading for fair $5,000 after $7,400 for initial week.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (12th wk) and "Snorting Life" (Cont) (2d wk). The 11th week finished yesterday (Tues.) was hep $6,600 or near after $6,500 for 10th session.

Paris (Pathe Cinema) (568; $1.50-$2)—"America, America" (WB) (12th wk). This session finishing tomorrow (Thurs.) looks to hit great $8,000 or close after $8,200 for 11th week.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue) (3d wk). This week winding tomorrow (Thurs.) looks like smash $18,000 after $19,400 for second. Continues indef.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (4th wk). Third frame ended yesterday (Tues.) was boffo $19,000 after $21,000 for second.

Toho Cinema (Toho) (299; $1.50-$2)—"Stray Dog" (Toho) (2d wk). Initial session ended Monday (9) was fine $8,200.

Tower East (Loew) (588; $1.50-$2)—"Man in Middle" (20th) (2d wk). First round ended yesterday (Tues.) was fair $7,000 or close. In ahead, "Sunday in New York" (MGM) (3d wk), nice $7,500.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (6th wk). Fifth week ended Sunday (8) was great $13,000 after $14,000 for fourth frame. Daydating the Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues). First session ended yesterday (Tues.) was okay $4,700 for one-week booking. "Love With Proper Stranger" (Par) opens on moveover March 11 prior to a fresh pic here.

World (Perfecto) (390; 90-$1.50)—"Phychomania" (Vic) (4th wk). This round winding up tomorrow (Thurs.) looks like sockeroo $11,000 after $12,000 for third. Continues indef; pic having an unusually strong run for season of year.

'America' Lofty $7,000, Mpls.; 'Jones' Brisk 9G; 'May' Torrid 6G, 4th

Minneapolis, March 10.

Important newcomers this week are "America, America" and "All the Way Home," the latter having its local firstrun in a nabe house. "Comedy of Terrors" joins them as a fresh entry, but is slim at Orpheum. "America" looks good at State while "Home" is okay.

Some boxoffice injury is being suffered currently because of winter's return, heavy snowfalls, icy thoroughfares and low temperatures. "Seven Days in May" is great at Park in fourth. "Tom Jones" looks smash in third at World. "How West Was Won" shapes smash in 53d week at the Cooper.

Estimates for This Week

Avalon (Frank) (900; $1) — "Scarlet Week" (Indie) and "Mary Had a Little" (Lope) (subrun). Okay $1,100. Last week, "Witch" (Indie) and "Women of World" (Embassy) (subruns) (2d wk), $1,200.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (37th wk). Steady $4,500. Last week, $4,100.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (53d wk). Amazing $9,800. Last week, $10,800.

Gopher (Berger) (1,000; $1.25-$1.50) — "Sunday in New York" (MGM) (3d wk). Lively $6,500. Last week, $5,200.

Lyric (Par) (1,000; $1.25-$1.50)—"Love With Proper Stranger" (Par) (4th wk). Torrid $8,000 but departs Thursday (12). Last week, $7,000.

Mann (Mann) (1,000; $1.25-$1.50) — "Dr. Strangelove" (Col) (2d wk). Mighty $10,000. Last week, $12,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Comedy of Terrors" (AI). Okay $8,000. Last week, "Dead Ringer" (WB) and fight pix, $6,000.

Park (Mann) (1,000; $1.50)—"Seven Days in May" (Par) (4th wk). Great $6,000. Last week, $7,000.

State (Park) (2,200; $1-$1.25)—"America, America" (WB). Nice $7,000. Yast week, "Mail Order Bride" (MGM), $7,000.

Suburban World (Mann) (800; $1.25) — "All Way Home" (Par). Okay $2,500. Last week, "Knife in Water" (Kana), $1,800.

World (Mann) (400; $1.25-$1.50)—"Tom Jones" (Lopert) (3d wk). Boffo $9,000. Last week, $10,000.

WASHINGTON

(Continued from page 8)

Place" (Indie) (10th wk), $3,800.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (11th wk). Steady $6,000. Last week, $6,500.

Trans-Lux (TL) (598; $1.49-$2) — "Seven Days in May" (Par) (4th wk). Sock $15,000. Last week, $17,400.

Uptown (SW) (1,300; $1.65-$2.75)—"It's a Mad World" (UA) (3d wk). Smash $13,000. Last week, $13,700.

Warner (SW) (1,250; $1.50-$2.75) — "Cleopatra" (20th) (35th wk). Fair $6,000. Last week, $7,000.

'Cardinal' Boffo $15,000, Prov. Ace

Providence, March 10.

An upped scale and heavy weekend play is carrying Strand's "Cardinal" to a sock top spot. Elmwood's fifth of "Tom Jones" is rated nifty. Nice is Majestic's "Sword and the Stone" but State's "Mail Order Bride" looks mild. Albee is lively in third with "Man's Favorite Sport."

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Man's Favorite Sport" (U) (3d wk). Lively $5,000 after $6,000 in second.

Elmwood (Snider) (2,200; $1-$1.75) — "Tom Jones" (UA) (5th wk). Advance sale helping to nifty $13,000. Fourth was $12,500.

Majestic (SW) (2,200; 90-$1.25)—"Sword In Stone" (BV) and "Disneyland After Dark" (BV). Nice $7,000. Last week, "Merlin Jones" (BV) (3d wk), $4,000.

State (Loew) (3,200; 90-$1.25)—"Mail Order Bride" (MGM). Mild $7,000. Last week, "Global Affair" (MGM), $4,000.

Strand (National Realty) (2,200; $1.25 - $1.75) — "The Cardinal" (Col). Packing them in for boffo $15,000. Last week, "Victors" (Col) (2d wk), $4,500.

'Jones' Lusty $13,000, Seattle; 'May' Big 11G

Seattle, March 10.

Two newcomers are helping to brighten the local scene this round. "Tom Jones" is rated great on opener at the Blue Mouse while "Seven Days in May" looks big in first at Coliseum. "Cleopatra," playing for $2 top at night and $1.50 matinees, with no reservations, is rated fairish on opening stanza at the Fifth Avenue. "Irma La Douce" is trim in 33d round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75)—"Tom Jones" (UA). Great $13,000. Last week ($1.25-$1.50)—"America, America" (WB), $4,300.

Coliseum (Fox - Evergreen) (1,870; $1.25-$1.50)—"Seven Days in May" (Par) and "Paris Pickup" (Par). Big $11,000 or close. Last week, "Shock Treatment" (20th) and "Deep Six" (20th), $7,700.

Fifth Avenue (Fox - Evergreen) (2,500; $1.50-$2) "Cleopatra" (20th). Fairish $7,500 or close. Last week ($1.25-$1.50), "Love with Proper Stranger" (Par) and "To Catch Thief" (Par) (reissue) (3d wk), $5,800.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25) — "How West Was Won" (MGM) (49th wk). Good $6,500 or near. Last week, $7,100.

Music Box (Hamrick) (738; $1.50-$1.75)—"Irma La Douce" (UA). (33d wk). Trim $6,000. Last week, $6,300.

Orpheum (Fox-Evergreen) (2,200; $1.25-$1.50)—"Sunday in N. Y." (MGM). Sluggish $5,500 or better. Last week, "Children of Damned" (MGM) and "Gladiators" (MGM), $5,300.

Paramount (Fox - Evergreen) (3,000; $1.25-$1.50)—Victors" (Col). (3d wk-5 days). Dismal $2,500 after $4,700 for second full week.

LOS ANGELES

(Continued from page 9)

"Mary, Mary" (WB) (reissue) (2d wk). Modest $4,000.

Fine Arts (FWC) (631; $1.50-$2)—"The Silence" (Janus) (5th wk). Sturdy $4,000. Last week, $5,500.

Fox Wilshire, Hollywood (FWC) (1,990; 856; $1.25-$1.49)—"Love With Proper Stranger" (Par) (1st wk, Fox Wilshire; 2d wk, Hollywood) and various second feature pix. Okay $12,000. Last week, Fox Wilshire, "The Victors" (Col) (10th wk), $6,000.

Hollywood Paramount (State) (1,468; $2-$2.40) — "Capt. Newman" (U) (11th wk). Firm $8,000. Last week, $8,500.

Iris, Village, Warren's, Wiltern (FWC-Metropolitan-SW) (825; 1,535; 1,757; 2,344; $1-$1.50)—"Charade" (U) (1st general release) and "Dream Maker" (Indie). Sturdy $28,000 or near. Last week, Iris, "This Sporting Life" (Cont), "Lord of Flies" (Cont) (reissues), $3,500.

Lido (FWC) (876; $1.50-$2) — "Easy Life" (Emb) (5th wk). Perky $3,000. Last week, $3,900.

Los Angeles, Warner Beverly (Metropolitan-SW) (2,049; 1,316; $1-$2.40)—"The Prize" (MGM) (2d wk) Los Angeles; 11th wk, Warner Beverly) and "Gunfight at Comanche Creek" (AA) (2d wk, Los Angeles). Hefty $9,500.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (15th wk, Orpheum; 11th wk, Picfair, Vogue). Classy $28,300. Last week, $30,600.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (38th wk). Strong $22,000. Last week, $24,800.

Warner Hollywood (SW) (1,391; $1.25-$2.80) — "How West Was Won" (MGM) (55th wk). Sharp $20,500. Last week, $21,700.

Snow Slows K.C. Trade; 'Stranger' Fair $10,000; 'Affair' 20G, 'Jones' 7G

Kansas City, March 10.

Week started with a sock in the eye from a wet snowfall, thick enough to knock out ozoner business and put a crimp in hardtop trade. White stuff was gone by following day and back to near-spring with boxoffice hopes rising accordingly. "Love With Proper Stranger," given fine boost by Natalie Wood personal opening night, looks only fair at Uptown. "Tom Jones" is continuing at record clip in small-capacity Kimo while "It's a Mad World" is holding up admirably at downtown Empire.

"Global Affair," getting semi-saturation treatment at one hardtop and four ozoners looks only passable. "America, America" at Paramount is fairly bright in second at Paramount.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50) — "One Man's Way" (UA) (2d wk). Respectable $4,000. Last week, $4,500.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (17th wk). Okay $7,000. Last week, $7,500.

Crest, Riverside (Commonwealth) (900 cars each), Hiway 40 (General) (1,000 cars), Boulevard (Rosedale) (750 cars), Isis (FMW) (1,360; $1) — "Shock Treatment" (20th) and "Surf Party" (20th). Okay $15,000 or near if weather holds. Last week, above drive-ins only, "Commando" (AI) and "Torepdo Bay" (AI), $10,000.

Kimo (Dickinson) (504; $1.50-$2) — "Tom Jones" (UA) (3d wk). Record $7,000; stays on. Last week, $7,500.

Paramount (Blank-Up) (1,900; $1.25-$1.50)—"America, America" (WB) (2d wk). Bright $6,500. Last week, $7,500.

Plaza (FMW) (1,630; $1.25-$1.50)—"Charade" (U) (7th wk). Should hit nice $6,000 in last 6 days. Last week, $7,000.

Rockhill (Art Theatre Guild) (821; $1-$1.25) — "Winter Light" (Janus) and "Two Daughters" (Janus). Modest $1,700. Last week, "Billy Liar" (Cont), $1,500.

Roxy (Durwood) (664; 75-$1.50)—"Sunday in New York" (MGM) (3d wk). Sharp $7,000. Last week, $7,500.

63rd St. (E&S) (1,500 cars), Heart (Noah-Wiles) (1,500 cars), Shawnee & Leawood (Dickinson) (1,100; 900 cars); Dickinson (Dickinson) (700; $1)—"Global Affair" (MGM) plus second feature pix. Passable $20,000 or near. Last week, subrun.

Uptown (FMW) (2,043; $1.25-$1.50) — "Love With Proper Stranger" (Par). Fair $10,000. Last week, "Merlin Jones (BV) (3d wk), $6,000.

Balto Big; 'Jones' Boffola $18,000, 'May' Hotsy 12G, 'World' Wow 16G

Baltimore, March 10.

Downtown theatres are having another big week, with some holdovers doing nearly as good in second and third weeks as opening sessions "Tom Jones" is boff in second at the Charles, "Dr. Strangelove" is big in third round at the New and "Seven Days in May" is hefty in second at Mayfair. "The Victors" shapes nice in second at the Hipp.

"It's A Mad World" looms great in third week at the Town. "One Man's Way" is okay on its bow at downtown Little and suburban Senator. "Billy Liar" is hep in second at Playhouse.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80)—"Tom Jones" (UA) (2d wk). Smash $18,000. Last week, same.

Five West (Schwaber) (435; 90-$1.50)—"Any Number Can Win" (MGM) (3d wk). Oke $2,000. Last week, $2,300.

Hippodrome (T-L) (1,800; 50-$1.65)—"The Victors" (Col) (2d wk). Nice $11,000. Last week, $12,000.

Little (T-L) (300; $1.65)—"One Man's Way" (UA). Okay $2,500. Last week, "West Side Story" (UA) (reissue) (2d wk), $2,800.

New (Fruchtman) (1,600; 50-$1.50)—"Dr. Strangelove" (Col) (3d wk). Smash $10,000. Last week, $13,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Seven Days in May" (Par) (2d wk). Hot $12,000 or near. Last week, $13,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Billy Liar (Cont) (2d wk). Hep $2,300. Last week, $3,000.

Senator (Durkee) (960; 90-$1.65)—"One Man's Way" (UA). Okay $7,000. Last week, "Kings of Sun" (UA) (3d wk), $6,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Man's Favorite Sport" (U) (2d wk). Fairish $8,000 or close Last week, $10,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's A Mad World" (UA) (3d wk). Boffo $16,000. Last week, $16,500.

'WORLD' BOFF $11,500, COL; 'DARLING' 9G, 2D

Columbus, O., March 10.

All firstruns have holdovers this round, with pleasing biz the rule. "Love With The Proper Stranger" looks strong in second week at the Ohio. "Move Over, Darling" in second at the Palace shapes socko. "It's a Mad World" continues smash for third session at the Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"Mad World" (UA) (3d wk). Smash $11,500. Last week, $12,000.

Ohio (Loew) (3,079; 50-$1.50)—"Love With Proper Stranger" (Par) (2d wk). Pleasing $8,000. Last week, $10,500.

Palace (RKO) (2,845; 50-$1.50)—"Move Over, Darling" (20th) (2d wk). Strong $9,000 or near. Last week, $12,000.

CHICAGO

(Continued from page 8)

Good $19,000. Last week, "The Victors" (Col) (4th wk), $13,500.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Hallelujah The Hills" (Indie) (3d wk). Good $3,400. Last week, $3,400.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (12th wk). Boffo $22,000. Last week, $24,000.

Town (Teitel) (640; $1.25-$1.80) — "Knife In Water" (Kana) (3d wk). Slow $3,000. Last week, $4,500.

United Artists (B&K) (1,700; 90-$1.80) — "Seven Days In May" (Par) (2d wk). Tall $20,000 or near. Last week, $28,000.

Woods (Essaness) (1,200; 90-$1.80)—"The Cardinal" (Col) (11th wk). Excellent $18,000. Last week, $23,000.

World (Teitel) (608; 90-$1.80)—"Knife In Water" (Kana) (3d wk). Modest $4,200. Last week, $7,000.

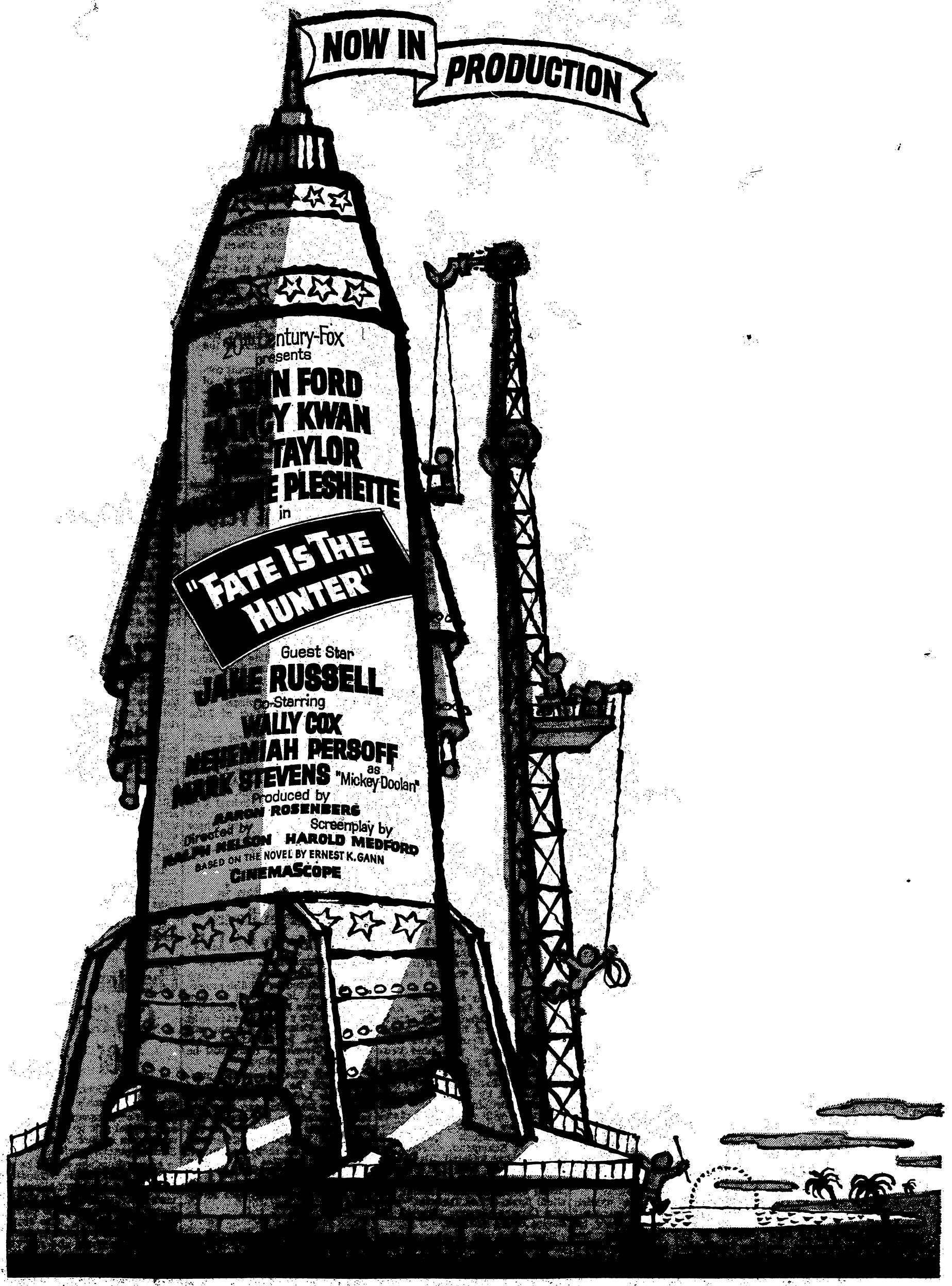
Winning Titles

Hollywood, March 10.

Metro, which bankrolled Jacques Bar's French production, "Any Number Can Win," will release pic locally in its Gallic form with English subtitles. Film opens at Beverly Canon and Sherman Theatres March 13 day-date.

Bar has deal with Metro to produce pix abroad for company to distribute globally.

Countdown completed and ready for orbit...at 20th!



IATSE Locals Assemble For Big-Think On Eastern Film Production Future

By EDDIE KALISH

Gotham union labor, in a unique step, come together tomorrow (Thurs.) in a move aimed at creation of a central labor body which would unify all locals engaged in eastern filmmaking. The meeting is being held under the guidance of the East Coast Motion Picture Council, the membership of which comprises International Alliance of Theatrical Stage Employees film locals.

Session will be held in the board room of studio mechanics local 52 and expected to attend are reps of Screen Actors Guild, Teamsters, Scenic Artists, Directors Guild of America, the IATSE itself, projectionists local 306, makeup and costumers and, natch, 52. It is also anticipated that cameraman local 644 will be represented, although this hasn't been confirmed. The meeting is termed an organizational session and it is felt that, if successful in its formation, the new group will eventually get the participation of any holdouts.

Idea in forming the unit is threefold. For one thing, unionists claim that the group is being organized to improve the "atmosphere" for production in the east. How this would be accomplished isn't known but it is acknowledged in many film circles that there is a lot that could be done by the craft unions to encourage rather than—as often in recent past—discourage eastern filming. Certain gruesome experiences, as related by the producers involved, have weakened the New York areas position, laborites feel a main objective of the group will be an industry relations policy to try to undo some of the unfavorable publicity, some printed, more word-of-mouth.

Perhaps more significant, within the International Alliance, is the object of adjusting jurisdictional and credo differences between local groups. There have been and probably always will be some intramural wrangles but it is the group's aim to minimize such "brotherly" strife.

Another significant aim is to strengthen IATSE in employer relations. Mere formation of such a group as is now contemplated, if successful, would serve this end. The labor position in the east is strong but inflexible. More tightly banded together, the IA unions could increase their already muscular pisition.

Of concern are "on the job irritants".

Knoxville Party, Seeking Clients, To Hollywood

Knoxville, March 10.

Film producers in Hollywood will be visited the week of March 23 by Mayor John Duncan and a group of Knoxville officials who will discuss possible use of East Tennessee for motion picture location. A city-financed production studio costing $175,000 will be completed June 1.

Two pictures, David Susskind's "All the Way Home" and Ely Landau's "The Fool Killer" were recently filmed in the Knoxville area. Mayor Duncan is being accompanied to Hollywood by Dr. James Walls, welfare director; Bob Rule, h's public relations aide, and Fred C. McCallum, manager of Knoxville Civic Auditorium and Coliseum.

Mayor Duncan recently visited distributors in New York City and reported he has received "encouragement."

Rowley's First Ozoner

Dallas, March 10.

Rowley United Theatres circuit bought its first drive-in here, the Hampton Road, in suburban Oak Cliff, from Stanley Warner Texas Inc.

Ozoner will be operated by John A. Callahan, city manager for Rowley's three local hardtops, the Texas, Vogue and Wynnewood, all in Oak Cliff.

Makes the Moonglow

Acquisition by National General Corp. of the Moonglow Drive-In Theatre, Fresno, Calif., was okayed last Monday (9) by Federal Judge Edmund L. Palmieri who upheld the circuit's petition to purchase the ozoner.

Meanwhile, National General's petition to acquire a new conventional house, the Charleston Plaza in Las Vegas, drew a reserved decision from the judge. The circuit wants to lease the house for 20 years with several five-year options, to run it on a firstrun policy. Chain presently operates no hardtop in the Vegas area.

Speed 'Lord Jim' Despite Jungle Heat 'n' Politics

Angkor Wat, Cambodia, March 10.

Despite delays arising from the unsettled political situation here, plus the 100-plus temperatures in the Cambodian jungle, Richard Brooks' "Lord Jim" unit last week wrapped up its southeast Asian location work and headed to London and interior shooting a full 10 days ahead of sked. One major reason: there's nothing to do in the Cambodian jungle except work.

Cambodian chief of state Prince Sihanouk's bid for international attention occasionally disrupted Brooks' headlong filming pace. The performers, headed by Peter O'Toole, Curt Jurgens and Eli Wallach, arrived on the set one morning to find it swarming with armed soldiers—security precautions, it turned out, in connection with the visit of an East German military mission to the temple of Angkor.

When Prince Sihanouk held an Asian summit conference with the heads of Malaysia and the Philippines two weeks ago at his villa two miles from the inn where the "Lord Jim" crew was billeted, the film people were "confined to quarters" for three days.

On the set, however, the Anglo-American "Lord Jim" company worked side-by-side in peaceful coexistence with a decidedly pro-Hollywood Cambodian army documentary unit. Additionally, several Cambodian officers wound up with roles in the pic.

The Columbia release resumes work in London March 16, for nine weeks, then moves to Scandinavia for one final location stint.

Rule Nudes OK on Boat; Maryland Court Passes 'Have Figure–Will Travel'

Baltimore, March 10.

Maryland Court of Appeals has ruled that scenes showing nude girls on a boat are not necessarily obscene and should not have been cut by state board of censors.

Five-judge court panel was unanimous and reversed decision by Baltimore city court. Latter had upheld action of Censors in deleting scenes from "Have Figure—Will Travel."

Judge Hall Hammond, in written opinion said "We conclude that scenes showing the girls unclothed on the boat was unwarranted.

"In an earlier case," judge said, "Board decided that showing of 'nude people' in the movie picture called the "Naked Amazon' was calculated to arouse the sexual desires of a substantial number of viewers, and it, therefore, banned pictures of nudity therein as obscene, within the meaning of the law.

"This court held the opinion and action of the board were not sound and could not be upheld, inasmuch as the established law was that nudity is not necessarily obscene or lewd. There is nothing to indicate that it was in the case before us."

Albuquerque Cinerama Readying for March 24

Albuquerque, March 10.

Cinerama opens at the Fox-Winrock Theatre on Tuesday, March 24. Governor Jack M. Campbell gave use of his name to invitational premiere at $5 in 765-capacity spot. opener is the 10-year old "This Is Cinerama." It's benefit for United Community Fund.

Lowell Thomas, one of the founder-stockholders of Cinerama, has been invited to attend the event.

Mann's 'Judith'

Continued from page 2

eign productions, the secretariat voted for hosting Sophia Loren.

Apart from the fears of lost crops, this year and next year as well, the members of the kibbutz feared the damage caused not only to the 40 dunams of orchards required to set up the shooting, but also the damage caused by heavy machinery, participants, visitors and general distraction to members of the collective settlement themselves.

No price had been set yet for this deal, in order to compensate the farmers, but the producers have already rented hotel space and boarding houses in the neighborhood for the whole crew for a period from three to five months.

Mann himself is now preparing the final changes in his script at the Dan-Carmel Hotel in Haifa.

Buenos Aires Fest

Continued from page 3

pose of the fest is thus inevitably compromised.

So far, the official Yank entry at B.A., and the make-up of the Yank delegation are still unset, but the Argentine director expressed satisfaction with the just-announced plans of the Motion Picture Assn. of America and the U.S. Information Agency to coordinate Yank fest efforts from here (see separate story) on in to prevent the kind of snafu which marked Yank representation at Mar Del Plata last year.

Demare reported that despite the shift in locale from Mar Del Plata to Buenos Aires, this year's fest will continue to be principally financed via a special tax on the receipts of the giant Mar Del Plata gambling casino. Mar Del Plata city fathers had tried to cut off this source of revenue, but, according to Demare, the fest had successfully argued the point to the Finance Ministry (the casino is government-operated) that since 80% of the casino's clientel comes from the B.A. area, there was no particular reason to restrict use of the funds to Mar Del Plata. It was eventually ruled that the Argentine fest would continue to get the casino's aid no matter where in Argentina the fest may be held.

20 Lined Up

Demare, who took off Saturday (7) for Mexico City and thence to B.A., arrived in New York after a swing through European film production centers where he firmed up at least seven of the 20 fest entries.

Features so far set for B.A. include: Italy—"Il Compagni," starring Marcello Mastroianni, Annie Giradot, directed by Mario Monicelli (invited) France—"Les Tontons Flingueurs," with Lino Ventura, directed by Georges Lautner (official); "Une Ravissante Idiote," with Brigitte Bardot, Anthony Perkins, directed by Eduard Molinaro (invited) Britain—"Nothing But The Best," with Alan Bates, directed by Clive Donner (official) Germany—"Durchbruch Lok 236," with Erik Schumann, directed by Frank Wisbar (official) "Das Grosse Liebespiel," with Lili Palmer, Peter Van Eyck, Nadja Tiller, directed by Alfred Weidenmann (invited) Spain—"Los Tarantos," with late Carmen Amaya, directed by Rovira Beleta (invited).

The latter pic is also repping Spain this year in the foreign language Oscar derby. The German "Liebespiel" is yet another film version of Schnitzler's "La Ronde."

Inside Stuff—Pictures

Exact amount of producer Samuel Bronston's indebtedness to financial backer Pierre S. DuPont is "considerable" but less than the $35,000,000 figure which has been rumored in film circles here recently, according to attorney Jesse Moss. Latter was named last week to rep Bronston interests in the trusteeship of the Bronston-DuPont enterprises. It is understood, however, that the indebtedness probably goes higher than the $24,000,000 which covers the total negative costs on the completed but unreleased "Fall of The Roman Empire" and "Circus World."

Moss is currently undertaking the inventory of Bronston assets with the aim of eventual liquidation to pay off indebtedness to DuPont and other creditors. Assets include the above mentioned pix as well the producer's interests in earlier pictures made under Bronston-DuPont partnerships. It's also expected that the Bronston studio in Madrid will be put up for sale.

Re the pay status of Bronston employees in New York, it's reported that all those pinkslipped two weeks were paid in full, but that the five execs remaining in the office, headed by exec veep Paul Lazarus Jr., have not been paid for five weeks. Bronston himself is due in New York momentarily from Madrid to participate in the untangling of the company's financial affairs.

Not Collecting 'Wild Harvest'

Court Dismisses Action Alleging Failure of 'Best Results' Behaviour By Pathe

Justice Arthur Markewich of the New York Supreme Court has dismissed a "best efforts" suit brought by Hollywood Artists Productions against Pathe Laboratories, Pathe America Distributing and Pathe-Alpha Finance Co.

Suit, initiated last November, charged that Pathe America, a Pathe Labs subsid until it was sold to Astor Pictures in 1962, had violated its distribution contract by being delinquent in its efforts to sell and distribute "Wild Harvest," an Hollywood Artists pic. HAP also sought to enjoin an impending sale of the tv rights and sought to set aside and cancel the chattel mortgage which HAP had given to Pathe-Alpha, another Pathe Labs subsid.

It was the contention of HAP that since Pathe America and Pathe-Alpha were once concurrently owned by Pathe Labs, all three firms should be considered as one. HAP also argued that Astor Pictures' filing of a petition for an arrangement under the Bankruptcy Act in January, 1963, constituted a violation of the distribution agreement on the part of Pathe America.

Justice Markewich ruled that although the distributing biz of Pathe America was conducted in conjunction with that of Astor, the two corporations were separate and distinct and the filing of a bankruptcy petition by one firm did not constitute an act of bankruptcy by the other.

He further ruled that HAP failed to show that Pathe America had neglected to use its best efforts to distribute the pic successfully. Court sustained the claim of the defendants that there was still money due to Pathe Labs arising out of unpaid print costs, and that no part of the money which had been advanced by Pathe-Alpha had been repaid by HAP.

The court thus refused the injunction against the sale of the tv rights and directed that Pathe Labs had the right to foreclose its lien for the unpaid print costs, and that Pathe-Alpha had the right to foreclose its chattel mortgage.

Debbie Heads Thalians

Los Angeles, March 10.

Debbie Reynolds has been elected president of the Thalians for her sixth successive year. MacKrim, a Thalian board member since 1960, has been named exec veep, succeeding Marshall A. Edison, named to the previously unfilled post of chairman of the board.

The Thalians, non-profit corporation for the benefit of emotionally disturbed children, sponsors a special clinic on the grounds of Mt. Sinai Hospital here.

Other new officers are John Conte, first veepee; Patti Snyder, recording secretary, and Morton Heller, treasurer.

Government Veto Proviso Chases Woolf Syndicate

London, March 10.

Two of the groups concerned in winning control of British Lion Film Company, bidding for which ends tomorrow (Wed.), have withdrawn their interest. One is the group headed by John Woolf, Leslie Grade and Sam Spiegel. The other is the Federation of Film Unions.

The Woolf-Grade-Spiegel syndicate has lost interest because the Government insists on retaining one share and one vote and would have the power to veto key decisions. Remaining groups, still in the running, are Sir Michael Balcon's organization, another headed by Sydney Box and three others headed by Edward Martell, John Bloom and Stanley Dubens, respectively.

1,000-Seat Hardtop In Shop Complex Expects To Play 'My Fair Lady'

Columbus, O., March 10.

Northland, 1,000-seat hardtop theatre equipped for all film projection systems, is expected to open Aug. 15 in the Northland Shopping Center under construction in Northeast Columbus Theatre will be operated by Associated Theatres of Cleveland. There will be unlimited free parking.

Marshall Fine, Associated president, said he expects to show "My Fair Lady" as a hard-ticket attraction late this year. Fine also said negotiations are under way for possible construction of two additional theatres in Columbus, both located in shopping centers. Associated operates 38 theatres throughout Ohio.

Northland is the first new hardtop to be constructed here in almost two decades.

Director David Alexander is associated with writer Dale Wasserman in formation of Kodima Productions, first feature to be "Brainstorm."

Charlton Heston Cap Gains Sell Of Russlake

Columbia Pictures has purchased Charlton Heston's indie Russlake production company, resulting in a neat capital gain by the star. A Col spokesman in New York would not disclose purchase price.

Among Russlake assets, he said, were a one-picture commitment which Col is now utilizing via Heston's starring in "Major Dundee," Jerry Bresler production currently shooting in Mexico. Also acquired were Heston's percentage interests (variously reported at 5 and 7½%) in Samuel Bronston's "El Cid" and "55 Days at Peking," and some scripts.

"THE PINK PANTHER"

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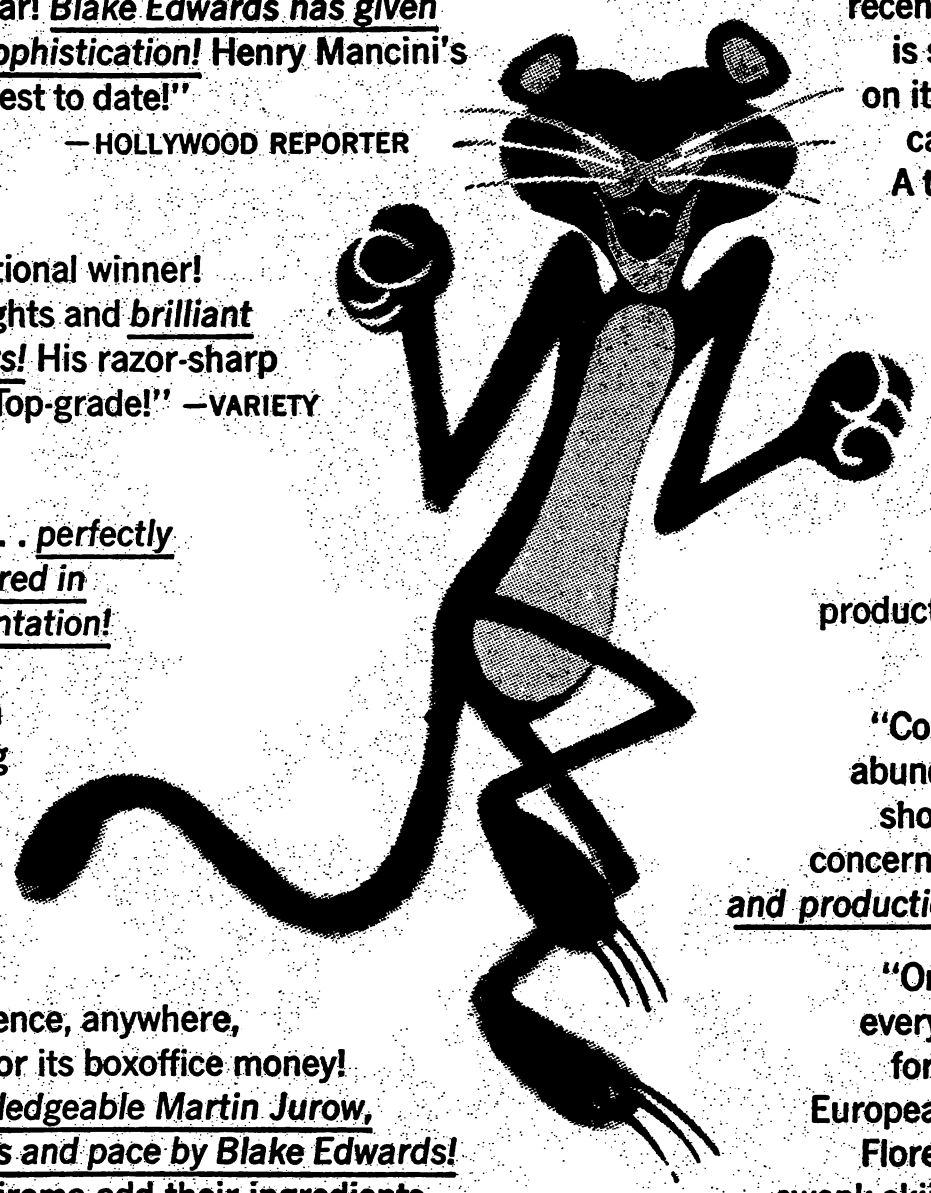
"Sure-fire blockbuster! Cannot miss being one of the boxoffice hits of the year! *Blake Edwards has given it sex, suspense and sophistication!* Henry Mancini's score is probably his best to date!"

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"Should be an international winner! Standout comic highlights and *brilliant playing by Peter Sellers!* His razor-sharp timing is superlative! Top-grade!" —VARIETY

"Bubbles with mirth . . . *perfectly delightful comedy offered in this Mirisch Co. presentation!* The Blake Edwards production shines with a bright and beckoning production polish! Strong in boxoffice appeal!" —FILM DAILY

"Should give any audience, anywhere, a right enjoyable run for its boxoffice money! *Produced by the knowledgeable Martin Jurow, and directed for laughs and pace by Blake Edwards!* Technicolor and Technirama add their ingredients of visual excitement to lavish interior sets and outdoor backgrounds!" —M. P. HERALD



"Must be ranked as the best comedy of recent seasons! Broad, wacky fun that is sure to set every type of audience on its ear! Backed by a big promotion campaign, *it figures to be a smash!* A typical Henry Mancini zippy background music score. *As usual with Mancini-scored features, there's an exploitable tune!*"

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"When memory of the others subside, 'Panther' will be a vintage record of the farcical *Peter Sellers at his peak!* The production crams in so many appealing plusses!" — DAILY VARIETY

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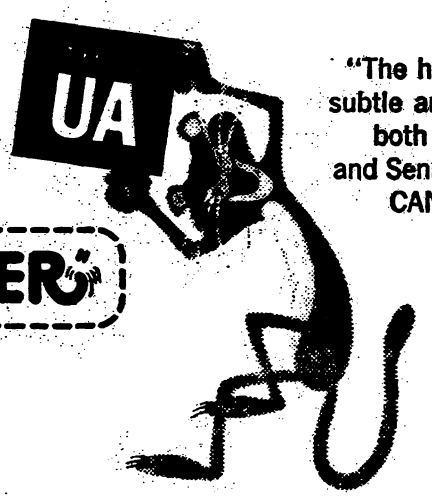
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H'wood-Washington 'Policy Memo' On Servicing of Film Festival

In a further effort to insure smooth Yank participation in overseas film festivals, the Motion Picture Assn. of America and U.S. Information Agency's motion picture division have agreed on "a policy memorandum" which details specific areas of responsibility and the method of coordinating industry-government activities.

The official American entry for each of the major fests (Cannes, Venice, Berlin, Buenos Aires, Moscow/Karlovy-Vary) will continue to be selected by the Film Festival Selection Committee, headed by Fred Zinnemann and including members of the Hollywood producers, directors, actors and writers guilds. This is the group which for the last two years has been making the selections. As in the past, additional entries at such fests will be left to the direct arrangements made by the fest authorities and individual film companies in consultation with a newly named coordinating committee.

The latter committee, which will act as liaison in all fest affairs, is comprised of George Stevens Jr., director of the USIA's film division; Fred Zinnemann; Arnold Picker, exec veep of United Artists and a member of the Motion Picture Export Assn.'s foreign managers committee on film fests, and Ralph Hetzel, acting head of the MPAA.

Those film festivals for which official entries are not selected will be expected to make arrangements for pictures to be entered with the individual companies concerned. The coordinating committee will consult as necessary to advise on participation in such fests and is expected to be kept informed of all arrangements by the fests and the companies.

Perhaps most importantly, Stevens' office has accepted the responsibility for corralling the participation of film personalities, filmmakers and industry execs in the major fests, "calling upon the Hollywood guilds and the Association of Motion Picture Producers in Hollywood for such aid as necessary." This has always been one of the toughest problems in the past, especially since the major companies seldom have contractural commitments with players for more than one or two pictures at a time. It's felt that invites from a government rep will lend authority and prestige to such participation.

It's also reported that the memorandum of policy stresses the need for maximum participation by top level elements of the U.S. government in Washington and from U.S. embassies abroad. In addition, there will always be a top MPEA or MPAA rep as part of the official U.S. delegation at each of the major fests.

'Flying Machines' Set To Roll at Pinewood May 11 for 20th-Fox

London, March 10.

"Those Magnificent Men In Their Flying Machines" starts rolling May 11 at Pinewood for 20th-Fox. Elmo Williams, 20th's European production topper, claims this will be the most important production to be made this year in Europe by his company. It is to be filmed in 70mm., Todd-AO and color, and is budgeted at $3,500,000.

Williams said: "We have lined up an international cast for this comedy, adventure yarn dealing with an international air race from London to Paris in 1910. "So far, we've signed Stuart Whitman from the U.S., Terry-Thomas, Robert Morley, James Fox and Sarah Miles from Britain; Albert Sordi, the Italian comedian; Fernandel and Jeanne-Pierre Cassel of France, Karl Vogler and Gerd Froebe from Germany and Sweden's Britt Ekland."

The film has been written by Ken Annakin and Jack Davies, with Annakin directing. Davies will act as associate-producer to Stanley Margulies, who has just arrived from Hollywood for the stint.

With the help of Air Commodore A. H. Wheeler, who will supervise the flying sequences, the company has built five replicas of the old time planes. A replica of Brooklands racing track will be built at Booker airfield and other locations are skedded for Paris.

WANTED STRAIGHT 'ART'

Manager Exits When Owners Modify Policy

Shreveport, March 10.

C. Ashton Matthews, manager of the Broadmoor Arts Cinema here since it was remodeled and repolicied last fall, has left his post after a disagreement with Gulf States Theatres of McComb, Miss., operators of the hardtop.

Differences seem to involve the booking of "How the West Was Won" for an open-end playoff and indication that more of same might follow. Matthews advocated straight art policy with weekly change.

Gulf States said no policy changes were indicated when Matthews left, but "West" is definite booking and other switches seem possible.

New manager is Mrs. Betty Williams, longtime Gulf States employe here. Advertising is handled by senior man in city, Joe Gianforte. Booking is done by McComb.

REPUBLIC QUARTER SLIGHTLY UPPED

Hollywood, March 10.

Republic Corp., diversified industrial company which includes in its holdings Republic Studios and Consolidated Film Industries, increased its earnings fractionally for first quarter ended Jan. 25, 1964. Firm racked up a net of $547,000, after preferred dividends, equal to 18c per share on 2,453,347 common shares outstanding, as against $539,000 for corresponding quarter last year, of 18c per share on 2,443,448 shares then outstanding.

Net sales for first quarter of fiscal '64 amounted to $13,798,000 compared with $11,223,000 for similar quarter last year.

President Victor M. Carter reported that company's Gaffers & Sattler subsidiary is making an increasingly larger contribution to sales and earnings, and Rep's other appliance subsids, the Pioneer Manufacturing Co. group, completed their first full quarter of operations since becoming part of Rep in late fiscal 1963.

Exec also noted that as a result of consolidation and expansion of facilities, Rep's plastics operations in Pennsylvania are showing positive results. He said that the film, film processing and studio divisions continue to make substantial contributions to earnings, despite a slight decline from corresponding period last year.

Red-Head Stripper

Continued from page 2

ever a "super puritan" turns up in Michl's office to complain, he has a stereotype reply "Why did you stay for the last scene, or did you come just to see that one?"

A Slovakian daily in Bratislava wrote: "We have lots of gals for this profession should stripping become popular." So it seems the striptease is on the way to be introduced in other Commie countries.

Bill Heinemann

Continued from page 3

this time the decision was made by Picker and Velde. Actually UA hadn't distributed the previous two championship tussles between Liston and Floyd Patterson. The company was all set to handle the first one but at the last minute the promoter, Championship Sports, took them to Allied Artists. UA didn't bother to go after the second fight because of the previous experience. AA also distributed it.

Quinn's on 'Unsinkable'

Frank Quinn, who was a film reviewer on the now defunct N.Y. Mirror, has been retained by Metro ad-pub-promotion head Dan Terrell to work on the launching of the forthcoming "The Unsinkable Molly Brown."

Filmusical goes into Radio City Music Hall, N.Y., this summer.

Paul Hochuli Recovering From Recent Paralysis

Houston, Tex., March 10.

Paul Hochuli, amusement editor of the Houston Post, is improving at Bellaire General Hospital here where he is undergoing therapy treatment. Hochuli recently suffered a stroke which paralyzed the right side of his body.

There is still a "no visitor" sign posted.

Seven Arts Into Non-Theatricals

Seven Arts, which has one of the largest libraries of feature films in the business, is now entering 16m, non-theatrical distribution on its own. Company has named Paul Berkowitz as sales manager of the new division.

The initial 7A pix to be made available in 16m will be drawn from a group of 20th-Fox features, which 7A has been distributing to tv, plus a number of color and black-and-white cartoons.

Femme Directors

Continued from page 1

that keeps her a truly innocent character and gives what she hopes is a zest to her film without pontificating or moralizing. Her comment is implicit in the film, says she. That is life as to be lived and adapted to, and, if mistakes are made, one must be part of it and try to communicate.

Miss Compton is winding her pic here and hopes to possibly have it in the Critic's Section of the coming Cannes Fest that plays up promising "first" features. She is now prepping a film in Mexico on which she will also do most of the work.

(Coincidentally, the National Board of Review's monthly, "Films in Review" has just rediscovered Alice Guy-Blache, now 91 and living in Brussels. She was the first woman director, starting in 1895 with Leon Gaumont of Paris.—Ed.)

Women directors of the past include Lois Weber, Dorothy Arzner, Ida Lupino, Germaine DuLac. More recently Shirley Clarke of the Manhattan Underground directed "The Connection," which drew attention at Cannes and later was a cause celebre in Albany when N.Y. State sought to ban it because it contained 11 mentions on the soundtrack of a four-letter word which all the Freudian propaganda of 40 years has not quite made respectable in Anglo-Saxon countries, however commonly used in France.

In France a woman, Paule Delsol, made a film with a small inheritance "La Derive" (The Drifting) which is considered one of the most knowing looks at the French female psyche ever made. It has already gotten critical appraisal and prizes before release and will probably be at the Cannes Film Fest.

French director Agnes Varda also scored with her "Cleo From 5 to 7" while in Italy Lina Wertmuller won fest prizes with her "I Basilischi" (Lizards) about small town slothfulness that had observation, wit and talent. Lorenza Mazetti, known for two experimental pix "The Metamorphosis" and "Together," made in Britain, is prepping a feature in Italy based on her own novel.

Eastern countries seem to have given women more chances at doing what has usually been considered man's work. A Czech girl Verz Chelitchhova has scored with subtle films about women in her country today and in Russia Julia Solnsteva is calmly turning all the posthumous scenarios of her late famed husband, director Alexandre Dovchenko, into films. And they are big-scale war dramas or epics of the land. Two seen at fests were almost worthy of Dovchenko himself.

John Michael Hayes, the writer, makes his producer bow on joint effort with Joe Levine on "Isabel and Burton," from his own original screeplay, based on lives of British explorer and early friend of Arabs, Sir Richard Francis Burton and his wife.

More Gore Vidal Screenplays Figure With Millar-Turman

HEADS M.P. CHARITIES

Don Weis Succeeds George Chandler As Prez

Hollywood, March 10.

Don Weis, repping Directors Guild of America, succeeds George Chandler as prexy of Motion Picture Permanent Charities. He will serve one year.

Other officers elected at annual balloting included Frank McCarthy, Screen Producers Guild, veepee; Sidney P. Solow, Consolidated Film Industries, secretary; George Slaff, Samuel Goldwyn Prods., treasurer. William Arnold is exec veepee.

Albert A. Dorskind, MCA veepee-treasurer, will be campaign chairman for MPPC's 1965 drive. The Samuel Goldwyn trophy for best achievement by a guild or union during 1964 campaign went, for second time, to Screen Actors Guild, and Y. Frank Freeman, for best achievement by a studio, to Metro.

McSORLEY WITH PAR AND ON BRONSTON

Lars McSorley has joined Paramount's special unit working on Samuel Bronston's "Fall of the Roman Empire," following the flood of pink slips handed out at Bronston Productions own office in N. Y. a week ago, of which he was one of the recipients. The Bronston office was virtually shuttered in New York following the operation's placement into trusteeship by Pierre DuPont, its principal backer.

In another move in the Par pub department, Paul Alderman, assistant to pub manager Hy Hollinger leaves the company this Friday to join the Rogers & Cowan pub agency. No successor to his post has yet been named but it is understood that the job will be filled via a promotion from within the Par publicity organization.

Before joining Bronston, McSorley was eastern pub manager at Allied Artists for several years.

Nat Benchley's 'Islanders' As Norm Jewison's Pic

Norman Jewison's first project under his deal with the Mirisch Corp. will be "The Off-Islanders," which United Artists will release. Project, based on a novel by Nathaniel Benchley, will be scripted by William Rose, who wrote "It's a Mad, Mad, Mad, Mad World" most recently.

Comedy deals with the events following the mooring of a Russ submarine on Cape Cod. Jewison, up from tv, has made "Forty Pounds of Trouble" and "Thrill of It All" for Universal, for which he is now lensing "Send Me No Flowers."

Goldman's Andorra Pends

Philadelphia, March 10.

A new William Goldman theatre, the Andorra, in Northwest Philadelphia, is to begin operation this summer. Hardtop will match the Orleans which Goldman chain opened in the northeast last year.

The architects, Supowitz & Demchick, retained and accentuated colonial flavor of surrounding shopping center in planning exterior. Theatre will seat 1,000 and adjacent parking space has room for equal number of cars. Construction begins this month.

A long-term lease was negotiated for the site with Andorra Homes Inc., owners of the shopping center which was opened in 1952.

Orson Bean Co., Inc. has been authorized to conduct a motion pictures and theatrical productions business in New York. Capital stock is 200 shares, no par value. Litvinoff & Singer filing attorneys at Albany.

Cesar Romero takes over the Lucky Luciano role in Embassy's filmization of late Polly Adler's autobiog, "A House Is Not a Home," which Clarence Greene and Russell Rouse are filming at Paramount.

Production duo of Stuart Millar and Lawrence Turman, whose plans for the future include both projects to be made jointly and separately by each, have pacted with playwright Gore Vidal to produce his first original screenplay, "America the Beautiful."

Project follows Vidal's close work with the producers during the filming of his Broadway hit "Best Man," which M&T made for United Artists. Vidal did the screen adaptation. Producers are now packaging the project, they revealed recently at a UA press conference concerning "Best Man," and will offer it to UA among others. Included in these others is understood to be Metro, with whom the duo are known to be talking.

As to "Best Man," v.p. David Picker commented that the company is "very excited" about the picture and reeled off a list of superlatives. An intensive campaign, pegged to the political conventions, is being developed for the pic, which will be released toward the end of March in a few selected engagements, with the bulk going in May. Accordingly, UA is planning a crash program of "around-the-clock screenings" in New York, Los Angeles, San Francisco, Chicago and other keys, to drum up interest among newspaper people, politicos, magazine folk and others.

Picture was categorized as being a "no holds barred" opus, which goes after several "sacred cows," with many recognizable and named notable politicos. Asked about the effect of the Kennedy assassination on the pic's production, Millar commented that a false impression was created that re-shooting and other extensive work was done to the film. This is "absolutely untrue," he said, noting that "nothing extrodinary was done" and that only three lines were cut from the pic.

Property was said to have cost over $250,000 and that the budget for the film was in the $1,500,000-$2,000,000 range. Picker pointed out that UA has held the property for almost four years, timing it to coincide with the 1964 election year.

As far as M&T's plans, they said that they would continue to work as a team on some projects and individually on others. They still owe UA one more pic on a three-film deal they made with the company. Out of that deal have come "I Could Go On Singing," "Stolen Hours" and now "Best Man." Neither would discuss particulars.

Concerts & Jim Crow

Continued from page 2

ing from the National Assn. for The Advancement of Colored Peoples.

In general the theatrical craft unions, notably Equity, has been a leading factor in opposing performances before Jim Crow audiences. A recent cancellation of longhair talent in a Mississippi town was filled in by a German pianist who took the position that he did not recognize a connection between his art as a European and American racial politics.

'Less-Than-40'

Continued from page 1

script for approval," Gordon said. "As a result, many fine books and plays go by the boards, and many mediocre and poor ones are filmed—because few of these actors have the experience or the background or the instinct for choosing literary material.

"Producers and studios feel they must have a star name to insure financial security for a film," he went on. "Most actors tend to choose books and plays that will be a personal tour de force for them, and may fall flat as a collective whole. Or they'll choose stories that are extremely dramatic when perhaps people want entertainment and not forced feeding on heavy drama or propaganda about some social problem."

Barry Sullivan and **Trevor Howard** into "The Last Image," to roll in England in July for Gerald Marcum, former exec with Rank Organization. Film is loosely based on John Profumo affair.



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NEW YORK	FESTIVAL	10:00 A.M.
MARCH 17		
PHILADELPHIA	Fox	9:30 A.M.
PITTSBURGH	Penn	10:00 A.M.
CLEVELAND	Cinema	9:30 A.M.
WASHINGTON, D. C.	Loew's Embassy	10:00 A.M.
DETROIT	Grand Circus	10:00 A.M.
CINCINNATI	Times	9:30 A.M.
INDIANAPOLIS	Arlington	10:00 A.M.
BOSTON	Capri	10:00 A.M.
NEW HAVEN	Lincoln	11:00 A.M.
BUFFALO	Center	9:30 A.M.
CHARLOTTE	Carolina	10:00 A.M.
ATLANTA	Roxy	10:00 A.M.
JACKSONVILLE	Center	9:30 A.M.

CITY	THEATRE	TIME
NEW ORLEANS	Bell	10:00 A.M.
MEMPHIS	Plaza	10:00 A.M.
ST. LOUIS	St. Louis	10:00 A.M.
KANSAS CITY	Roxy	10:00 A.M.
DALLAS	Palace	9:30 A.M.
OKLAHOMA CITY	Tower	10:00 A.M.
DENVER	Paramount	9:30 A.M.
SALT LAKE CITY	Southeast	10:00 A.M.
SEATTLE	Uptown	10:00 A.M.
SAN FRANCISCO	Alhambra	10:00 A.M.
LOS ANGELES	Grauman's Chinese	9:30 A.M.
PORTLAND	Cinema 21	10:00 A.M.
CHICAGO	Esquire	10:00 A.M.
MILWAUKEE	Palace	9:30 A.M.
MINNEAPOLIS	Terrace	10:00 A.M.
DES MOINES	Ingersoll	10:00 A.M.
OMAHA	Military	10:00 A.M.

ADMISSION IS BY INVITATION ONLY! CONTACT YOUR PARAMOUNT BRANCH TODAY!

'Infiltration' and 'Runaway' Issues United in New Catholic Broadside; Hit at Titoland's Technical Crews

Hollywood, March 10.

Cardinal Mindszenty Foundation in a bulletin due out March 15, and pre-published in archdiocesan newspaper here, The Tidings, raises the old Communist infiltration charge, naming three Columbia and one Paramount release. Article mixes references to "runaway" production in with the broader accusation, deploring the use of Yugoslavia, a Communist state, though outside the Soviet orbit, as a production centre.

Columbia and Paramount thus far have declined comment on this latest "Red" scareheading.

Bulletin lists as offenders Col's unreleased "Fail-Safe," Stanley Kubrick's "Dr. Strangelove," Carl Foreman's "The Victors," and Par's "Seven Days in May." These films, which bulletin reports are now showing in theatres across the U. S.—although "Fail-Safe" is only set for summer distribution — "peddle the Communist line that nuclear war is so terrible that the U.S. should appease, retreat and even surrender rather than risk it."

"Villain" in these films, bulletin contends, "is never the Communists." They "usually are American leaders, pictured as conspiratorial or stupid," it points out, in commenting on individual films.

Bulletin claims that the four pix are "selling Americans on defeatism, pacifism, and the unilateral disarmament that leads to surrender to Communism."

In "Fail-Safe," it's reported, Khrushchev is "idealized as a philosopher pledged to peace and reasonable compromise." In "Dr. Strangelove," it notes, "our military leaders are made the butt of satire," with nuclear war started by a psychotic U.S. Air Force General, and another high-ranking general portrayed as "too busy having an affair with his secretary to recall the nuclear bombers."

"Victors," bulletin says, "is a massive, sordid anti-military film slanted to shock us into believing soldiers defending our country are cruel fools, black marketers, and murderers."

"Seven Days in May" also is "another libel on our patriotic military leaders," according to upcoming release, and portrays an attempted takeover of the American presidency by militarists in the 1970s.

Discussing other films, the bulletin declares that Red propaganda in films also is advancing on another front. "Communists," it states, "boast" that Yugoslavia will "soon be" the motion picture capital of the world.

American producers are being "lured" behind the Iron Curtain by the "magnet of fantastic co-production incentives," it's claimed. These are saving producers as much as 90% of total production costs, it says. "These Communist-made movies use established American stars as bait, but are made largely with Communist personnel," bulletin reports.

As an example, Tito offers free sound stages, free sets, free technicians, free backlot facilities, bulletin expounds. All that Tito asks in return, it declares, is a $100,000 guarantee in American dollars, all Iron Curtain profits, a split in profits from balance of world and "script control."

"American fans are blissfully unaware that so-called 'American movies' are made abroad at cheap rates, under the control of Communist censors, using Communist labor unions to the exclusion of free labor unions," Foundation points out.

Listed as recent films produced in Yugoslavia are "Lancelot and Guinevere," starring Cornel Wilde and Jean Wallace, a Universal release; "The Long Ships," Richard Widmark-Sidney Poitier, Columbia; "The Achilles Affair," Stuart Whitman starrer; "The Dubious Patriots," UA; "Journey to a Far Meridian," Gregory Peck starrer; "The Visit," Ingrid Bergman, Anthony Quinn; and "many cartoons."

Loincloth Heroics

Honolulu, March 10.

Roman gladiators are battling on six first-run screens this week.

"Gladiators Seven" (MGM), coupled with "Sunday in New York" (MGM), is playing the Consolidated circuit's Varsity, Hawaii and Kam Hi-Way drive-in unit.

"The Invincible Gladiator" (Seven Arts) is being screened with "Seven Days in May" (Par) in the Royal chain's King, Palace and Waialae Drive-in unit.

Both Italo-made loincloth epics star muscleman Richard Harrison.

Time-Life Producing For TelePrompter Cable On MCA's '500' Race

Time-Life Broadcasting has been recruited by MCA-TV to provide the production facilities for the closed circuit telecast May 30 of the Indianapolis "500" speedway race. TelePrompter had earlier been inked to provide the coast-to-coast cable network facilities and services for the three-and-a-half hour show.

Time-Life will supply all manpower, camera and engineering equipment for the telecast which will be beamed to theatres and sports arenas around the country. Coverage will include time trials and practice sessions, beginning May 1. In addition to 12 cameras and a minimum of nine announcing positions, Time-Life will provide vidtape recorders for pre-race and race coverage. More than 60 technicians are expected to be involved.

Supervision of technical installations, including a fullscale tv studio presently being built at the speedway, is being handled by WFBM-TV'e engineering director Bob Flanders. Additionally, the station is working with Indiana Bell Telephone on the installation of a large, permanent coaxial cable facility. WFBM has covered the Speedway practice and time trials for the past several years. The "500" itself has been covered by radio in the past but not by tv in its entirety and never by tollvision.

Circuit Advertisement: 'Our Non-Union Wages Exceed IATSE Rivals'

Duluth, March 10.

Tired of taking blasts on the chin from Motion Picture Operators Local 509, IATSE, here for the past two years without doing hardly any hitting back, the Minnesota Amusement Co. (MAC), a United Paramount Theatres circuit, finally let loose with ammunition of its own for its Norshore, the leading house in this third largest Minnesota city.

Lashing at the union for keeping the theatre on its blacklist and using what he considers "provocative" advertising to try to put it in a bad light with the public after halting the initial picketing, Charles Winchell, circuit prez, used a quarter-page ad in the local daily newspaper to tell his side of the story.

The union had called the strike against the theatre because of inability to reach an agreement on new contract terms having to do with operating hours, total wage scale and working conditions generally.

Winchell's ad called attention to pertinent facts in the dispute. It pointed out that the Norshore, with a 70-hour week, pays its two booth operators $4.50 per hour, compared to the $4.25 by one and $3.09 by the other of the two Duluth opposish indie houses with union projectionists.

The ad also informed the local public that the Norshore projectionists have such benefits as insurance, a medical plan and cash severance settlement based on period of service which are not enjoyed by the two other local film houses' booth operators.

Although members of the union, the two Northshore projectionists have continued to remain with the Norshore in defiance of the Local's mandate.

"Our operators have been employed by us for over 30 years and yet Local 509 claims the Norshore is unfair to organized labor," declared the ad. "In view of all of the facts in the matter we ask the public who is it that's unfair?"

MAC operates 28 theatres in this territory and in no other instance has it ever been on the outs with any union, Winchell points out. He's still hopeful that the Norshore and Local 509 will be able to settle their differences peacefully soon and the theatre will go off the union's unfair list.

Cornel Wilde acquired film rights to Peter Bowman's 1948 Book-of-the-month novel, "Beach Red," and script by Clint Johnston and Don Peters for possible co-production with Japanese producers.

'Shock' as Star Comeback Therapy

Femme stars seem to be trying to "shock" audiences into rediscovering them these days. Among recent, current or future releases, no less than four top stars of more than a decade ago are bidding for new recognition via the jolt film route.

Of course the success of "Whatever Happened to Baby Jane?," a Warner release, is already history. For Bette Davis in particular it meant a major boxoffice splash and the same pic didn't hurt Joan Crawford much either. Since the success of this opus each actress has made one such shocker individually but the results aren't as strong as the hefty "Baby Jane."

Miss Davis is currently being seen in "Dead Ringer," another Warner effort which the company is selling as being "for the 'Baby Jane' people. Miss Crawford is circulating in an axe murder tale for Columbia called "Straight-Jacket." Both pix have attracted attention at the nation's boxoffices but haven't been able to match the performance of "Jane."

Another former star of magnitude who hasn't been seen much of lately is Olivia De Havilland. She will soon be taking the shock route via Paramount in an opus called "Lady In a Cage," which has already drawn notice from some of its screenings as being a rough picture which presents the actress in an unusual, to say the least, predicament.

Also following the shocker approach is Lauren Bacall, who has been in semi retirement in New York in recent years. She has made a pic for 20th-Fox called "Shock Treatment" which has her in a mad scene, among other nifties. In a far different vein (or is it) the actress has also recently completed "Sex and the Single Girl" for Metro.

These pix get broad exploitation sell, backed by lotsa aggressive attention-getting devices. Presumably, it helps get the actress' name in large-scale circulation and certainly tabs them for their off-beat portrayals. The big problem in some cases is whether or not the material defeats the best efforts of the performer which didn't happen in "Baby Jane." Impact of the pic is always greater if the dirty deads are done by femme heavies but there haven't been too many, in the "old Hollywood" at least, who would care to go that route.

Things are changing, however, and the shockers are proving a strange yet common step on the recognition trail. Besides the projects herein mentioned, there are others in the works. Certainly American-International has had some notable successes (and disasters) with the male counterparts to this yarn such as Peter Lorre, Basil Rathbone, Boris Karloff and Vincent Price, although their pix are mostly costume epics whereas the femmes seem to be sticking to modern horror.

Big League Ball: B. O. Rival

Minneapolis, March 10.

The extent to which big league sports now cut into the amusement spending dollar is vividly illustrated by the complete statement of the Minnesota Twins American League baseball club's 1963 season covering its third Twin Cities' season.

From the sale of baseball tickets alone the Twins took in $3,281,830 last season. After paying the stadium commission $122,321 for the latter's share, the club earned $316,517 from concessions sales. Program advertising netted the Twins $86,214. So that the total 1963 operating income was $4,331,151, including some other items. From baseball operations the Twins' gross profit was $498,076 last season. After deducting income taxes and various real estate and other losses, aside from baseball operations themselves, the profit and loss statement shows $213,342 net profit for 1963.

Increased expenses last season include $335,918 rental for its Twin Cities' stadium, $75,000 salary paid to president Cal Griffith, who moved the team here from Washington, D.C., in 1961, $50,000 salary to one of his relatives and $25,000 salary each to three other family members.

Although the Twins last season led the entire American League, including New York and Chicago, in home attendance, the 1963 attendance of some 1,300,000, gate receipts and net income were down slightly from 1962. But here from the 1961 very outset big league baseball has been "big business," something it wasn't for Griffith and his associates in Washington. In the pennant race last season the Twins finished third—behind New York and Chicago.

The Griffith club now has $3,841,538 in assets, not including the value of its American League franchise.

Marano More Interested in Regents Silence Than 'Green Sheet' Spread

By JAMES L. CONNERS

Albany, March 10.

Withholding comment on the decision by Motion Picture Assn. board of directors to double the circulation of "Green Sheet" and to make other changes which would result in wider use of its ratings, Assemblyman Luigi R. Marano, chairman of Joint Legislative Committee on Offensive and Obscene Material, expressed disappointment over the statement the Regents had not taken "any action" on the bill he introduced to carry out their recommendation for classification of pictures as to "acceptability" for exhibition before school children.

Marano, who said he would "study" the packet forwarded by MPAA, before commenting on the plan, was "disturbed" at the Regents' failure to take a position "on a bill I introduced at the Board's request."

"I want to know their stand on this measure," he added. The Brooklyn legislator presented it, with three other film proposals, Feb. 4—after the Joint Committee held public hearings in New York, Albany and Rochester last fall.

Marano has been pressing for expansion of "Green Sheet" since last March, when he recommitted an "advisory" classification proposal that had reached third reading in the Lower House.

The chairman delayed a vote on the bill for almost three weeks, before the Joint Committee "accepted the offer by the industry (through the MPAA) of help."

Then moving to send the classification measure back to Committee, Assemblyman Marano explained the Association had agreed to increase "Green Sheet" distribution in New York State. Likewise, to include in its reviews (by representatives from 10 national organizations) films not bearing the Production Code Authority seal. The latter step was made, almost immediately.

Marano made it clear, at that time, such agreement would not foreclose the possibility of re-introduction of "classification" legislation in 1964.

In presenting, via bill, the Regents plan for authority to classify motion pictures as "acceptable" for school youngsters and to prohibit theatres from admitting any child "actually or apparently under the age of 16" to a film not so rated, unless accompanied by parents, guardian or an adult person designated by parent or guardian, Assemblyman Marano spoke of conferences he and the Joint Committee had held with MPAA and with Metropolitan Motion Picture Theatres Association.

Both organizations had indicated a desire to "expand" the dissemination of film content to parents, Assemblyman Marano explained. MPAA and MMPTA, he added, did not think "A state agency should be the instrument for this."

The Joint Committee also sought widespread newspaper publication of "Green Sheet" ratings.

Whether efforts to achieve these objectives resulted in a later-than-usual date for introduction of film legislation this year is conjectural. In 1962, Assemblyman Marano put in the no-penalty classification proposal.

Chancellor Edgar W. Couper, replying to a reporter's question at a press conference after the Regents' February meeting, stated the Regents had not taken any action on the compulsory film classification bill. Unless the session of the Legislature were extended — it had been assumed adjournment would come before Easter, March 29—, the Board probably could not act on the measure, the Chancellor continued.

Most Assembly committees, including that on Education (to which both the compulsory and advisory classification bills were referred) will submit final reports today (Tues.). Codes (which has another Marano bill, amending the Penal Law to prohibit a theatre from admitting a child "under 16," unless accompanied by parents or guardian, to a film that the exhibitor, by his own action, has advertised as "for viewing by adults only" or "is recommended for adult patronage), has until Thursday (12) to make a report. Standing committees in the Senate function until adjournment.

Fortune Quotes Levine: 'If I Were Younger I'd Take Over Film Biz'

In the current (March) Fortune Magazine, Joseph E. Levine paints a bright future for the film biz. Says he, "nothing but good things are going to happen to it. Some young man is going to come riding out of the west or the east or the south and take it over. It's ripe. If I were 15 years younger, I'd do it."

In the piece, some of the fiscal facts about Embassy are revealed. In 1961, the company grossed about $20,000,000; in 1962, some $15,000,000 with a net of $500,000, and last year some $20,000,000 with a net of $750,000. Embassy has so far released 35 of the 65 pix it has distributed over the years to tv for $3,500,000, almost all of which is listed as profit, with more to come. As to upcoming pix, Levine predicts a $25,000,000 gross for "Carpetbaggers," of which he figures he'll make around $6,000,000, calling it "the greatest presold property since 'Cleopatra.'"

Ink Lena Horne for April Palladium, London, Vauder

London, March 10.

Lena Horne has been booked to head a twice-nightly vaude bill at the Palladium, Leslie A. Macdonnell and Bernard Delfont have not yet signed supporting acts for the layout which will last four and a half weeks. It follows the Charlie Drake starrer, "Man In The Moon," which folds April 4.

After Miss Horne's run a revue, starring Frankie Vaughan, Tommy Cooper, Cilla Black, Peter Goodright and The Fourmost vocal group, is scheduled to open May 13.

IT'S UNIVERSAL'S WILD and WONDERFUL COMEDY SIZZLER for SUMMER!

The LAUGHS are WILD...the LOVING is WONDERFUL!

All about a man
who loves a gal...
who loves a dog.
who's convinced
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Tony Curtis
Christine Kaufmann

and Introducing
Monsieur Cognac



RUFUS...whose specialty is wholesale dog-napping!

DOC...Bass fiddler ...whose best fiddling is with girls!

THE GENIUS...who stages a TV Spectacular in the newlyweds bedroom!

Ppapa...who wants his daughter wed... to anybody else!

"Wild and Wonderful"

with LARRY STORCH • MARTY INGELS • JULES MUNSHIN • JACQUES AUBUCHON and PIERRE OLAF

Screenplay by LARRY MARKES & MICHAEL MORRIS and WALDO SALT • Screen Story by RICHARD M. POWELL and PHILLIP RAPP

Based on a Story by DOROTHY CRIDER • Directed by MICHAEL ANDERSON • Produced by HAROLD HECHT • A HAROLD HECHT Production

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UNIVERSAL CITY STUDIOS

New Self-Nominating Procedure

Extra Guild Posts Open If 35 Validate and Nominee Swears Not 'Red' or 'Criminal'

Hollywood, March 10.

Nominations are now open for 11 three-year terms on the board of directors of Screen Extras Guild, in this year's annual election.

A change has been made in the constitution and bylaws whereby there will be no nominating committee. Instead, anyone wanting to run for guild posts must be nominated in writing on SEG nominating forms signed by 35 members in good standing.

All such forms must carry a statement signed by the member nominated saying he or she accepts the nomination and will not withdraw. All nominations must be filed with the guild's exec secretary not later than March 20.

Each member nominated must file affidavits showing he meets the qualifications outlined in guild bylaws, including the requirement that he hasn't been a member of the Communist Party in the preceding five years, nor convicted of or jailed for (in the same period), criminal offenses specified in the Labor-Management Reporting and Disclosure Act, including robbery, burglary, arson, murder, rape, etc. No member shall be nominated who has been suspended from membership in good standing or expelled from SEG at any time within three years, and a nominee must have been continuously available for work as an extra player for a period of at least two years preceding the nomination, unless unable to due to illness or work in another branch of the 4A's.

Any candidate who allows any SEG funds or funds of any employer or other person not a SEG member to be contributed or applied to help his candidacy will be disqualified.

More Beatles Bookings

Philadelphia, March 10.

Riding the Beatles boom, five Stanley-Warner theatres in area will present closed circuit telecast of British rock 'n roll group at two matinees, March 14-15. The houses are the Broadway, Logan and 69th St., in Philadelphia; the Stanley, Camden, and Warner, Wilmington.

In addition, telecast will be shown at Delaware Valley Gardens, 7,500-seat Haddonfield, N.J., arena, under sponsorship of disc jockey Jerry Blavat. Deejay will augment telecast with three "live" acts—the Orlons, Frankie Lyman and the Tymes.

CITY WIDE
The Telephone Answering Service for the Entertainment Industry
JU 2-4646
LOWEST RATES
N. Y. ANSERTEL CO.

It's 'Copen-hay-gen'

Tucson, March 10.

Pronunciation note for Danny Kaye:

"Please call it Copen-hay-gen," Los Angeles Danish Consul General A.C. Karsten pleaded while visiting here last week.

"That was a wonderful song about Copenhagen," Karsten explained in his precise Oxfordian English, "but we Danes really do prefer the other pronunciation."

Resentment against the Germanic broad-A, during the Nazi occupation, figures in this sensitivity.

THEATRE NETWORK TELE FORESEES O'SEAS LINK

Prediction that major sports and other closed-circuit tv events which take place in the U.S. will be seen in Europe and other continents as part of a world network of closed-circuit communications was made by Theatre Network Television prez Nate Halpern, following his outfit's recent beaming of the Sonny Liston-Cassius Clay championship bout to Europe via Relay Satellite, Feb. 25.

Halpern claimed that the tv production of the bout, which was seen in 16 European countries, "has sparked a demand for such future telecasts. We at TNT feel that it is in the public interest to build a world network for closed circuit communications of outstanding sports and other events in the future." He further stated that he envisions a future of closed-circuit business communications between business headquarters in the U.S. and branch offices and factory personnel abroad.

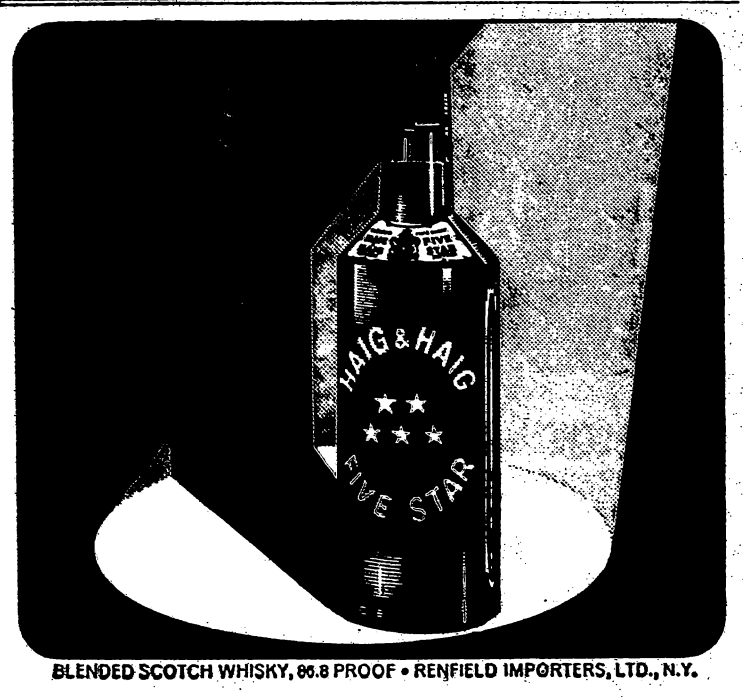
"With the rapid growth of world trade, international closed-circuit communications are important to expanding commercial developments and national economies," he said. The Feb. 25 bout at Miami Beach was seen by an estimated 175,000,000 persons in the 16 European countries, Halpern pointed out. TNT facilities beamed the contest to Andover, Me., from where they were transmitted by Relay Satellite, under the supervision of the National Aeronautics and Space Administration (NASA). In Europe it was distributed by Eurovision and Inter-vision.

'Cleo' Into Columbus Nabes

Columbus, O., March 10.

"Cleopatra" is booked to open non-reserved firstrun at two local neighborhoods — New Main and Beechwold — March 18. There will be single showings nightly plus Wednesday, Saturday and Sunday matinees.

New Main is operated by Frank Yassenoff and Beechwold is in the Academy-Neth circuit.



BLENDED SCOTCH WHISKY, 86.8 PROOF • RENFIELD IMPORTERS, LTD., N.Y.

'Showcase'

Continued from page 7

problems, such as when "Dead Ringer" had a week added to its run on the "Hollywood" track, thereby leaving a group of subsequent run circuit houses without product. A United Artists twin bill of "Irma La Douce" and "Some Like It Hot" is taking up that open week currently. The way it was to have worked was that the RKO-Skouras "Hollywood" track was to "showcase" a pic for two weeks, while the "Premiere" track was to run a pic for three. This was to give the subsequent run balance of the circuit a steady supply of fresh product alternating from each split.

UA is soon to make its debut on the new RKO-Skouras circuit plan and that will further complicate things. Buena Vista will also have its first "showcase" pic shortly, adding yet more product and possibly more problems. Universal will have another film for "showcase" when "Captain Newman" leaves the Music Hall next week and there will presumably be more forthcoming from Warners. All of this has the potential of causing big booking headaches.

Other "showcase" problems have been posed by the Independent Theatre Owners Assn., a Gotham exhib group which is seeking government intervention on the grounds that "showcase" is "unfair." IATSE projectionists local 306 has also joined the anti-"showcase" crusade claiming that it is more harmful than beneficial and there are also squawks rising from distribs of subsequent run fare who claim that their product is being hurt by the innovation.

So there are many problems evolving and these are expected to set off some re-evaluating of the pattern. Some of this is understood already underway and changes are expected to begin to show in the near future.

Wonderama

Continued from page 3

then being printed vertically within the 35m frame. Via a prismatic lens fitted onto the projector, the two halves are re-fused on the screen, with what is called a "decoder," within the lens, equalizing the light at screen center so as (theoretically) to eliminate the seam.

However, at the showing caught by this reporter, the seam at screen center was seldom eliminated, and, being at screen center, it was much more annoying than were the seams in the original three-panel Cinerama system. Eye interest inevitably was drawn to the middle of the picture which, because of the seam, was usually out of focus. Additionally, the two halves of the picture seemed to jiggle separately (although both were originating from the same print) and occasionally to converge on one another so that, for example, it once looked as if the clipper ship sailing along at screen center was suddenly devouring itself.

The screen for the Strand run is 62 feet wide, 16 feet deep and 22 feet high. According to R-S chairman Walter Reade Jr., Wonderama is being expressly developed for use in those smaller cities and town whose exhibs cannot afford to equip for the more expensive Cinerama or 70m processes. Wonderama requires no special screen material, and no exhibitor should have to pay more than $3,000 for the proper Wonderama screen which can be supplied by any dealer, says Reade. When ready, Reade-Sterling will make the Wonderama lenses available to exhibs on a royalty-per-seat basis.

At the present time, only "Mediterranean Holiday" has been printed in the process, but Reade told 400-plus reporters and exhibs, whom he ferried to Plainfield for the occasion, that R-S plans to have another pic ready before the end of the year. As it now exists, Wonderama is simply a process of printing, and requires no special production devices, though it was apparent with "Mediterranean Holiday," which was originally shot on 70m stock, that the nearly three-to-one aspect ratio was obtained at the cost of losing some of the original picture at the top or bottom of the frame.

For the 'Thimking' Exhibitor

Too grimly true is this sardonic placard making the rounds, captioned "This May Be Your Patron Who Never Came Back":

I am one of those nice movie patrons who never complains about anything.

For instance . . . when I telephone the theatre to find out what's playing . . . or when the feature starts . . . I don't get mad when I'm answered by a grouchy voice.

If the cashier is surly . . . or accidentally gives me the wrong change . . . it doesn't rile me, because I'm a nice patron.

And when an usher doesn't offer to show me to a seat, I don't mind, I just wait until my eyes become accustomed to the darkness and find my own seat.

It's the same way when I go to the concession stand. If the attendant takes her own sweet time, then serves me with an air of utter boredom I always smile cheerfully, because I'm an easy-going patron.

If there are some rowdy kids, or grown-ups, sitting near me . . . I don't ssshhh them indignantly. I don't like to complain about such things, I just sit and suffer.

If the sound is not loud enough, or it's too loud . . . I never raise a stink about it. I figure somebody'll get around to adjusting it soon.

If the show is not as colossal as it was advertised . I don't mind. I like movies.

When I go to the rest rooms and find dirt all over the place . . . lights burned out . . . no towels . . . I don't say anything to the manager. I wouldn't want to hurt his feelings, or create an unpleasant situation. That's the way I am.

No . . I never complain about bad service in the theatres. I never argue or criticize. I'm just a "nice" patron.

But I'll tell you what else I am: I'm the patron who never comes back!

In other words, I'm a dissatisfied patron. And I'm not alone. There's a mob of us. Maybe we're that "lost audience!"

Sometimes I wonder why theatres spend so much money trying to get patrons back, when they could have kept us, in the first place—with just a little courtesy!

Producers Prod Spain For Aid

Need Government Support For Industry to Meet Accelerating Difficulties

Madrid, March 10.

Spanish film producers have submitted a condensed report incorporating suggested modifications of the new draft film law submitted recently by the Director General of Cinema to film industry Sindicato groups.

Film-makers are proposing a hike in the new 15% subsidy percentage of the boxoffice gross. Percentage figure, government authorities explained, is equidistant between similar subsidy rates established in France and Italy, but producers here pointed out that much higher ticket scales in those countries yield grosses far superior to price freeze returns in Spain.

Producers have also asked lawmakers to remove subsidy limitations of 50% of budget and the rebate maximum of 4,000,000 pesetas. Duo limits were paragraphed into the draft document on a trial basis to give aid fund comptrollers an opportunity to determine annual adequacy of fund sources from foreign film dubbing taxes and a 5% boxoffice tax.

Producer report also recommends elimination of contemplated administrative machinery to scan film budgets and fix negative costs before applying subsidy percentage maximums. Producer attitude is that subsidy based on exploitation should become an automatic procedure, unaffected by individual bureaucratic opinions.

Spanish producers are also requesting a simplification of draft law clauses outlining benefits for pix of special quality or national interest. They ask for an outright sizable cash premium sufficiently flexible to guarantee at least a break-even margin for unique product that could fall flat at the boxoffice. Simplification, they hold, would ease fear that draft law proposal combining intricate credit allowances with obscure promises of financial peseta bonuses will not encourage the high level films the government is shooting for to bolster national pride at home and international prestige abroad.

The Sindicato chiefs and industry toppers discussed amendments with government authorities last week. Officials will then hold final talks with state film council. Aim is to publish officially the far reaching measures late this month or next.

5c Competition

Continued from page 4

ready been called upon to furnish a substantial number of millions of tax money to construct new buildings and to equip, I am sure, for added competition."

"Ohio University at Athens is carrying on a very complete film program with such attractions as 'Bridge To The Sun,' 'Midnight Lace' and 'Imitation of Life.' These pictures are in 35m. Admission is 25 cents to students, faculty and 'friends.' The pictures are shown in a theatre seating 2,700. At Oxford, Ohio, Miami University booked 'Butterfield 8' day and date with the downtown theatre."

Prickett said that both Ohio University and Miami University have applied for "big chunks" of money from the state bond issue and perhaps "will want to build additional theatres with the taxpayers' money."


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INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

15-25 APRIL 1964

A WORLD-RESOUNDING SUCCESS

MIFED - the International Film, TVfilm and Documentary Market - will hold its Ninth Cine-Meeting in April next. MIFED meets in Milan twice a year. In APRIL at the time of the Milan Fair, the world's largest annual trade show. Then again in OCTOBER.
MIFED's 1963 Meetings drew 306 film men who showed 2570 film and TVfilm titles to 750 cine-circuit managers and buyers. They came from 62 countries.
MIFED has great pleasure in inviting representatives and interested persons to its Ninth Cine-Meeting. To be held from 15 to 25 April 1964, it is already attracting a widespread response.

MIFED

Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Vet Distrib Sees W. German Market Ripe for Reissue of U.S. Westerns

By HAZEL GUILD

Frankfurt, March 3.

American distributors with ancient cowboy films in color might do well to reissue them at once in West Germany. So thinks Dr. Rudolf Goldschmidt, who is still making a good living as general manager for Republic Films here. He feels this is a way to capitalize on the current German passion for horse operas.

"The Karl May Wave," as it's been dubbed in West Germany, has seen a series of click pix such as "Treasure of Silver Lake" and "Winnetou" (part one and two) and other films based on the romantic novels of the last German writer Karl May. Most of the "German Westerns" are being filmed in Yugoslavia. And they are not only the biggest grossers at home, but are also likely to add up to essential boxoffice receipts in other lands.

Republic is almost a forgotten word in the U.S., but Goldschmidt is still busy peddling Republic properties, including strings of the westerns that the company used to turn out, all over Europe.

"Right now, there are nine distributors in West Germany who are releasing Republic films on their current calendar," he noted.

Not only that, but all over Europe Goldschmidt is doing business with tele and with cinemas, as the shortage of new product means that the entertainment industry once again can clean up with reissues of these oldies.

"In Germany, the cinemas want to have the reissues before they appear on tele, but in Italy even that doesn't matter. I have sold films first to television and then to the film theaters there," he noted.

West German producers probably will be coming out with only about 50 films, and American producers have considerably reduced their output in recent years. Hence, Goldschmidt feels that others could follow in his footsteps and reissue the American westerns, particularly those in color, that made the grade years ago in West Germany.

There is a new teen-age audience for these films. And with the current German craze for western themes (as reflected in the western saloons, western steak houses and the number of young people in film audiences, the American oats operas could do very well on another run around in the cinemas here, he comments.

New Aussie Pix, Tele Censor Promises Not To Scissor Sharply

Sydney, March 3.

Richard Prowse, newly-appointed Aussie film censor, said he will use plain common sense in his job covering all imported product for the cinema and tele. Prowse takes over from Colin Campbell, who held the job for many years and was regarded as one of the fairest censors to hold down the post.

Prowse said he believed that adult Aussies ought to be able to view pix dealing with off-beat folk and their behavior. Biggest problem in censoring overseas' pix was to see that the violence theme was not overplayed, he claimed. There has been a marked [illegible] in the production of this type of features in recent years and care will be needed to prevent any flooding of this territory, the censor said.

Prowse contended there is a need to keep in step with sophisticated pix from America, Britain and Europe, now flowing into this territory. His censorship setup would take a broad, reasonable view of such product.

"I, and my associates, believe that adult Australians should be able to see films which deal with most subjects as long as the presentation is not indecent.

Understood that Prowse will be severe on any upbeat in violence in the tv product flowing into this zone. Horror films long have been taboo here, and the only ones circulating now are those given entry 10 years ago. Distributors here are pleased with the censor's statement of views.

Modesty Blaize Comic Strip Bought for Pix

London, March 3.

Rayleigh Productions, with Stanley Dubens as executive producer, have landed the film rights of Modesty Blaize, an adventurous femme character who stars in a comic strip running in a national evening paper. Strip soon will be seen in American papers.

First adventure of Modesty is scripted by its creator, Peter O'Donnell, and is skedded for summer production with locations in Britain, France and Israel. Michael Carreras will produce for Dubens and a world wide search is to be launched to find an actress to play the girl.

A second project by Rayleigh is "Berlin Booby," from a first book by Frank Cucci. Alvin Rakoff will helm this comedy which concerns a Yank in Paris whose adventures take him to Berlin, where much of the film will be shot this fall.

Slate Britain's 1st Drive-in at Resort Site in Blackpool

London, March 10.

Plans have been submitted to the Blackpool Corp. for the lease of land near Stanley Park, Blackpool, by Associated British Picture Corp., Butlin's Ltd. and a private company controlled by Billy Butlin, Britain's holiday king.

Idea is to turn the 800-acre site into a holiday centre called Ventureland. Blackpool, which is a top British vacation resort, is known to be highly in favor the scheme.

First move will be a Butlin Holiday camp, accommodating 8,000 people, and an ABC drive-in cinema to handle 1,000 cars. Later will come a zoo, golf driving range, exhibition area, Leisure Gardens, an oceanarium, trotting track and golf course.

The "drivein" will be the first in Britain and the Leisure Gardens will have Copenhagen's Tivoli Gardens and Barcelona's Spanish Village in mind as tourist bait.

Butlin believes that, given the greenlight, the first phase in this potential goldmine can be ready within a year.

Pinter Cops SGA Prize For Top Brit. Scripting And Best TV Original

London, March 10.

Harold Pinter has won two of the Screenwriters Guild Awards for the best British screenwriting of 1963. One is for his adaptation of Robin Maugham's novel, "The Servant," for the cinema's most dramatic screenplay and the other is for his "The Lover," named "the best original tv play of the year." These, and other awards, will be handed out by Prince Philip, a paying member of the Guild, at a banquet at the Dorchester on Thursday (12).

For the best comedy screenplay John Osborne gets the nod for "Tom Jones," and David Cammell for the best documentary, "A Is For Apple." The other awards are for tele writing. Alan Simpson and Ray Galton's "Steptoe and Son" have won them the accolade for the best British light entertainment skein. John Hopkins, with "Zero Cars," wins out for the best dramatic series or serial. The best British tv documentary script goes to Alan Whicker of the BBC for his "Mexican Tour."

A special award goes to Constance Cox for her "adaptations of classics over a long period."

GIs in Europe to Get Special JFK Film, Disks

Nuremberg, March 3.

Two special President John F. Kennedy Memorials are to be offered to the thousands of American servicemen and their families who buy in the U.S. military exchanges in Europe.

An 8m black and white documentary film titled "John Fitzgerald Kennedy—Man and President" is being sold by the outlets for $3.85, with a nine-minute film including scenes from his inauguration, family life, accomplishments, quest for peace, nation's tragedy and the world tribute.

A 12-inch LP called "John Fitzgerald Kennedy—the Presidential Years, 1960-63" includes excerpts from the late President's most famous speeches, with the platter selling at $1 in the exchanges in Europe.

Sharp Upbeat In Capetown's Picture Prod.

Capeteown, March 3.

This South African city has suddenly become the scene of much activity in film production, with two units already shooting and a third planning to start shortly.

The first pic, "Table Bay," is an action story about a thief who is traced to South Africa. He is followed to nightclubs, low dives, on the beaches, to the famous Cango Caves, the Kruger National Park and other spots in the Republic. Climax has the thief falling off Table Mountain. Harry Towers, is producer while the director is Robert Lynn. Stars include Lex Barker, Ronald Fraser and Walter Rilla while Ann Smyrner, Danish star, and Veronique Vendell, a French actress, are featured.

The film will be in Cinemascope and color. It will be released in Germany by Constantine Films and in Gt. Britain by Big Ben Films Ltd.

Another company, with producer Lother Lomberg and under the director Dr. Alfredo Medori, started shooting "Nest of Yellow Vipers." But after a few weeks, a court order was issued whereby local companies attached all the equipment and other accessories imported into the Republic, for money due for car and gasoline diver's fees and numerous other fees. Leave also was granted to sue Imperial Films, a West Germany Company, which is making the film. Dr. Medori intends to try and finish the pic.

A third film will be a musical in color. It stars the pop singer Johnny Restivo and local Dickie Loader and the Blue Jeans. It will be shot in Capetown. Pic will be released internationally. Italian producer, E. Bosigno, who recently purchased a former South African naval survey ship for a future pic, has taken an option on the film rights to the book, "Scotty Smith," by local author F. C. Metrowich.

Subtitling Sock Biz in Germany

Wiesbaden, March 3.

Subtitling outstanding German films, at a cost of $500 to $600 a print (as against the cost of synchronization which runs up to about $7,500 here) is still big business in Germany. It is one of the few ways that the German Export Union, whose federal funds have been pared to almost nothing, can keep some kind of contact with foreign countries

Currently, the practice is to subtitle the films in both English and French, which makes it possible to show the pix in additional countries and try for the subsequent biz with a synchronized version.

However, the subtitling has paid off so well that the Germans have been able to sell about 40 copies of "Little Tent and Great Love," 50 copies of "Betraying Heaven" and 40 of the old Romy Schneider pic, "Girlhood of a Queen." The films, some as much as a decade old, still are getting dates in the subtitled version in Latin American lands.

International Sound Track

London

Big blackout as to shooting schedule for "Beatlemania," which started location shooting on Monday (2). Director, art director and producer **Walter Shenson** alone know actual dates and places of locations to avoid disruption of traffic and holdup in filming by ardent. Yet the fans found out rendezvous for first day's filming—fans at Paddington . . . **Peter Sellers** ordered two bottles of champagne to be sent to the Pinewood set prior to **Britt Ekland's** first scene in "Guns At Batasi". . . **Samuel Bronston** holding an after-preem supper party following opening of "The Fall of the Roman Empire" at the Astoria on March 24 . . . **Leslie Caron** has accepted two film roles in Hollywood because she cannot get suitable parts in British pix "and because my French accent doesn't blend too well in Shakespeare. Else I could have appeared at Stratford for **Peter Hall**, my husband". . . **Brian Goff** is appointed sales manager of Eagle Films . . . **Doreen Landry** is named Production Publicity Director of Productions Associates (U.K.) Ltd. . . . **Dan Duryea** has arrived in London to star in "Do You Know This Voice?" at Shepperton . . . **Sam Arkoff**, vice president of American International Pictures is due in today (Wed.) . . British Movietone News will, for the first time, shoot this year's Grand National (21) in CinemaScope and color . . . **Sylvia Syms** being paged to play **Joy Addinson** in "Born Free," the story of Elsa the lioness, for Metro . . . "The Best of Cinerama" follows "The Wonderful World of the Brothers Grimm" at the Royalty Cinerama Theatre, Kingsway. "Grimm" ran for eight months and grossed over $560,000 . . . British films are fixing an exchange week with Czechoslovakia. British week will be held in the fall and a Czech week in Britain is being slated for 1964-65 . . . The National Film Theatre must leave Waterloo Bridge temporarily owing to the Bridge being due for structural work. NFT find temporary haven in the Vickers skyscraper in Millbank and expect to be back on South Bank, with extended premises, next January.

Paris

Paris version of Macy's, Au Printemps, inaugurating a special **Steve McQueen** section for selling bluejeans and youthful lounge clothes. This underlines McQueen's dent here and his tv show "In the Name of the Law" comes back on the air and his "The Great Escape" is the top grosser of the season . . . **Jean-Luc Godard** prepping "The Demon at 11 O'Clock" about a middleaged man caught up with a young girl who is in league with gangsters. He yens **Richard Burton** for this one . . . **Ingmar Bergman's** "The Silence" will be at the coming Cannes Fest out of competition while **Vilgot Sjoman's** censored "491" may be the Swedish competing pic. Also probable are the two Russo anti-Stalinist pix "The Silence," another one, and "The Living and the Dead". . . Actor **Maurice Ronet** says he will direct a pic in Spain. It is a farce but that is all he will leak on the subject . . . Hit Italo pic "Yesterday, Today and Tomorrow," directed by **Vittoria De Sica** and with **Sophia Loren** and **Marcello Mastroianni**, will probably rep Italy at the Cannes Fest, April 29-May 13 . . . **Jean-Luc Godard** making his seventh pic as a producer with Columbia backing for distrib rights. Godard is going back to the improvisation and free wheeling, on-the-spot methods of his first pic "Breathless" after a more careful script with star **Brigitte Bardot** for his last opus "Contempt." Tentative title of his new one is "Arthur, Samy et Anouchka & Co." and concerns two men and a girl out to fleece a rich woman. It stars Godard's wife **Anna Karina** and **Claude Brasseur** and **Sami Frey**, **Brigitte Bardot's** ex-fiance . . . **Nico Papatakis**, ex-nitery owner of the famed Existentialist La Rose Rouge, who made the controversial pic last year on his own, "The Depths," which repped France at the Cannes Fest, now starting his second pic "Les Jouets" (The Toys) written by watch repairman **Georges Michel**. Papatakis says it is a satricial comedy about man's materialism and concerns a couple who build a bomb to protect their possessions, that is their toys, and are blown up by it. Other symbols are there but Papatakis says that action is the keyword . . . Young director **Alain Jessua** has found the prize handed him by an all-femme jury for his first pic "La Vie a L'Envers" (Life Backwards) has led to its being readied for distrib and asked for a showing in the Critic's Section of the Cannes Film Fest . . . Yank pic based on the tv footage of the Senator McCarthy trial "Point of Order" will probably get a special showing in the Critic's Section at the coming Cannes Fest as one of the rare examples of tv footage being used to make a feature film . . . French trying to rival American filmmakers by turning to actioners via "That Man From Rio" and "The Black Tulip" with top young thesps **Jean-Paul Belmondo** and **Alain Delon**, respectively . . . Yank singer **Annette Funicello** in from London where she plugged her disks as well as her pix "Beach Party" and "Muscle Beach Party" of American-International. Here she was squired by local rocker, **Frankie Alamo**, and at a press party uncorked her new rock dances that may catch on here . . . Cinerama pic "It's a Mad, Mad, Mad, Mad World" (UA) now running two days a week in its subtitled version and getting good biz alongside the dubbed version the rest of the week. Cinerama pix are usually only shown dubbed due to screen size and substantial provincial biz. But obvious desire by Parisians to see it in the original led to this new policy which seems to be paying off . . . Two planes with big name cargo from Rome and Paris will converge on Cannes April 29 to be present at the screening of **Bronston's** "The Fall Of the Roman Empire" which will open the Cannes Film Fest in a noncompeting slot . . . Proposed new studios in Southern France, at Colle-St. Loup, to replace the Victorine Studios in Nice, which are to be torn down, still lagging. But terrain is reportedly bought if work has definitely to start. Meanwhile, studios in St. Raphael are also proceeding slowly . . . **Leo Lax** will rep NTA here and vice-versa with NTA handling his pix for the U.S. and Canada . . . Of 12 pix now being shot here, five are in scope.

Berlin

Local producer **Kurt Ulrich** prepping a remake of the 1939 Tobis pic, "Sergeant Berry," which starred the late **Hans Albers**. **Hans Borgelt**, press chief of Berlin Film Festival, is currently working on the script . . . **Mamie van Doren** is the partner of **Freddy Quinn** in CCC's "Freddy and the Wild West" which American **Sobey Martin** will (shooting starts March 9) direct here. Freddy's last female partner was **Jayne Mansfield**. It was the Constantin release, "Homesick for St. Pauli". . . Rome-based **Linda Christian** came to Berlin to attend local world preem of "Full Heart and Empty Pockets" (Columbia-Bavaria), German-Italian coproduction with **Thomas Fritsch** in the lead . . Domestic art houses, the so-called Gildetheatre, had in "Irma La Douce" (UA) their most screened pic of 1963. Trade reports reveal that runners-up were the Capra oldie, "Arsenic and Old Lace," "Lilies of the Field" (UA), "A Touch of Mink" (U), Swedish "Lesson in Love," "West Side Story" (UA), "Lady Killers" (Rank), "Joys of Big Cities" (French), "Italian Divorce" and "Eva Wants to Sleep" (Polish).

Artur Brauner's CCC, which had a boxoffice success with the **Heinz Ruehmann** starrer "Good Soldier Schwejk" a couple of years ago, now prepping "Brave Democrat Schwejk" again with **Heinz Ruehmann** . . . **Gero Wecker's** Arca will produce three features in collab with the (Viennese) Wiener Stadthalle: A detective thriller entitled "Confess, Mr. Attorney," the filmization of a **Robert Neumann** novel "Career," and an ice revue pic starring German skaters **Marika Kilius** and **Hans-Juergen Baeumler** . . . Number of W-German tv set owners amounted to 8,800,000 as of Feb. 1.

FILM FESTIVALS ARE BUSTING OUT ALL OVER

Just last week a group of American film stars and executives flew to Cartagena in the Republic of Colombia for the film festival there. Later in 1964 there will be other film festivals in Buenos Aires and in Acapulco, Mexico. So the Latin countries are very much involved.

Even in faroff Taiwan there will be a film festival, April 15-19, devoted to the product of Asia. Only last September, New York City itself enrolled in the film festival enthusiasm, using the brand-new Philharmonic Hall at Lincoln Center for the purpose.

One may safely predict that it won't be long before the last of the major continents, Africa, will also play host to festivals du cinema.

But, of course, there is a unique quality still to the seasonal-starter at Cannes, France. Each spring the French get the European film festivals under way with a grand convocation of producers, distributors, scouts, buyers and talent. To this important business occasion, this publication addresses its Annual International Film Edition. It collates in one handy reference work for the year ahead the salient changes and developments in the international markets.

VARIETY March 4

'64 Festivals–Dated & Open

Herewith are actually scheduled film festivals of 1964, together with a listing of other festivals whose dates and arrangements are not yet confirmed. Moscow Festival is not held this year, but its alternate event, Karlovy Vary in Czechoslovakia, is on.

SCHEDULED

Cartagena, Colombia	Feb. 28-March 5
Buenos Aires, Argentina	April 1-11
Valladolid, Spain (Relig. films)	April 12-19
Asian Film Festival, Taiwan	April 15-19
Cannes, France	April 29-May 13
Melbourne, Australia	May 29-June 15
Cracoule, France (Shorts)	June 1-6
Berlin, Germany	June 26-July 7
Karlovy-Vary, Czechoslovakia	July 4-19
Montreal, Canada	Aug. 6-14
Venice, Italy	Aug. 27-Sept. 10

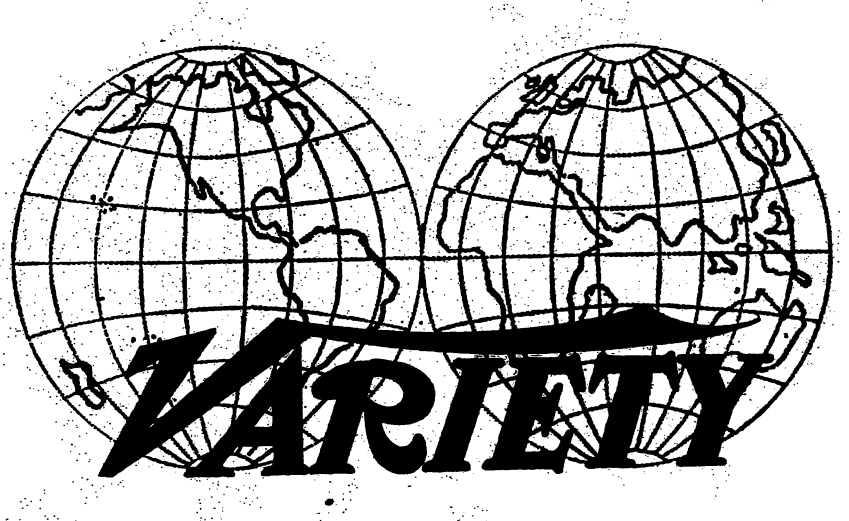
STILL OPEN

PLACE	PROBABLE
San Sebastian, Spain	August
Vancouver, British Columbia	August
Lincoln Center, New York	September
Locarno, Switzerland	July
Bergamo, Italy	
Mannheim, Germany (documentaries)	
Cork, Ireland	September
London	October
San Francisco	November
Acapulco, Mexico	December

Special Event: Not a festival with prizes but an International Film, TV-Film and Documentary Market meets twice annually in Italy. It is next due April 15-25, 1964. Address is MIFED, Largo Domodossola 1; Milan, Italy.

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German TV Viewers Dig Those U.S., British Crime-Thriller Shows

Frankfurt, March 10.

"Twenty-seven people were murdered in Germany last month—only it's not so serious, because they were all Americans."

So commented a German television critic recently, noting that the big new kick for the two German television networks is to offer their audiences series of American, or other foreign, murder mysteries.

Right now, 14 criminal series are playing on the two networks. A couple of years ago, a television station bought some of the Hitchcock television thrillers, but decided that they were too daring for the moment, and withheld them. The time is apparently now ripe, because they are being played at the rate of one a month.

"77 Sunset Strip" became such a favorite with German televiewers that it elevated Ed "Kookie" Byrnes to tremendous stardom here, so that he subsequently signed to appear in a German film—for the cinemas this time, who decided to capitalize on his publicity and promotion via the competitive medium.

"Steelnet" and "Interpol Steps In" are other favorites here, with a couple of British criminal writers vying with the Americans for the biggest of the synchronization business on German television outlets. Last year's "Tim Frazier," from British dramatist Francis Durbridge, was rated as the number one attraction of all time on German television channels, bringing as many as 26,000,000 viewers to its exciting moments.

The Germans, who have succeeded in bringing their dramatists to a new peak of post-war creativity with productions on the German stage, have not succeeded as well with original criminal productions for the television.

Only a couple of locally written and locally produced German "krimis" have been exceptional. One recent three-part series was entitled "The Rohrbach Case," and concerned a real-life murder, shortly after the alleged murderess was imprisoned for the crime. But generally, though, none of the German writers seem to be as inspired the American and British thriller writers.

GE Goes Cold On NBC 'Magoo' Deal

General Electric, via Young & Rubicam agency, looked like a sure thing as alternate sponsor on the new NBC-TV half-hour cartoon entry for next season, "Mr. Magoo," but the deal is now reportedly cold.

Report is that Young & Rubicam's tv toppers had put their seal of approval on the deal after an NBC pitch was made to the account group. But the GE appliance division came through with a final nix. It's the feeling of some observers that the NBC pitch stressed the great family-kid pull of "Magoo" and the flow of kid audience from "Flipper," preceding "Magoo" on Saturday night, when what the appliance folks were really interested in was adult audience.

Libby foods has a half of "Magoo." Network is now shopping for an alternate sponsor. GE continues on NBC with "College Bowl" next year and specials.

BRINKLEY'S SPECIAL GETS D.C. BLESSING

Washington, March 10.

In contrast to some newspaper critics, the State Dept. apparently was pleased with David Brinkley's "Our Man in Washington," special on NBC.

Brinkley was made "Honorary Chief Protocol Officer for Life" in a State Dept. ceremony headed up by Under Secretary of State George Ball. Show's producer Ted Yates was named "Honorary Asst. Chief Protocol Officer for Life" at the same ceremony.

Ball, Protocol Chief Angier Biddle Duke and Asst. Sec. of State for African Affairs G. Mennen Williams viewed the program at Brinkley's home March 3, the night of the awards ceremony.

Spot Radio: Top Spenders

Three automotive companies topped the Radio Advertising Bureau's list of 50 major spenders in spot radio for 1963 released this week. General Motors was tops with $9,000,000; Chrysler second with $8,190,000 and Ford third with $7,117,000.

RAB says that for 1964 it plans to release figures covering all radio advertisers in radio, network as well as spot.

Following the car companies on the list of 50—ranging down to billings of more than $4,000,000—are R. J. Reynolds, Coca-Cola (bottlers), Anheuser-Busch, American Tobacco, Carling Brewing and American Telephone & Telegraph.

ABC's $8,000,000 Spring Season Biz

ABC-TV rang up about $8,000,000 in new biz over the past month, the coin to be spread over the balance of the season. Included was a large order from United Fruit thought to be that company's first network daytime buy.

Major nighttime activity included substantial orders from Pharmacraft, W.T.S. Pharmacal (including segments of the U.S. Olympic trials coverage), Gillette, International Latex, Miles, Polaroid, Schick, Goodrich, Procter and Gamble, General Foods, Parker Pen, Dodge, Block Drug, and Kodak.

Daytime business, additional to United Fruit, came from Carter Products, Corn Products, Midland Pharmacal, Foster-Milburn, and Beechnut Life Savers (in weekend kidshow segs).

Contributing to the activity were a hike in ratings reflecting mid-season program changes (i.e., "Hollywood Palace" for Jerry Lewis), the Jimmy Dean show, "Wagon Train," and the "Channing" replacement by "77 Sunset Strip" in the Wednesday 10-11 p.m. slot commencing April 5.

NAB Ups John Couric; Sherill Taylor Named

Washington, March 10.

Sherril W. Taylor, prez of Taylor/Nodland Ltd. syndicators, was named NAB v.p. for radio.

At the same time NAB prexy Le Roy Collins announced that pub-relations director John Couric has been upped to veep for public relations.

Taylor succeeds John H. Meagher who designed last month. The new veep's broadcasting career includes stints as radio-television senior group head for J. Walter Thompson, director of sales, promotion and advertising for CBS Radio Network and as veep for promotion of the Radio Advertising Bureau.

CBS-TV Current Sales

In a round of sales on the current season, CBS-TV signed Allstate Insurance for participations in "Nurses," "Great Adventure," "Suspense," "Rawhide," "Route 66," and "Perry Mason."

General Mills bought participations in "Mister Ed," "East Side, West Side," and "Route 66." Golden Grain Macaroni bought quarter hour segments in "To Tell the Truth," "House Party," and for participations in "Mister Ed," "Secret Storm." Pepsi-Cola signed "Nurses," and "Alfred Hitchcock Hour."

Trachinger's Switch

Robert Trachinger is being switched by ABC-TV from Hollywood to New York and an exec niche with Sports Programs, web subsidiary, as director of program operations and development. He had been the network's Coast manager of tv engineering operations since '56.

ABC-TV Cutting Up Politico Sponsor Pie

Now that Xerox has jotted—to the tune of more than $1,600,000—for a third of the ABC-TV politico coverage down through election night, the network has decided to forego the sweat and woo other participations with sixths of the available time pie.

Some choice nibbles so far, with expectation additional sponsor support will shortly be spoken for.

LBJ TV Interview On First 100 Days

Washington, March 10.

President Johnson will take to television Sunday (15) to discuss his first 100 days in office.

The President announced plans for the televised interview at his Saturday (7) news conference, which was also carried live on tv.

The ground rules of the telecast will be similar to those used by the late President Kennedy in his history making tv session in December, 1962.

President Johnson will meet in his office next Saturday (14) with three reporters (William H. Lawrence for ABC, Eric Sevareid for CBS and David Brinkley for NBC).

Networks will be free to use the tape Sunday (15). All three webs will put it on 6 to 7 p.m.

Under the rules the three reporters can ask any questions they wish. The taping will probably go somewhat over an hour and will be carried closed-circuit to New York.

In Gotham, a committee of web executives will edit the tape, probably bringing it down to an hour. CBS' Fred W. Friendly won the toss to produce.

ABC's Politico Twosome (Smith & Edwards) Hit The Road for Handshakes

As part of their buildup, ABC News pundits Howard K. Smith and Edward P. Morgan will be hitting the road shortly, going to some 20 or so key cities to handshake newspaper editors and meet key personnel at web affiliates. They'll be moving together and separately, with both filling lecture bookings the while.

The two, of course, will operate tandem on coverage of the hot-and-heavy politico scene this year. Their pairing is an outgrowth of their clock vis-a-vis tv ad-libbing over the weekend of the John F. Kennedy assassination, and figured a very happy "accident" for Elmer Lower's news bailiwick at the network.

Emphasized from within is the co-equal status of the two correspondents as to function, billing, etc.

Lower, by the way, and exec news producer Jesse Zousmer were down in Atlantic City part of last week assessing the Demo convention locus.

$1,823,000 FC&B NET EARNINGS IN '63

Chicago, March 10.

Foote, Cone & Belding ad agency, which went public last September, reported 1963 net earnings of $1,823,000 or $1.05 a share, in a statement preliminary to its first annual report to stockholders due this month. The earnings represent a record high for the agency, ranked among the top 10, and compare with $1,414,000 or 81c a share the year previous.

Gross billings for 1963 reached $157,391,000 or a $22,000,000 increase from 1962. Fees and commissions came to $23,103,000 as against $19,818,000 for the comparative year.

Briskin to 'Bewitched'

Hollywood, March 10.

Jerry Briskin, for past year executive assistant to Screen Gems' exec producer Harry Ackerman, will act as associate producer on company's new "Bewitched" teleseries. Danny Arnold is producer of show starring Elizabeth Montgomery set for ABC-TV next season.

Briskin formerly was producer of a number of syndicated SG series, including "Manhunt."

'Oh, Lord, Give Us More Westerns'

Edmonton, Alta., March 10.

The Canadian Broadcasting Corp. was accused in the legislature of "putrid" television programming which leans toward Communism.

The charge was made by Glen Johnston, 62, a retired farmer and longtime member of the legislature. He suggested that a Communist is responsible for the CBC choice of television programs.

Questioned outside the House, he refused to elaborate or name any CBC employee.

At the end of his speech Johnston had written, but did not read aloud: "Oh Lord, give us more westerns."

In his speech he said:

"This junk given to us by the CBC is putrid, misleading, non-educational, confusing and at times pure Communist propaganda apparently intended to confound, cause dissension, accentuate cruelty and gangsterism, and imply that authority is cruel and unfair.

"I wonder if it is true that the man responsible for the picking and choosing of these degrading, filthy, non-entertaining programs was kicked out of the U.S. several years ago for Communist activities?

"If this is true, why does not the press say something about it? Or is the press under the same satanic power as the CBC and Communism?"

Shoot-'Em-Up At the FCC

Ex-FCC Employee Foiled in Attempt to Shoot Down Femme Administrative Aide

Washington, March 10.

FCC almost became the scene of a "wasteland" style shoot-em-up.

Incident occurred when a former FCC employee tried five times to shoot Ozella Drake, administrative assistant to FCC exec director Curtis Plummer.

As Mrs. Drake described it she was alone at 1 p.m. Thursday in her seventh floor office (where most of the Commissioners and upper echelons work) when she heard a click behind her.

"I looked up and there was this woman pointing a revolver right at me and clicking away with it as fast as she could click," said Mrs. Drake.

Mrs. Drake flung her potential murderess against a wall, screamed for help and FCC security officer Henry Schauer and Review Board Chairman Donald Berkemeyer rushed into the room.

The men held the assailant until FCC guards arrived to take her to police headquarters.

The visitor was identified as Nola Dickerson, a former Commission employee who retired 18 months ago after a series of heart attacks. She was sent to D.C. General Hospital for mental observation and could give no reason for her attempted attack.

Police later said the gun used by Mrs. Dickerson was fully loaded with five of its cartridges bearing the mark of the firing pin. Defective ammunition in the cartridges probably saved Mrs. Drake, police added.

Mrs. Drake said she had not known Mrs. Dickerson personally when the latter worked at FCC.

ABC'S SPORTS SALUTE TO VALERY BRUMEL

Impressive turnout of diplomats and sports figures last eve (Tues.) at the ABC salute in New York to Soviet high jumper Valery Brumel, laureled "Wide World of Sports Athlete of Year." Keynoter was new USIA topper Carl T. Rowan.

Ranking diplomat was Soviet ambassador Anatoly Dobrynin. ABC-TV prexy Tom Moore made the presentation to Brumel, with additional speechifying supplied by the web's Jim Hagerty and Pierre Salinger of the White House.

Among the sports figures were Sonny Werblin, of MCA and the N.Y. grid Jets set; miler Jim Beatty, Arnold Palmer, John Thomas, Carol Heiss, Eddie Arcaro, Bob Beattie, etc.

Brumel, who had been in action on "Wide World" on four different occasions, was opted for the honor by ABC-TV sports producers, culling from thousands of athletes repping 19 nations.

The cocktailery-dinner was held at the Sheraton-East Hotel. Award presentation is due for beaming on "Wide World" next Saturday (14).

New Menotti Opera On CBS-TV's Sked

"Martin's Lie," a new opera by Gian-Carlo Menotti, which was commissioned by CBS-TV in 1962, will receive its American premiere as a one-hour special on the web during the '64-'65 season.

The work will have its world premiere June 3 through June 6, when it will be performed in Bristol Cathedral, Bristol, Eng., as part of the Bath, England, festival. Subsequent to these performances, the opera will be taped at a studio in Bristol for presentation on CBS-TV.

An 11-year-old Hindu boy, Anya Deva Angadi, discovered by Menotti, will make his professional debut in the role of Martin. Menotti, composer and librettist of "Amahl and the Night Visitors" and other works, will stage "Martin's Lie" and also act as producer. Kirk Browning will be the tv director.

SAG's Teleblurb Pact

Hollywood, March 10.

Screen Actors Guild's new teleblurb pact has been okayed by the membership by a vote of better than 99%, the largest majority ever chalked up in a guild referendum since SAG was organized in 1933.

Members voted 6,003 for the pact, only 60 voting against it. Fifty-five ballots were declared invalid for various reasons, the main one being failure to sign on the outside return envelopes.

CBS-TV Sets Pair Of Sun. Comedies

CBS-TV for the Sunday 9 to 10 p.m. period next season, the one remaining open time slot, is offering two situation comedies.

One of the comedies, tentatively slotted at 9:30, stars Martha Raye and William Bendix. It concerns a butler and a maid working in a mansion.

The other comedy, sketched in for 9 p.m., is a Jack Chertok production, titled "Living Doll," starring Julie Newmar. Chertok produces "My Favorite Martian."

Liston-Clay Telstar Aud On Brit. Dual Channel

London, March 10.

According to Television Audience Measurement Ltd., local ratings operation, nearly 2,500,000 dual channel tv homes switched to BBC-TV at 6 a.m. on Feb. 26 to catch the Telstarred transmission of the Sonny Liston-Cassius Clay fight. Figure represents more than 20% of all dual-channel receivers in this country.

Fight was screened at 8:25 p.m. the same day by BBC's "Sportsview" and collected an audience of 7,052,000 homes, spiralling the show to 10th place on the natianal network charts.

LUCY & THE LUCRATIVE LOCKUP

Stanton's 'Operation Fishbowl'

The heads of the three television networks are going to Washington tomorrow (Thursday). The occasion: the formal presentation to President Lyndon B. Johnson of the model of a specially designed compact tv studio (tabbed "Operation Fishbowl") which they are hopeful the President will accept and expedite as a permanent addition to the White House.

"Operation Fishbowl" has been a hush-hush project that's been in the planning stage for some time (in fact CBS prexy Frank Stanton, credited as being the "architect" and designer of the LBJ studio, has felt it improper to comment until the whole plan was put before the White House). However, key industry figures who have examined the mockup feel that "Operation Fishbowl" could at long last be the answer to the proper, intimate "showcasing" of the President before the American public—a need that was doubly accentuated in last weekend's hastily summoned press conference in the East Room of the White House.

CBS-TV's Perennial Summertime Man (Irving Mansfield) In Again

A new Irving Mansfield "live" hourlong entry, keyed to featuring new talent, highlights the CBS-TV summer schedule.

Mansfield, whose "Talent Scouts" had been a summer perennial on the web, is yet to select an emcee. Alternative working title for the show, which will sub for vacationing Danny Kaye, is "The Young Ones," or the "Young Entertainers." Otherwise, the network is going with all film summer subs.

Lowell Thomas' "High Adventure" travelog skein, which had a network run a few seasons back, has been bought as a summer substitute for Red Skelton. The Lucille Ball-Desi Arnaz specials will be in for another rerun ride, subbing for Jackie Gleason.

The Garry Moore slot will be filled by a group of specials, gathered from past seasons, among them featuring such performers as Phil Silvers, Art Carney, Esther Williams, and Donald O'Connor. Producer David Wolper also will be represented with two specials in this group.

A decision has to be reached whether Jack Benny will be repacted this summer—just prior to next season's moveover to NBC-TV, or filling his Tuesday at 9:30 p.m. slot with "Millionaire" reruns.

General Foods' agency will supply a comedy repeat series for the vacationing Andy Griffith show.

NABET's 'Yes' To NBC, 'No' to ABC

Word at VARIETY *presstime had NABET membership accepting NBC contract but spurning ABC offers. In New York, the ABC pact was voted down 298 to 64. Official tally nationwide is imminent, possibly today (Wed.), out of NABET h.q. in Chicago.*

Although NABET h.q. in Chicago won't have the official tally ready for several days, the union's locals in six keys should have the answer today (Wed.) or tomorrow re balloting on the latest NBC and ABC contract proposals affecting some 2,000 technical and office employees at the two webs.

Reaction is expected to be a loud "no" if the membership followed cue from its leadership, which urged a negative vote. Jurisdiction and job security—not money—are the issues agitating the cardholders, and apparently the latest management offer left them chilled.

The old pact expired last Jan. 31. The new one would cover a period of three years plus two months. Strike authorization, previously voted by the membership, still stands—if and when.

Midnight last Friday (6) was deadline for the balloting, conducted by NABET locals in New York, Chicago, Washington, San Francisco, Los Angeles and Philadelphia.

All-American Grid Game

Fourth anni All-American football game, sort of a pre- pre-season grid flowering, again via ABC-TV, is set for June 27 from War Memorial Stadium, Buffalo. Players, split into East and West squads, are all ticketed for pro jerseys come fall.

Sponsor lineup includes Bristol-Myers, General Cigar, Georgia-Pacific, Goodyear Tire & Rubber, Hartford Insurance Group and Joseph Schlitz.

CBS Growth Keeps Up With Economy Stockholders Told

Advertising revenues for the broadcasting industry, and CBS in particular, should continue to more than match the growth of the nation's expanding economy, William S. Paley, chairman, and Frank Stanton, prexy of CBS, forecast in the annual report to CBS stockholders.

The context of their prediction was in the recapitulation of 1963 financial figures. ('63 net income of $41,811,476 was 41% higher than in 1962, when net income was $29,664,364. Year's net sales of $564,818,039 marked the continuation of a trend of annual sales increases for 15 consecutive years.)

In their letter to stockholders, Paley and Stanton also said: "The rate of growth of tv advertising during 1962 and 1963 was substantially higher than in the previous two years and even greater than that for the 1957-59 period of rapidly increasing advertising revenues. This suggests that television is at an earlier stage in its growth cycle than appeared true several years ago."

One of the highlights of the report's financial share, adjusted for stock splits and stock dividends, has increased at an average rate, compounding annually, of 16%. (CBS common stock was split two-for-one in December.)

'90 BRISTOL COURT' COCA-COLA COIN

Coca-Cola has made the initial buy in NBC-TV's "90 Bristol Court," 90-minute package of three half-hour situation comedies scheduled for Monday nights, with a $1,650,000 order for 57 minutes through the run.

In other recent NBC sales, Pharmacraft is in for a scatter buy of $1,000,000 for the summer months, with part of the budget going to the "International Beauty Pageant" special in late August.

Procter & Gamble has invested $750,000 in five shows during the upcoming second quarter of '64.

And network sales execs report that sales for next season have already reached the peak that wasn't hit until June of last year.

AUBREY, BARRY'S 'TV SPECTACULAR'

By GEORGE ROSEN

As insiders looked on with absorbed fascination, last week saw the unfolding of what will surely go down as the most complex intra-trade drama in tv annals—a drama whose impact extends to the "jugular" of programs and sponsors for ABC and CBS next year, and thus their future competitive positions.

The incident, of course, was the "Lucy lockup," and while sponsor behavior has always had a direct impact on programming, so far as a particular web is concerned, the interested agency observers could not recall any aspect of tv history in which sponsor behavior anent one network had a direct and vital bearing on the programming and audience fortunes of another.

It was an occasion which saw CBS-TV prexy Jim Aubrey execute the most decisively effective maneuver of his decisively effective career. In arranging for the return and three-year lockup of Lucille Ball, which continues the star in her own show (although she maintains the right to quit at the end of any year) at $90,000 per half-hour episode, Aubrey not only acquitted himself in the difficult area of talent negotiations but secured CBS' highly profitable Monday night dominance, for still another season, as well.

But Aubrey ran the "Lucy" ball to a brilliant touchdown only after Leonard Goldenson missed two clean chances to tackle the CBS prez in midfield and then only because Young & Rubicam's Bud Barry provided Aubrey with some nifty "interference" blocking as Aubrey snake-hipped over the goal line just before the final whistle.

It was a thrilling 100-yard run, involving some of tv's more colorful players (including Henry J. Kaiser and his son Edgar; J. Walter Thompson's Dan Seymour; Ted Bates' Dick Pinkham; Colgate's George La Boda; Hollywood star Donald O'Connor and many others), which thrilled or chilled—depending on selfish involvements—each in the small and transfixed gallery of advertiser and agency insiders who watched the play unfold.

Need a Scorecard

To understand the complexity and far ranging significance of Aubrey's "Lucy" retrieval, it's necessary to recount some of the key and little known tv developments spanning the past three weeks.

At that time, as any knowledgable tv expert was completely convinced, it was "certain that Lucille Ball will not return to television next year." Dan Seymour, whose Lever client co-sponsored "Lucy," acted on this information when he made an irretrievable move by ordering a Lever half-sponsorship of the new Bing Crosby situation comedy on ABC Monday nights 9:30 to 10 next season. This major and expensive buy was Seymour's implementation of Lever's long-standing policy to cut down on rating risk by buying a co-sponsorship of one top show each night of the week between 8.30 and 10. Lever, in the past, had bought two shows on a given night only when one network offered the rate-cutting values of contiguity. Lever, like other bluechips, carefully avoided any "compete-against-yourself" pattern of sponsoring prime time shows on two different networks on any given night. Thus, the Lever buy of Crosby, arranged on ABC by Seymour after Aubrey had turned down Seymour's offer to put the Crosby show on CBS, was clearly in lieu of the "Lucy" show which was not to return.

The 'Petticoat' Slip

Furthermore, with Lucy out of the CBS Monday night lineup, it looked as though ABC might have a good chance to build a sizable audience on that night. Aubrey, whose information concerning Miss Ball's plans were far from "second

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Stromberg's Coast Nod

Hollywood, March 10.

As expected, Hunt Stromberg, Jr., was named v.p. of programs, Hollywood, CBS-TV, succeeding Bob Lewine, resigned.

Stromberg, with CBS-TV on the Coast since 1956, had been v.p. of program development on the Coast. In his new post, he also will retain jurisdiction over program development.

Global Satellite B'casting on Com'l Basis Next Year?

Washington, March 10.

FCC was asked by the Communications Satellite Corp. to approve the construction and launching of a communications satellite which could provide global broadcasting on a commercial basis by 1965.

Comsat sought Commission approval to put into orbit its "experimental-operational synchronous communications satellite system" which will hover over the Atlantic Ocean.

If successful, the satellite with up to 240 high quality voice circuits will be able to transmit black and white tv, radio, telephone, telegraph and facsimile between Europe and the U.S. and Canada.

In contrast to Telstar and Relay which continually spin around the earth and offer tv service about an hour daily, the proposed satellite will be available for use here 24 hours a day.

Launching of the satellite from Cape Kennedy is expected in March or April of 1965. If successful it will remain at an altitude of 22,300 miles.

If the first lift fails another will be attempted in April or May of 1965. A third launching may occur if Comsat decides it wants two satellites in orbit.

From this experiment, Comsat will be closer to deciding if it wants global communications operating from such high altitude systems or from the 6,000 mile medium altitude system in which Telstar and Relay operate or perhaps a mix of the two systems.

BBC-2 Wants Morley To Make Like Paar On Series But Pilot Flops

London, March 10.

BBC-2 program controller Michael Peacock is toying with the idea of launching a Monday-to-Friday hour-long show on the lines of a Jack Paar show with vet thesp Robert Morley as anchorman.

Pilot for said venture has been made, helmed by producer Phil Barker, but reportedly never came up to expectations—neither Morley's nor BBC's. Position now is "fluid."

NBC'S PAIR OF LIVE SUMMER ENTRIES

NBC-TV has slated a couple of live shows as summer replacements for "That Was the Week That Was" and the quizzer "You Don't Say," with a July to September run.

"Meet Me at the Fair" will go into the 9:30 Friday slot, with the New York World's Fair as theme and rotating guest stars. Jack Benny takes over the time next fall.

In the Tuesday 8:30 slot now occupied by "You Don't Say" with "TW3" slated to take over in the fall in a move from its Friday 9:30 current slotting, will go a sort of Queen for a Day School featuring college queens and sponsored by Revlon.

Profit Posture of TeleGuide (Closed-TV for Hotels, Offices)

The littlest tv station in the most populous island in the world is making a lot of noise. TeleGuide, the closed circuit service to midtown hotels, whose audience is confined to Manhattan, finds itself going boom these ways:

1. The service is expanding its audience from those in hotel rooms to people with tv sets in office buildings. First office building to accept the TeleGuide service is Seagrams. Others due to receive the service include the Pan Am building and the buildings of Union Carbide, Pepsi Cola, Rockefeller Center, and Time-Life.

2. TeleGuide is moving its studios from a midtown building to a Columbus Circle building, where it will have studios on street level, allowing the public to watch the operation through the studio's "front window." Only the largest broadcasting company in the world, RCA, has a similar setup a few Manhattan blocks away.

3. The service is constructing a cable to City Hall, the purpose of which is to allow the Mayor and other N. Y. officials to greet visiting groups via TeleGuide.

The closed circuit service, which utilizes Channel 6 in N. Y., for the first time in its young history is turning from def. position to that of a profit posture. TeleGuide turned to black ink this year of the N. Y. World's Fair. (TeleGuide's hotel service can only become more important with the opening of the World's Fair.) As would be expected. TeleGuide will feature an hourly five-minute report on what's going on at the Fair.

TeleGuide, now servicing 50 midtown hotels, is an informational guide to visitors and others within its range, on what's going on in N. Y.—theatre, movies, sightseeing, shopping highlights, unusual restaurants, etc. It's a service which is available from 7 a.m. to 1 a.m., and it's supported by advertisers—rates being $20 a minute, with frequency discounts available. The cable is hooked onto the master antenna of the building to make the service available to tv sets in rooms of the building.

It could be said to be the only U.S. advertiser-supported tv medium which accepts liquor commercials. One current sponsor is Schenleys, other sponsors ranging from airlines to watch companies.

TeleGuide has a franchise license from the City Council of New York. As explained by the company's prexy Charles F. Dolan, TeleGuide by its franchise is limited to informational programming. TeleGuide, when it had its franchise renewed, agreed to supply the City with a tv camera and have a cable constructed to City Hall. This would allow city officials to talk to visiting groups via TeleGuide's closed circuit, hooked to midtown hotels. The cable, being constructed from midtown Manhat-

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NBC & Jack Paar Smoke Peacepipe

Jack Paar, who put out a statement couple months back that he was quitting NBC-TV for good, is back in the fold. Network announced this week that the temperamental talent would be back in his 10 to 11 p.m. Friday time, and that sponsor P. Lorillard had already renewed its Paar bankroll for an alternate-week half hour.

Paar's quit-snit came after the web replaced the 9:30 Friday half-hour "Harry's Girls" with "That Was the Week That Was," satire based on the BBC-British hit, instead of extending his show to 90 minutes.

Network apparently pacified Paar when "TW3" was moved for next year to Tuesday night at 9:30, with old-Paar-pal Jack Benny taking over the 9:30 Friday time next fall.

Having smoked the peacepipe with Paar, web now claims its fall slate is 100% set.

N.Y. Times' Lester Markel Takes Swipe at TV News, Documentaries

Lester Markel, Sunday editor of the New York Times, in the Bulletin of the American Society of Newspaper Editors, took a swipe at tv news and documentaries.

What the American public is getting from tv, Markel said, "are headlines and footnotes rather than the solid stuff in between."

"The 15-minute extensions tacked on to the 'Cronkley' and 'Brinkhite' programs have been mostly more news bulletins, more newsreels (on the whole worthy) and more feature material (not so good). The documentaries have become less frequent. They have a distinct value, but too often they are too far behind events to have any considerable impact.

"In its presentation of the news as it happens, of the drama of great events, tv performs an incomparable service. My sole point is that it must go further in explanation of what is happening."

Markel has more than a passing interest in the tv field. He and other Timesmen do a monthly hourlong program, titled "News in Perspective", for the National Educational Television network.

N. Y. Times Sunday editor, in his article, said the opportunity for tv in the news and public information field is obvious. He acknowledged that tv is and always will be primarily an entertainment medium. "Therefore," he said, "any effort it makes to inform the public is laudable. But the performance in general is far from being adequate to the need."

"The opportunity is obvious. TV reaches a multitude of people, of whom a great many seem to depend on it and it alone for their knowledge of the news.

"The obligation is also clear. The tv industry has had huge subsidies from the Government in the form of channel grants worth millions and there is involved, therefore, a definite undertaking to provide 'public service.' In tv business cannot be solely business.

"This obligation is scarcely recognized . . ."

In his criticism of tv newscasts, he said, "All sorts of gimmicks are being used—imitation newsroom sets complete with typewriters, reporters and careless copy paper; the gathering-in, with portentious pronouncement, of correspondents from the near and far parts of the world; scripts uttered with teleprompted non-spontaneity and, nonetheless, with the intonations of Gettysburg addresses.

"Despite the scenery and the scenarios and the slickness, little is achieved toward what should be the main objective of these exercises: namely, understanding of the news, and, thus, impact on public opinion . . .

"If the vast majority do not understand—and, more, do not care to understand—public affairs and are concerned only with Giants and 'Gunsmoke' and golf, eventually we shall be in dire straits."

Lucy as Landlady; 85% SRO Status

Hollywood, March 10.

Desilu Studios is already assured of a record rental season for the 1964-65 season, with 10 half-hours and three hourlong shows committed for space at the three Desilu lots and 85% of the available space already taken up. Disclosure was made by Edwin Holly, administrative and financial veepee of Desilu who said also that there are negotiations on for five additional series, that it is conceivable there may be 100% of the space taken if the other deals jell.

Desilu Gower lot is already 90% taken for next season, a record for that lot since Desilu acquired it from RKO. Latched in for the new semester are "Ben Casey," "The Lucy Show," "The Lawmakers," "The Bing Crosby Show," "My Favorite Martians," "My Three Sons" and "Lassie."

Set at the Caheunga lot are a trio of comedy series, "The Andy Griffith Show," "The Dick Van Dyke Show" and "Gomer Pyle, USMC."

Definite for the Culver lot are "Tycoon," "Profiles in Courage" and "Kentucky's Kid."

ZENITH'S NET SALES, EARNINGS UP IN '63

Chicago, March 10.

Zenith Radio Corp. again marked record highs in earnings and sales in 1963, the sixth time in seven years that the electronics firm has registered increases over the preceding yar. Net consolidated sales were up 12% over the previous record set in 1962, and earnings were 6% better than in the preceding year.

After taxes, consolidated earnings for the year were $20,852, 548, or $2.27 per share on the $9,199,-129 shares outstanding at the year's end. For 1962, Zenith had reported earnings of $19,637,068, or $2.16 a share. Net sales were reported as $349,802,290, compared with $312,212,334 for 1962.

For the fifth straight year, sales of black and white tv receivers topped 1,000,000 units and again reached an all-time high. However, it is color tv that is credited by the company as making the greatest contribution to Zenith's increased sales volume last year.

CBS Nixes 'ES/WS' Re Bobby Baker

An installment of "East Side-West Side," scheduled for showing later this month or early in April, has been rejected by CBS and it's been turned back to the producers (David Susskind's Talent Associates) for redoing. Titled "The Giver," and written by George Bellok with guest star Lee Phillips in the lead role, it was inspired by the Bobby Baker case and was figured a natural for "East Side"

When originally submitted to CBS in outline form, it passed muster. But when the film was delivered, CBS continuity acceptance took the position that it was too close to the real thing for comfort and rejected it.

The producers are now toying around with it. For one thing the Bobby Baker prototype will no longer be represented as a Government aide.

'Lawmaker' Firmed Up

Hollywood, March 10.

Bing Crosby Productions has been given the greenlight from CBS-TV for its new hourlong Monday night at 10 series, "The Lawmaker," starring Dick Crenna.

Matthew Rapf, currently exec producer of "Ben Casey," will be producer of the new James Moser-created series.

CBS' 13-Man Force On South Viet Nam Story

A special 13-man CBS News task force has taken off for South Viet Nam to report the critical decisions facing the U.S. in the coming weeks. The task force operation was the first big assignment made by CBS News prexy Fred Friendly, who took over from Dick Salant.

The force will comprise three CBS News correspondents, Charles Collingwood, who will serve as anchorman, Far Eastern correspondent Peter Kalischer and Southeast Asia correspondent Bernard Kalb, along with four camera teams and producer Leslie Midgely and associate producer Bernard Birnbaum.

"Viet Nam: The Deadly Decision" will be broadcast April 1, from 7:30 to 8:30 p.m.

Granada Group's Net Profit in '63 Put at $5,958,335

London, March 10.

For the year ending September 1963, Granada's net group profit declined to $5,958,335 against the previous year's total of $9,269,178 which included 17 months of the group's lucrative tv link. The dividend was effectively maintained at 32 cents per 71 cents shares.

To what extent Granada's tv operations contributed to the group's profits as a whole is not detailed in the annual report, but, if tv advertising revenue is any guide, the state of the commercial station's profitability may be slightly down on the previous year.

In his Chairman's speech, Sidney L. Bernstein states that though Granada sold more advertising time during 1962-63 than in the previous 12 months, revenue was slightly less as a result of a drop in the first half. Ad coin picked up in the second half, however, and July and August recorded an increase of 38% over the 1960 total.

Recognizing that from August 1964 the station's license to operate will require a higher, two-fold rental—Bernstein says: "We hope that the weight of these charges (in Granada's case estimated to be in the region of $13,500,000 for the next year as against a present total of $3,660,000) will not force a reduction in the quality of independent television programs.

"We well remember the effect of entertainments duty on the film industry. All our warnings, alas, came true. Television can suffer the same fate.

"We can only rely on the promise of the Postmaster-General that he will reduce the levy at any time

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Bill McAndrew Vs. Markel

"It is impossible to give, every night, full analysis and background on every important story in the news," according to Bill McAndrew, exec v.p. of NBC News. "There isn't time, and it would be a wordy and tedious bore if there were, because the audience then would be forced to sit through analysis and background it had already heard over and over."

McAndrew made these comments in response to the criticism leveled at the presentation of tv news and documentaries by Lester Markel, Sunday editor of the N.Y. Times. McAndrew's rebuttal was made for the Bulletin of the American Society of Newspaper Editors.

Said McAndrew, in part, "Most of Mr. Markel's discourse is composed of impeccable and unarguable statements that the American people need to be better informed. No one here would argue that.

"Beyond that, he says, 'My sole point is that it (television) must go further in explanation of what is happening.' We would not argue that either. So just where do we differ, if at all?

"Frankly, we can find very little in Mr. Markel's remarks that is exceptional . . . His complaint is that we don't explain, for example, the 'why' of Fidel Castro. The answer simply is that we do, but not every night. We explained and analyzed the background of the foreign aid fight in Congress, but not every night. We have explained and analyzed the issues of Viet Nam, but not every night."

"Television cannot wallow in the luxury of giving hundreds of words to every story every day. But the important thing is not how many words. The important thing is that they be the right words. The important thing is that the story be told clearly, accurately, fairly—and in the minimum words—not the maximum.

"Every medium has to live with its weaknesses, and exploit its strengths. Television's strengths are, of course, its immediacy and its ability to deliver both pictures and sound to a very wide audience. Its weaknesses is that it cannot deliver anything like the volume of news found in good metropolitan newspapers, that it cannot be laid aside and perused at a more convenient time, and that there are still some technical problems that limit our ability to bring news film in from around the world as rapidly as we would like."

TV-Radio Production Centres

IN NEW YORK . . .

ABC-TV picks up two Freedom Foundation awards today (Wed.) in New York. One, for distinguished service, goes to "Crucial Summer: 1963 Civil Rights Crisis," and the other, the George Washington Honor Medal, for "The Childrens' Choice" seg of the "Directions '64" series. **Joseph Curl**, CBS-TV v.p. of daytime sales, to Coast on business . . . **Oscar Katz**, CBS-TV v.p. of program administration, back from Syracuse where he participated as a guest professor at Syracuse U. tv seminars . . . **Burton Benjamin**, exec producer of "Twentieth Century" to London for script huddles with correspondent **Alexander Kendrick** re upcoming documentary on Yugoslavia . . . **Glynis Johns** in town for a "Defenders" guest assignment . . . **Philip Schleffler**, associate producer of **Walter Cronkite** newscasts, off to Saigon . . . **Johnny Tillotson** to guest on March 19 "Jimmy Dean Show" . . . **Tom Sibert** named director of foreign sales for Independent Television Corp. . . . WNAB, Bridgeport, Conn., signed for "The Shadow" and "The Green Hornet," distributed by Charles Michelson, Inc. . . . **William J. Fennessy** named controller of CBS News . . . **Pete Fischer** has left the CBS News press information unit to join the publicity department of Young & Rubicam. Fischer has been with CBS Press for 12 years . . . **Anthony Azzato** joins Teledynamics as sales v.p. . . . **Don Carney** named producer of sports for WPIX-TV . . . Gotham commercial photog **Sheldon Secunda** closed out highly praised exhibit at Cunningham & Walsh agency (6) . . . U.S. State Dept. distributing **David Brinkley's** "Our Man in Washington" around globe. Brinkley and show producer **Ted Yates** also named "Honorary Chief Protocol Officer for Life" and assistant by State's George W. Ball . . . **Vivian Lori** of NBC-TV's "Say When" singing at Augusta Golf Club Monday (16) . . . NBC-TV's "Sunday" will do a color segment from **Huntington Hartford's** new Gallery of Modern Art for Sunday (15) show . . . Added stars in NBC's World's Fair spec are **Carol Channing, Lorne Greene** and **Fred MacMurray** . . . Channel 4 station manager **Peter Affe** back from Fla. respite . . . **Brian Keith** signed to star in NBC "Profiles in Courage" episode for next season . . . "Today's" tribute to **Fred Allen** is a two-hour show Wednesday (18). Included will be old Allen's Alley characters **Peter Donald, Parker Fennelley** and **Kenny Delmar.**

Femcee **Ruth Jacobs** of WEVD's "Jewish Home Show" does the pan-Erin bit St. Pat's day by hosting Irish warbler **Joe Flanagan** . . . ABC newscaster **Art Van Horn** to the Coast on business . . . **Treva Silverman,** who did the music and sketches for the new Downstairs at the Upstairs revue, will script the show ABC Radio will present for its affiliates at the Chicago NAB pow next month. The Web's **Warren Somerville** and **Bill MacCallum** will produce-direct . . . **Stan Birnbaum,** CBS Newsite, tapped for assistant operations director, radio-tv, for the New York World's Fair Corp. . . . **Don Saltzman,** formerly with NBC, has joined General Artists Corp. tv sector. He was at one time an assistant to NBC program head **David Levy.** He'll work on the development of new programs.

Madeleine Gottlieb signed on with ABC Films as a special press rep, reporting to ad-promo director **Irv Paley** . . . **John M. Bailey,** Democratic party chairman, post-mortems the New Hampshire primary tonight (Wed.) for WOR-TV's "Ladies of the Press" . . . WNEW-TV topper **John McArdle** and his Joyce added a daughter to their brood—their eighth . . . A girl, too, for the **Dave Jaynes** (ABC News), their second . . . **Jan Peerce** of the Metopera roster repeats on "Tonight" March 19, and fronts NBC-TV's "Passover with Jan Peerce" special the 22nd . . . Radio scribe-cum-novelist **Harold Flender** booked to read excerpts from his new tome, "Rescue in Denmark," via WRVR-FM tomorrow (Thurs.) eve . . . ABC news correspondent **Edward P. Morgan** swings from New Hampshire to the lectern circuit, speaking in Dallas tomorrow (Thurs.) before the National Rural Electric Cooperative Assn., and in Indianapolis Saturday at a meet of the Indiana Civil Liberties Union. Topic for both: "The Difference Between Dissension and Dissent" . . . WNEW Radio copped a special George Polk Memorial Award for its "News Workshop" apprentice training program.

IN HOLLYWOOD . . .

Richard Wookey named NBC-TV manager, casting dept. . . . **James Seaborne** appointed manager, film program operations, NBC-TV network programs.

RCA's **Ken Bilby** came out to look over the company's new Hollywood building scheduled for completion April 1. He also set the wheels in motion for the stockholders meeting May 5 which for the first time will be televised in color to the assembled shareholders in the Peacock studio in N. Y. . . . **Ed McMahon,** here with **Johnny Carson's** "Tonight," has his own private reason for wanting to break into pictures. Says he, "it's one way my four kids back east can get to see Disneyland." . . . **Dinah Shore** likes what she's doing best—night clubs and concerts—and is parrying all offers to return to tv. Her business advisor **Henry Jaffe,** pitched an offer from Purex for eight specials next season but so far she hasn't said yes. Guest shots are also out. Says Miss Shore, "I've learned to relax and like it." . . . **Stan Brady's** delinquency documentary, after long runs on KNXT and KNBC, talking a deal with KCOP. He's a furrier in Beyhills and does the show as his contribution to the public welfare . . . **Debbie Reynolds** will have heart-to-heart talks with teenagers in a five minute radio show being syndicated. As a promo for her pictures it will have added value . . . **Andy Russell** taking his Latin beat to Belgium and other European hot spots through October and will then settle back in Hollywood for recordings and tv guestings . . . Next season marks quarter of a century for **Ralph Edwards'** "Truth or Consequences," on NBC for all but three months when it started on CBS.

IN CHICAGO . . .

Dan Sorkin has replaced **Alan Abel** as emcee of "Playboy Table Talk," two-hour nightly talkfest from Playboy Club, on WYNR . . . **Larre Barrett** upgraded to sales service manager of NBC-TV central division sales, succeeding **Tom Petree** who went with Select Station Representatives . . . Anheuser-Busch bought three-a-week of **Bob Lewandowski's** Polish language newscasts on WCIU . . . WBKB publicist **Pat Mulvihill** got himself engaged and plans an August hitching . . . Tribune book editor **Bob Cromie** has taken over as host of WTTW's "Book Beat" . . . Local NBC stations, WNBQ-WMAQ, have tossed the account to Wade Advertising . . . **Norman Ross** leaves Sunday (15) to guide a four-week tour of the Middle East . . . WBBM-TV's "Rep Workshop" does scenes from "Cyrano de Bergerac" by North Shore Community Theatre this Saturday . . . WTTW will do **Ruth Bonura's** adaptation of Oscar Wilde's "Salome" for an April "Festival" outing. Mrs. Bonura, former German actress now based here, will play Herodias . . . **Bill Friedkin** shows his **Paul Crump** film (which WBKB never aired) to Adult Education Council today (Wed.) . . . WGN's news dept. plucked a Communications Media Award from the Polish Daily News . . . WMAQ's **Jack Eigen** now bylines a regular column of anecdotes in Movies Illustrated, monthly fan mag . . . **Dan Blackburn,** ex-WOWO, Ft. Wayne, joined WBBM Radio's news staff . . . WBBM's **John Harrington** is on a holiday in Hawaii . . . WBKB's special on how a southside girl became a nun will be telecast March 21, the Saturday before Holy Week, at 6:30 p.m. Titled "The Way For Edie," it was done by the producing team of **Ronny Born** and **Sam Ventura.**

IN LONDON . . .

BBC Radio to mount 30 entertainment shows from this year's Ideal Home Exhibition . . . **Sacha Distel** guesting on **Billy Cotton's**

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SEN. DODD'S 'HUNTING SEASON'

LBJ Dollies In On a 'Wash Room'

Washington, March 10.

Dolley Madison once hung her wash in the White House's East Room. President Lyndon B. Johnson Saturday (7) made history by hanging television cameras.

With three hours notice, Johnson scheduled a live tv press conference in the most formal room in the nation's most formal mansion. Except for Mrs. Jacqueline Kennedy's famous tv tour of the White House, tv cameras have never before been in the white and gold East Room.

News Secretary Pierre Salinger announced at 12:30 p.m. Saturday that the press conference would be held at 4. Manhattan men of the press corps objected because of their early Saturday deadlines. Salinger said it would be conducted at 3.

Networks promptly objected, as it would give them merely two and a half hours to get cameras and lights set up.

Salinger compromised at 3:30, and everything was ready by that time.

It was the first Presidential news session ever held in the East Room. But Johnson was also the first to have one in front of a bale of hay. That was at the LBJ Ranch last December.

Johnson's consistent preference for Saturday for news conferences (hitting the big Sunday papers and catching the big Saturday night tv audiences for the rerun) is causing many senior Washington newsmen to work on the weekend for the first time in years. It is also bringing people into the networks' offices on Saturdays, a day otherwise having only a skeleton staff.

BBC-2 Going On an Int'l Kick; Making Bid for Yank Topliners

London, March 10.

With a declared foreign quota running at something below 10%, BBC-2, which next month will become the U.K.'s first UHF 625-line vidchannel, may well reflect stronger American influence than the quota would suggest.

Nothwithstanding the official inking of just two Yank shows in the web's 30-hours-a-week schedule—"The Danny Kaye Show" (Mondays) and "Arrest And Trial" (Fridays)—recent artist signings and certain programmatic maneuvering point to the web taking on a broader international look.

Seemingly setting the international mood, BBC-2 kicks off on opening night with a production of Cole Porter's "Kiss Me Kate." Categorized as a British show for the record, it will nevertheless star Yank headliners Howard Keel and Patricia Morison in the lead roles. Pair are being specifically flown in by BBC. Another idea is to set up a Jack Paar-type show with a British personality, possibly Robert Morley. (see separate story.)

With double his normal output to provide come the birth of the new network, light entertainment chieftain Tom Sloan has turned his eyes Stateward for talent. It's argued here that with the cream—and many other—native entertainers already heavily engaged on one or other of the local networks, to help "sell" the new web to custo-

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BBC-2: 'Let Up Pray'

London, March 10.

Westminister Abbey will stage a special service on April 19, the eve of the formal opening of BBC-2, the new second channel. Purpose of the service is "to commend to God the activities of broadcasting."

The service will be televised by both BBC-2 and BBC-1.

Nielsen Readying Public Report On Sample Format

A. C. Nielsen Co. says it will be able to make a public report shortly on the schedule for sample replacement and several other important changes.

Meanwhile, while not commenting on how many, a company spokesman says that "consideraby more" than 200 new sample homes have been installed and that a new sample (of 1,000 homes) "will be achieved in substantially less than five years." VARIETY gave a report last week that the sample turn-over would be five years (200 a year) as opposed to a Nielsen report to agency, advertiser and broadcast clients last summer that the new sample would be achieved, it was hoped much sooner.

Nielsen has questioned agency, advertiser and broadcast clients on their desires as regards the changes with reportedly differing opinions, ranging from those satisfied with the status quo to those wanting a change as soon as possible.

500G Carol Spec Gets CBS 'Tryout'

Producer Bob Banner and CBS-TV programming execs, in an effort to reduce the risks in the one-shot $500,000 special gamble—one of the biggest program and sponsor gambles in network tv—have adopted what could be called "telescoped out-of-town tryout" for the upcoming Carol Burnett "Once Upon a Mattress" special.

The executed "tryout" plan, initiated by producer Banner, called for two days of test taping. The test taped show was seen by CBS-TV execs Friday (6), one day prior to the final tape performance Saturday, allowing the producer and his company to incorporate suggested revisions. The plan, if successful, will be utilized for other CBS-TV major specials.

In another major innovation, CBS-TV has adopted a policy of shooting two episides of all new series, and then stopping, for a one month period, starting in mid-May. During that May 15-June 15 production halt, the two samples will be evaluated and studied and revisions, if any, suggested.

Purpose of the policy is to avoid a situation which finds new series deep in production, before significant helpful revisions can be made.

Goldwater, Rockefeller Get a Primary Assist From Some H'wood Stars

Manchester, N.H., March 10.

Hollywood personalities were brought into New Hampshire to whip up enthusiasm among voters in the state's first-in-the-nation presidential preference primary today (10) as the top Republican presidential aspirants, Gov. Nelson Rockefeller of New York and Sen. Barry Goldwater of Arizona, seemed to be running about neck-and-neck in the race.

At a big rally at the State Armory here, March 5, Walter Brennan and Efram Zimbalist Jr. appeared in person to boost Goldwater's candidacy and there were taped messages from several Hollywood film notables.

In the same armory, March 7, a Rockefeller rally featured Dave Garroway, Jack Haskell and Troy Donahue and Connie Stevens.

CIVIL RIGHTS TIFF COULD CUE DELAY

By MIKE MOSETTIG

Washington, March 10.

Southern Senators will determine when Sen. Thomas Dodd (D-Conn.) will reopen his probe of television violence and juvenile delinquency.

Records have been subpoenaed from about a dozen studios on the Coast and after a review of this data the Senator would like to get hearings underway within a month.

Obstacle to his plans may lie in the strategy of 18 Southern Senators led by Richard Russell (D-Ga.) in fighting the Administration civil rights bill.

In their filibuster against the bill, the Southerners legally can call a halt to any Senate committee meetings. If they do the Dodd subcommittee can be left stranded for the duration of the civil rights battle—which may last two months.

The Southerners haven't yet called their hand on this score and the heat of the fight may decide if they want to put on the full pressure to the point of shutting off committee meetings.

Meanwhile the Juvenile Delinquency subcommittee is in gear and expects to be ready to open the television hearings in less than a month.

It will be a slightly miffed Sen. Dodd that will meet tv producing execs. Source of his peeve are industry reports that his last round of hearings was just one of a series of Senate exercises against the tube, to be dropped as soon as all the headlines were counted.

Dodd has already left the broadbroadcasters slightly off balance by delaying the release of his report on the hearings of two years ago. He now says the upcoming round of testimony will be the "determining" factor in the tenor of the report.

The subcommittee is expected to draw up a witness list after reviewing the producers' subpenaed data. Staffers have been garnering preliminary information through extensive monitoring of shows.

Probers hope to discern a trend from the information pinpointing who decides if violence remains or is removed from certain tv shows. Second objective is to decide if programming chiefs have lived up to their earlier promises to tone down the violence.

Network chiefs as well as studio toppers are expected to appear as the committee once again tries to affix blame for tv sex and violence which turns juves to their switchblades. Subcommittee refused to say who had been issued subpoenas but from Hollywood it was reported that the line was forming on the right.

Among those proferred papers on the coast by Eugene Gleason, a subcommittee agent, was Daystar prexy Leslie Stevens who also is exec producer of "The Outer Limits" on ABC-TV.

Three series from Revue Studios were also tagged—"The Virginian" and "Kraft Suspense Theatre," both on NBC-TV and "Alfred Hitchcock Hour," on CBS-TV; and "Breaking Point," the Bing Crosby Productions series on ABC-TV.

When the first batch of subpoenas landed on the telefilmeries, confusion arose with the execs making plans to fly to Washington and testify Monday (9). After a round of phone calls between Hollywood and the Capital, the film folk were told that only their records need be at the subcommittee office on Monday.

(According to Hollywood sources, as the subpoenas came in the gripes went out from vidfilm execs).

Speaking as a private individual and not as a Revue rep, Kraft series exec producer Roy Huggins said of his second involvement with the Dodd subcommittee:

"I have read detailed transcripts of Sen. Dodd's hearings in the past, and the impression I got is that they are collecting evidence to support a pre-conceived notion about tv. They are apparently unaware of the soul of truth contained in the idea that nothing should be seen out of context. If the Dodd commit-

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Rogers' Last Ditch Stand on FCC Fee Filing, But It's a Lost Cause

Washington, March 10.

Bucking warnings from Congress, FCC reaffirmed Monday that it's filing fees will go into effect March 17.

Commission said mailed applications postmarked after midnight March 16 must carry the required coin. Ditto for applications submitted by hand after working hours on March 16.

Applications for new television stations, transfers and renewals will carry a $100 charge radio applications—AM and FM—must be accompanied by $50.

The FCC action came only two days after Texas Rep. Walter Rogers and his House Communications Subcommittee made a last ditch attempt to head-off the fees at the pass.

The broadcasting industry was represented only by NAB General Douglas Anello who made perhaps the most interesting revelation in the hearing.

Averring, of course, that no one like fees, Anello said he could see a justification for their imposition.

He told the subcommittee, however, that such a levy should be set by Congress, not FCC.

Commenting on the Rogers bill which would bar FCC from charging fees with applications field, Anello suggested NAB was more concerned with the principle at stake than the coin broadcasters will have to pay.

Anello said the FCC fees were not unreasonable but that Congress should set such policy. He averred the Commission is not well enough informed on Government money matters to schedule fees.

Lead-off witness was FCC Chairman E. William Henry, ran into a barrage on Constitutional law from chairman Rogers.

The Texas Democrat said Congress, under no circumstances, should delegate to executive agencies authority to collect fees.

Rogers averred the only difference between the U.S. Government and a dictatorship was the existence of Congress and warned the legislative branch should not transfer its functions "downtown" because they are time consuming or too complex. Such a trend could lead people to feel there was no need for Congress, he said.

Largely unmoved by Rogers' prophesy, Henry read off his expected opposition to the bill. The chairman stressed the levies were "nominal" and that the Commis-

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ABC 30-Market Whoopup

ABC-TV put some more ground between itself and NBC in the latest 30-market Neilsen popularity report. That's for the week ending March 1, giving Tom Moore's lineup a 17.6 to NBC-TV's 16.2. CBS grabbed a 20.2. It's the third week in a row ABC has outpointed NBC, the latest tally showing the widest margin of the three stanzas.

Previous 30-market count fetched ABC a 17.5 to NBC's flat 17.

Joey & Dana Now Out, 'Grindl' Back As NBC Shuffles

The morning line on NBC-TV's new-season programming schedule seemed to be settling down early this week after some bouncing changes in the odds on three comedy entries—"Grindl," Joey Bishop's show and the Bill Dana half-hour. And a new, or rather renewed, good post position is again in the works for "That Was the Week That Was."

Last week the odds favored a return of Bill Dana and Joey Bishop in their respetive Sheldon Leonard situation comedy productions, with "Grindl," the Imogene Coca vehicle which has been an off-and-on proposition since the new schedule was first plotted, as definitely out. "Grindl" was to be replaced in the Sunday at 8:30 slot by the Bill Dana show, while Joey Bishop's Saturday show was to move to 9:30 Tuesdays, with "TW3" backing up to Sunday at 6 p.m.

But this week "Grindl" looks solidly back in the Sunday time, "TW3" ditto in the Tuesday 9:30 slot, with Bishop and Dana out. Procter & Gamble has for weeks been mulling the possibility of a replacement for "Grindl," but last week the network says it asked the soapery to come up with a definite answer, and the final decision was a return of "Grindl." P. Lorillard, via Lennen & Newell, reportedly is anxious to have Bishop, but the network is now standing firm on an earlier decision not to go a fourth season with the comedian in a half-hour series. Dana was a near-miss with P&G as a "Grindl" replacement.

"TW3's" rating performance has been pleasing NBC brass, and that could be a reason why the half-hour satire is once again up for a move from Friday night to Tuesday rather than early Sunday (see separate story).

Lorillard to NBC Radio As Ad Campaign Refutes Rival Tar-Nicotine Pitch

P. Lorillard, blowing hot and heavy with its post-Government cancer-cig report campaign, has resumed NBC Radio with 60 spots a weekend for two March weekends after a complete drop of the network last October.

Via Lennen & Newell, the Lorillard order represents the first return to the network of a major cig firm. Campaign is for Kent cigs, with the new copy line stating, "No medical evidence or scientific endorsement has proved any other cigaret to be superior to Kent." This seems to be a blast at another brand currently making a low tar-and-nicotine pitch, and seems to imply, "we sell less cancer than anyone else."

P. Lorillard coin is part of new and renewed business during the first nine weeks of this year that puts the network 22% ahead of last year in sales.

Nielsen's Top 15: The Beatle Bounce

The National Nielsens for the two weeks ending Feb. 23 (and spanning the period of the tv premiere the Beatles in this country) gives top position to Ed Sullivan, whose 41.4 for the two-week average dominated the ratings. It was the first time since March '57 that Sullivan swept the Nielsens.

Once again CBS dominates with 14 out of the top 15 shows. Its average audience rating (prime time) for the two-week span is 22.7 compared to NBC's 18.0 and ABC's 17.3. On half-hour wins CBS has 31, NBC has 12 and ABC seven.

Following are the Top 15:

Ed Sullivan	41.4
Bonanza	40.5
Beverly Hillbillies	39.6
Dick Van Dyke	34.6
Favorite Martian	31.6
Petticoat Junction	31.2
Andy Griffith	30.3
Bing Crosby Special	30.2
Lucy Show	30.2
Candid Camera	30.0
Danny Thomas	28.6
Lassie	28.2
I've Got Secret	26.9
Red Skelton	26.6
Gunsmoke	26.5
Jackie Gleason	26.5


NBC



The men who will cover "the men who"

For the next eight months, the NBC newsmen (and one woman) pictured to the left will be setting a record.

Their reporting of the 1964 campaigns and election will be the most intensive political coverage in the history of broadcasting.

The coverage began on Sunday, March 8th, with a special program that previewed the bellwether New Hampshire Primary. Special programs throughout Primary Day itself reported and weighed the outcome.

Altogether, until Election Day, broadcasting's biggest news organization will present an unprecedented total of 38 special programs with Chet Huntley, David Brinkley, Frank McGee and the many other noted correspondents of NBC News. These broadcasts will report completely on the campaigns, the candidates and the issues, and will provide complete coverage of pivotal contests.

During the same span, such series as "The Huntley-Brinkley Report," "Today," "Sunday" and "Meet The Press" will present television's most comprehensive running account of the campaigns, with frequent exclusive features and interviews with key personalities.

In July and August, NBC will offer thorough and perceptive coverage of the drama-charged nominating conventions. And Election Night itself will again call forth the unmatched accuracy and speed for which this network's election reporting is noted. *Significantly, more viewers have tuned to NBC than any other network to follow every recent convention and election.*

NBC's swift report of the New Hampshire Primary was achieved by a force of more than 600 men and women posted throughout New Hampshire. Huge as this was for a state primary, it only typifies the manner in which NBC will cover the political scene until that time in November when the nation has voted, and a President has been elected.

Standing in the foreground, l to r: Chet Huntley, David Brinkley, Frank McGee. **Seated, l to r:** Richard Harkness, Nancy Dickerson, Martin Agronsky, Edwin Newman. **Standing, l to r:** Merrill Mueller, Sander Vanocur, Bill Ryan, Ray Scherer, Peter Hackes, Robert Abernethy, Robert McCormick, Herb Kaplow, Bob Teague, Elie Abel. **Out on assignment the day this photograph was taken:** John Chancellor, *in East Germany;* Robert Goralski, *with President Johnson;* Robert MacNeil, *covering Senator Goldwater; and* Tom Pettit, *at the trial of Jack Ruby in Texas.*

NBC

Look to NBC for the best combination of news, information and entertainment.

Lee Deplores 1-Minute-Out-of-4 Com'l TV Clutter at Philly Seminar

Philadelphia, March 10.

Widely divergent points of view expressed by FCC Commissioner Robert E. Lee and Harry Wayne McMahan, tv commercial consultant, sparked the second seminar conducted here by Weightman, Inc., on the subject of "TV clutter."

Lee's straightforward and lengthy criticism of the present state of commercials was made to some 200 guests, the majority of whom are involved in commercials either as sponsors or as ad agency execs.

Monitoring 90 minutes of tv, Lee said he found 26% of the continuity was commercials "one minute out of four." "There were 15 interruptions and 39 products mentioned. It put me in a mood to feel sorry for the sponsors," he added. "After an interval, I tried to remember the products but I could not. This should be important to advertisers."

A member of the FCC for 11 years, Lee hammered at the piggybacks and triple-spotting. "A jeweler shows you one gem on black velvet and it stands out. If he tossed out a handful of stones it would be less impressive." The Commissioner believed broadcasters should cut down on the number of commercials and to avoid red ink, raise rates on accepted ads.

Lee said he didn't want to indict advertising but indicated he was in favor of some government control, if the industry didn't work out its own codes. He spoke of letters to the FCC, half of which came from organized sources and the remainder from viewers.

"The public is highly critical of the number of commercials on the air and the inordinate number of program interruptions. The writing public doesn't care about the quality of the commercials.

"A lot of viewers are now checking tv with stopwatches. Most complaints come about the five minute news programs, which breaks down to about three minutes of news and two of commercials." The same applied to the sports broadcasts.

"Congress recently showed that it didn't want the FCC to control advertising. But as a commissioner, I am sworn to uphold the Communications Act, and clutter may be considered when stations come up for license renewals. The FCC will be reasonable at renewal time," he added, "But it will not ignore commercial excesses."

Lee's remarks drew a sharp rejoinder from McMahan, who charged Washington with again "making advertising the whipping boy." "Examine the greediness of the broadcaster himself. Take a look at who owns the stations, beginning with Lyndon B. Johnson. Let's put the bug where it belongs."

"The next thing they'll be doing will be telling the newspapers what classified ads to print. The viewer can well take care of himself. And I'm beginning to believe there are smarter viewers than voters."

Everybody's a Ham

Atlanta, March 10.

Just about everybody harbors a secret desire to play "Hamlet," even radio program directors.

This desire will be fulfilled for Jonathan Phelps, actor-dancer and program director of WGKA, Atlanta's Good Music Station," who will play title role in Bill Shakespeare's great tragedy when it opens a four-day run Wednesday (11) at 650-seat Davage Auditorium on Clark College campus.

Play is being staged jointly by Academy Theatre and Clark College Playhouse, with Academy's Frank Wittow and producer and Clark's Dr. Esther M. Jackson as producer.

Three New York actors, Robert Jackson, Paul Jenkins and Clebert Ford, and the technical director, Ves Harper, have been in residence on the Clark campus for five weeks preparing the production. Jenkins additional duties (he plays Osric) included fencing instruction and choreography.

Chi's Ball Clubs Post B'cast SROs

Chicago, March 10.

Chicago baseball has recovered from a slight depression last season and went SRO on WGN Radio, WGN-TV and WCFL a full month before the opening games. Adjacencies are near sellout status at all three stations.

WCFL, which carries the full White Sox sked, got renewals from all of last year's sponsors, the major ones being General Finance and Budweiser Beer, each of which have purchased a third. General Cigar and Rambler Dealers went for a sixth apiece. Loan company has been a ball game sponsor for all 13 years that WCFL has covered the White Sox, and Budweiser has gone along for all but two seasons.

WGN Radio, with the full Cubs schedule, sewed up six sponsors for equal shares, the new one being Wieboldt Department Stores. Renewals came from Oak Park Savings, Serta Mattress Co., G. Heileman Brewing Co., Z. Frank Chevrolet and Texaco. Sister station WGN-TV, which carries the daytime home games of both teams, plus several night and road games, has Hamm's Beer renewing one-third of the telecasts, R. J. Reynolds taking one-fourth, Phillips Petroleum a sixth, and Allstate Insurance and Dodge Dealers an alternate quarter each.

The television station has also gone clean on the professional hockey semi-finals and finals coming up shortly, with Hamm's and Household Finance each buying thirds, and Phillip Morris and Rambler Dealers a sixth apiece.

AI-TV's Bundle Of 'Spectacolor' Pix

American International Pictures is diversifying into television as AI-TV, initially with a 40-feature "Spectacolor" package from the parent company's vault. Per an earlier announcement, the subsid operation is also glooming production activity with "at least" two series (hopefully for the 1964-65 season), one to be based on AIP's recent "Beach Party" release.

James H. Nicholson and Samuel Z. Arkoff, prez and exec vice-president of the parent, will duplicate their roles for the tv entity, but active administration of the new company will devolve on Stanley Dudleson as v.p. and general manager. He was formerly sales manager for Screen Gems.

Titles in the "Spectacolor" package include "Prisoner in the Iron Mask," "Sign of the Gladiator," "Goliath and the Dragons," and "Journey to the Lost City."

AI-TV offices are being established in New York, Los Angeles and Chicago. Dudleson is planning the get-acquainted bit at the NAB April meet in Chi.

7-Day Sked, All-Summer Run for Philly Educ'l TV

Philadelphia, March 10.

Educational station WHYY-TV, now operating on a Monday through Friday schedule, is planning a seven-days-a-week schedule and to remain on the air throughout the summer instead of shutting down its signal at the close of the school term.

Programs considered outstanding during the week will be repeated on Sundays (from 4 to 11 p.m.) starting in April after the station moves to its new facilities in West Philly, formerly occupied by WFIL and WFIL-TV.

Warren A. Kraetzer, general manager, said the continuance through the summer was necessary, as is the seven-day broadcasting. "We don't want to lose the continuity of viewership over the weekend and during July and August." Summer schedules will start later than the present 9 a.m. kickoff, because of elimination of in-school programs.

HEARST PUERTO RICO 708G BUY OKAYED

Washington, March 10.

FCC's Broadcast Bureau okayed the $708,000 acquisition of WAPA, San Juan, P.R., by Hearst Radio Inc. Previous owner Jose Ramon Quinones will serve two years at $15,000 as advisor.

Hearst also owns WBAL-AM-FM-TV, Baltimore; WISN-AM-FM-TV, Milwaukee and WYRT-AM-FM and WTAE-TV, Pittsburgh.

2 Indie Networks: The Sportin' Life

Many have tried, but few have succeeded in running profitable fourth-network operations either via the syndication route or by presentation of specials. Seemingly in good shape, however, are a couple of independent outfits currently that are sticking to tv's sports-happy trend.

Sports Network, which handles a lot of out-of-town productions for local stations, has two specials coming up March 21, both attracting substantial station lineups and both co-sponsored by Goodyear via Young & Rubicam. And the Fourth Network reportedly already has some stations lined up for its Canadian pro football series set for fall.

On March 21, the Sports network is presenting the NCAA basketball championships finals at 10 p.m., and the Doral Open Golf tourney from 3:30 to 4:30 p.m., then continuing Sunday (22) from 4 p.m. to 5:30. The basketball has a lineup of close to 110 stations, and the golf is being piped to around 65, most of them for both days telecasting.

Fourth Network, meanwhile, is planning to have separate audio for the telecasts of the Canadian football with two American sportscasters (Canadian league, which features wide-open play, has some 200 American players. Talks are underway with Coast sportscaster Tom Harmon.

Allen's Hub-to-N.Y. As Group W Exec; Reeves In Pitt-to-Boston Shift

Switch of James E. Allen from stewardship WBZ-TV, Boston, to a Group W exec niche in New York, revealed last week, is cueing the musical chairs bit within the Westinghouse orbit. Understood, with verification expected this week, that Jerome R. (Tad) Reeves, g.m. of Group W's KDKA-TV in Pittsburgh, will be taking over Allen's Hub post.

Further understood that Tommy Thompson of TVAR (Group W's station reppery) will be moved into the Pitt assignment.

Allen, in new job, will flank prez Don McGannon as production-distribution coordinator of Group W syndication (the Steve Allen and Mike Douglas shows, etc.). He starts April 1.

High Voltage Wire Kills Son of Barry Bingham

Louisville, March 10.

Jonathan Worth Bingham, 21-year-old son of the prez of WHAS radio-tv here, was killed accidentally last Saturday (7) when he touched a high-voltage wire atop a utility pole. Accident occurred as he and friends were trying to install electrical wiring in an old barn near his parents' home.

His father, Barry Bingham, is editor-publisher of the Courier-Journal and the Louisville Times, as well as head of the broadcast properties.

Dallas 'Boss of the Year'

Clyde W. Rembert, prexy of the KRLD stations and senior veepee and chairman of the Dallas Times Herald executive committee, was named "Boss of the Year" by the Dallas Junior Chamber of Commerce.

Rembert was honored at a Jaycee luncheon Feb. 26, when he was cited for his broadcast cooperation in Jaycee projects.

L. A.'s 2-Woman 'Grumps' War

Hollywood, March 10.

A pair of hatchet-faced, sandpaper-voiced ladies allegedly repping the "Grumps" of L.A. have become the most pervasive personalities extant locally. They are part of radio station KLAC's expansive $300,000 drive to "create an awareness" of themselves within the crowded 30 station L.A. radio spread.

Four-stage exploitation campaign being marshalled by Klein-Barzman, has already upped station's overall ratings by 124% and zoomed its ad revenues by some 30% according to general manager Alan Henry.

Sign carrying "Grumps" (Hope Summers and Jesslyn Fax) started their agitating Dec. 9 in the "Inauguration of Grumps" phase. Next was the "Station retaliation" stage which recently evolved into "The Grumps Mother's March" and is soon to be followed by "The Demise of Grumps" which will utilize talents of actor Peter Leeds as well. Campaign, which features "Grumps" condemning station's "free fun" policy, is being waged on billboards, radio, tv and car-cards (buses, taxis, etc.).

According to Henry, a poll was taken when Metromedia took over station last July, and it was discovered that KLAC was at a low ebb in the public consciousness, hence formulation of campaign.

Chi B'casters, Congressmen In 'Getting to Know You' Performance

Chicago, March 10.

Congressmen from Illinois and coverage area districts in neighboring states got a heavy dose of Windy City broadcasting good will a week ago when two local operations suddenly descended on the capital socially in a "let's get to know each other better" mood. While it's pure coincidence that the two broadcast entities tossed their D.C. clambakes a few days apart, there does seem to be significance in their peace time romancing of the legislators. It has come to be recognized as a special form of public relations, and one that's increasingly important in a time when the FCC is constantly threatening to disrupt the status quo.

In the case of WGN Inc. (and KDAL-AM-TV, Duluth-Superior, which is a subsidiary), there was an excuse for hosting a banquet for some 200 Washington VIPs. The stations were toasting the official opening of their Washington news bureau. But the NBC stations, WNBQ and WMAQ, were more direct in their march on the capital. The half dozen station execs and personalities who made the trip with veepee Lloyd Yoder had a 15-minute slide presentation in tow which told of the station's broadcast philosophies and illustrated how they were serving the metro area.

About 35 legislators turned out for the luncheon showing, but Yoder spent a few extra days in Washington seeing the other senators and congressmen in their offices, and in general inviting them to make suggestions on how the

(Continued on page 41)

N.Y. State Broadcasters Name R. Peter Straus

Albany, N.Y., March 10.

R. Peter Straus, prexy of Straus Broadcasting, N.Y.C., was elected prez of the N.Y. State Broadcasters Assn. at its annual meet here last week in the Ten Eyck Hotel.

Other victors include Herbert Mendelsohn, v.p. of WKBW, Buffalo, as vicepresident; Elliott Stewart, exec veep of WIBX, Utica, secretary; and John Lynch, president of WWSC, Glens Falls, as treasurer.

Straus is also prez of Radio Press International, and has a rep as an ardent air editorialist via Manhattan's WMCA.

Jack Knapp Exits Campus for WNBQ

Chicago, March 10.

WNBQ-TV, which for the past two seasons has been producing documentaries at the rate of one a week, has hired away Jack Knapp from City College of New York where he's been an instructor in film production since 1945. At the Chicago NBC o&o, he'll have the title of Executive Film Producer and will be in charge of the "Dateline: Chicago" series currently being aired at 10:15 p.m. Sundays. He'll also oversee production of the station's news specials.

Knapp earned a reputation as a producer of documentaries during World War II, when he created a number of films for the Army and other government agencies. After the war he did a chronological series of films documenting the major battles of WW II.

His experience as a teacher is expected also to benefit the station in bringing along the staff of documentarists that are being groomed in Bill Corley's news department. Knapp's first assignment will be as exec producer of a 30-minute film about the Great Lakes Naval Training Station near Chicago.

NBCI Sets Confab For Its Foreign Sales Reps

NBC International will host foreign sales reps at the organization's third annual sales meeting in New York March 16 to 18.

Overseas sales execs who will be hosted by NBCI prexy Joseph Klein, chairman George Graham Jr., and Harold Anderson, manager of special projects, include James Inch from Canada; Gerald Adler, managing director of European operations; Lane Blackwell and Will Roland, London sales reps; G. William Kreitner, director of Far East operations in Australia; Alastair MacKenzie, from Mexico; Ralph Norman from Rio de Janeiro and Akira Shimizu, Tokyo.

The reps will go from New York to the Coast for meetings with production execs and talent involved in NBCI shows for sales overseas.

NBC Int'l Jumpin' On Foreign Sales

NBC International reports sales last week of more than 150 hours in foreign markets, including 26 hours of the series that had a run on the NBC network this season, "Temple Houston."

"Temple" package was to the BBC in London. Also, "Bonanza" was renewed in the UK for another 34 episodes, giving the western a total of 194 hours in Britain.

In other sales, KVOS in Vancouver, B.C., pacted for 60-half-hours of "Car 54, Where Are You," series recently put into syndication by NBC Films and NBCI. It was the fourth foreign sale for the comedy in a little more than a month.

Czechoslovakia bought four shows, including three NBC specials, "The Real West," "Shakespeare: Soul of an Age," and "Mark Twain's America." Czech tv also renewed "Danger Is My Business," for a total of 15 episodes in the half-hour series.

Singapore ordered 13 half-hours of "The Jim Backus Show" and 13 "Bonanza" hours. Finland bought 13 "Dr. Kildare" hours and 39 circus acts in the "Magic Midway" series was sold in West Germany. Portugal renewed "Bonanza" for another 13 hours for a total of 114, and Sweden ordered four more stanzas of "The Richard Boone Show." Thai TV in Bangkok ordered 26 episodes of "Dr. Kildare."

FOREIGN GROSSING POTENTIAL

O'Seas Prices on Telepix

Here is a market-by-market rundown of average prices secured for good, commercial half-hour vidfilm product. Prices secured for hours roughly are double that of half-hours. Prices cited while by no means absolute figures are good indicates to the various markets.

	Average Price Per Half-hour Episode
COMMONWEALTH NATIONS	
United Kingdom	$2,900
Canada (syndication)	2,000
(network, CBC, $2,500 to $3,500)	
Australia	1,600
Hong Kong	50
Jamaica	30
LATIN AMERICA	
Mexico	700
Puerto Rico	350
Venezuela	350
El Salvador	50
Colombia	175
Argentina	400
Peru	100
Guatemala	50
Costa Rica	40
Nicaragua	40
Panama	45
Uruguay	60
Honduras	35
Brazil (dubbed)	1,300
Haiti	25
Ecuador	25
Curacao	25
Chile	30
CONTINENTAL EUROPE	
France	1,500
(French Canada)	2,200
Luxembourg	175
Belgium (Flemish) $200	
(French) 350	550
Switzerland (Italian) $150	
(French) 150	
(German) 150	450
Italy	600
West Germany	2,750
Austria	200
Denmark	150
Sweden	300
Finland	200
Netherlands	300
Spain	275
Monaco	100
Norway	80
Yugoslavia	65
Cyprus	35
Portugal	125
MIDDLE EAST	
Kuwait	50
Iran	75
Iraq	130
Saudi Arabia	50
Lebanon	60
Syria	50
United Arab Republic	70
FAR EAST	
Japan	2,000
Philippines	150
New Zealand	140
Korea	50
Okinawa	50
Thailand	60
Tawain	30
AFRICA	
Nigeria	60
British Guinea	30
Rhodesia	60
Kenya	40
Uganda	15

Elsinore 'Hamlet' In Canadian Sale

London, March 10.

BBC-TV Enterprises, program selling limb of the network, has pulled off its first international sale of the Elsinore production of "Hamlet." The 165-minute show has been picked up by Canadian Broadcasting Corp. for projected screening on April 15, four days before BBC airs the mammoth show.

Additionally, BBC-TVE sold to CBC 14 editions of "Dr Finlay's Casebook" and 13 "Comedy Playhouse" segments.

Williamson to OF

Official Films has appointed Hal Williamson as director of promotion and publicity. He was formerly with Bill Doll & Co. and the Michael Todd Co. and last year produced and directed "Celebrity Column," a local radio show.

Williamson replaces Gary Stevens as Official pubrelations man. Stevens was handling the company on a freelance basis out of his own p.r. office.

Balto Teachers Squawk As WBAL Bumps 'Novak' To Carry Feature Films

Baltimore, March 10.

WBAL-TV has stated it has not received that petition with "well over" 1,000 names, asking that the station carry "Mr. Novak," the network show broadcast on Tuesday at 7:30 p.m.

Earlier in the week, Carroll M. Gagner president of the Public School Teachers association, said at a meeting of the group that station had been petitioned to show the series which would "do a lot for new teachers and enhance the image of teachers."

Wagner told group at meeting that WBAL-TV had been approached but had said it was too late in season to shift schedules.

"They reschedule other programs when they want to," Wagner said, "and we don't see why they couldn't do it with this program."

WBAL-TV said it had received a similar petition, with about 50 names, earlier in the season and informed petitioners that station had asked NBC-TV if they might

(Continued on page 42)

PEG '64 FIGURE AT $68,000,000

By MURRAY HOROWITZ

The world tv market, cultivated as never before by exporters of American tv programming, seems to have struck a price plateau in most foreign areas.

The sudden price leaps forward as foreign markets established tv systems, bought product, and found the set count swelling, seems to be more characteristic of bygone pioneer days. In what is considered healthy areas of the world, a longrange gradual incline in prices is forecast.

Of greater concern to most American tv exporters in this point of time is increasing the representation of American product on the tv screens of the world. Theoretically, a half-hour episode, if sold in every market of the world, could gross some $20,000. Practically, no half-hour is sold in every tv market, and the practical maximum for a very popular half-hour would be in the neighborhood of $12,000.

In many markets, notably those in Europe, all of the episodes of a series are not sold. West Germany, for example, will buy from six to 13 episodes. France will buy six episodes, etc. It would be unrealistic accounting practice to multiply the half-hour average price by the number of episodes in a series. Full series are not bought in many markets of the world. Number of runs for an episode in a negotiable item, dependent on the market.

In the face of what shapes up as a period of price stabilization, American tv exporters are predicted to gross more than ever before from the foreign market. It's forecast that the world market, including Canada, will gross some $68,000,000 for American tv exporters, that's about $8,000,000 more than what is estimated to have been grossed in '63.

What accounts for the upped gross expected in '64 is not any big jump in prices — although there are some cases of gradual inclines —but the sale of a greater volume of American product abroad. All American producer - distributors are now aware of the foreign grossing potential, and all are out in the field actively solciting foreign biz.

Hour series, on the whole are enjoying the same popularity abroad as they are in the U. S. The prices secured for hour episodes are roughly twice that of half-hours. In many cases, though, the hour series are easier to sell than the halfhour, in some instances, the hour episodes will command greater prices. (See accompanying chart for a market-by-market rundown of average prices for good product in markets of the world.)

Grosses, of course, don't take into account dubbing charges which, in the case of the Latino market, are absorbed by the distributor.

There are some situations which are very hard to strike an average price. Japan, for example, has a multiple distribution setup. If sold through a middleman, a half-hour can secure as high as $2,500. The major Japanese network range runs from $1,800 to $2,000, with the smaller network bringing in from $800 to $1,000. Considering all the factors, a $2,000 per half hour was estimated as the average.

The turkeys are as hard to sell overseas now as they are in the U. S. Broadcasters, especially those run along commercial lines, are just as aware of the Top 10 Nielsens as the ad agencies along Madison Ave. The good commercial series in the U. S. find their place in the world market—not in the quantity which U. S. distributors would like, but in significant numbers to make up a $68,000,000 biz.

Trans-Lux Divvy

Trans-Lux at a board meeting last week declared a dividend of 15c a share for the quarter.

Dividend is payable March 31

Miami's Acad Festival

WLBW-TV, Miami, wants to work viewers into a fever pitch for ABC-TV's April 13 presentation of the annual Academy Award show.

Leading up to the web special, WLBW is scheduling 19 Academy Award feature pix. They'll cover the 10 days before the Oscar show. Titles include "Casablanca," "Johnny Belinda," "Citizen Kane," "Mildred Pierce," "The Informer," "Key Largo," "Treasure of the Sierra Madre" and "Sgt. York."

Long John Shifts As WNBC Pushes All-Talk Format

WOR's (N.Y.) all-night gabber, "Long John" Nebel, will move over to WNBC in the near future as the NBC New York flagship reshapes its programming from a music to a talk format.

Exact date of the vet midnight-to-dawn panel host's shift from the RKO General station to WNBC has not been ascertained, but it's been learned he definitely will move under a new contract with WNBC. WOR will only comment that it has a contract with Nebel which runs through the middle of August this year, so the move presumably will come shortly after that date.

Otherwise, as revealed at a press conference yesterday (Tues.), WNBC, under new program chief George Skinner, has other talk segments set, and is negotiating with several personalities for future scheduling. News will also be upped to 10 minutes on the hour, with five minutes of current network feed followed by five minutes of local. Eventually, the only musical seg left could be the current morning show with Big Wilson from 6 to 10 p.m.

Talents lined up so far include Mimi Benzell, who will handle a luncheon show from a local restaurant now being negotiated from noon to 2 p.m.; Edith Walton, literary critic, who will handle a nightly interview seg from between 7 and 7:30; and Brad Crandall, who will be on the telephone with listeners on various topics from 7:45 p.m. to midnight.

Segregation Issue Cues Switch in Location For N.C. B'casters Powwow

Greensboro, N.C., March 10.

The N.C. Association of Broadcasters has canceled plans to hold its June convention at the new Blockade Runner motor hotel at Wrightsville Beach because the hotel management refused to provide accommodations for the two Negro members of the association.

The association's office in Raleigh confirmed that arrangements have been made to hold the convention at the Tryon Palace Hotel in New Bern instead. The dates will be the same—June 14, 15 and 16.

According to information from a number of NCAB representatives, the organization had made tentative arrangements several months ago with the Blockade Runner management to take all the hotel's 125 rooms for the convention.

But when convention chairman Frank Lambeth of High Point went to Wrightsville Beach recently to work out final plans, he was unable to reach an agreement with the hotel management concerning accommodations for the two Negro members who represent a Chadbourn station, 25 miles south of Lumberton.

Manny Reiner's 'Primer' on TV's Foreign Market: 'A Hard Buck'

By BILL GREELEY

There's a lot of loot to be made in the foreign tv market, but behind those enticing figures in the price charts on the overseas market there are a multitude of factors that make it a hard buck to come by.

So says veteran international film salesman Manny Reiner, veepee of Four Star Television International. In a rambling verbal world tour of the television markets, Reiner outlines many of the problems as they arise from country to country on the international sales beat.

The one factor that inflates the foreign scene more than any other, says the veepee, is the fact that with very few exceptions the international markets don't buy the whole package. Speaking primarily of series bundles, Reiner points out that the buy is often for six or fewer stanzas, with a repeat sale likely if the show is a hit.

Other stumbling blocks include the tight situation on repeats in many locations; shaky economies; stiff competition from local product; severe self-censorship with rejection of "adult" themed shows; payments that aren't up to what they should be according to numbers of viewers; etc.

A stingy repeat pattern marks the Spanish market, where the general rule, says Reiner, is 10 repeats in a package of 30; 13 in a bundle of 39; and 11 in a package of 32. In certain South American markets, he says, an absolute smash will get 22 repeats in a package of 30.

While several of the SA markets —Uruguay, Venezuela, Peru and others—can absorb most of the available American product, there are other problems. Payments now from Argentina are uncertain and delayed at best. After a deal in Peru, there's the plain problem of getting paid. Uruguay is an easy sell, but there's currency devaluation and slow payment.

Mexico and Puerto Rico have solid dollar currency, but both are a hard sell, says Reiner. Puerto Rico, an easy sell in the early days, now banks a lot on local product and Mexican series, mainly the "Novellas" (Mexican soap operas) which take up much of the broadcast day. Mexico has a tremendous backlog of American product, including series that have been dubbed but as yet not seen.

Great Britain and Europe present their own special sales blocks, says Reiner. In Britain there is of course the quota, and in practically all of Europe there is severe self-censorship—and they will screen every episode in a package for any kind of violence, boozing, gambling, often buying only eight or nine stanzas, sometimes fewer.

England rarely buys more than 13 episodes in a package, often less. There will be certain sales in the regions—as a run of 13 weeks on Granada for the summer. In such cases, says Reiner, the payment is mediocre, but at least a

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$2,500,000 Gross For 'Rifleman'

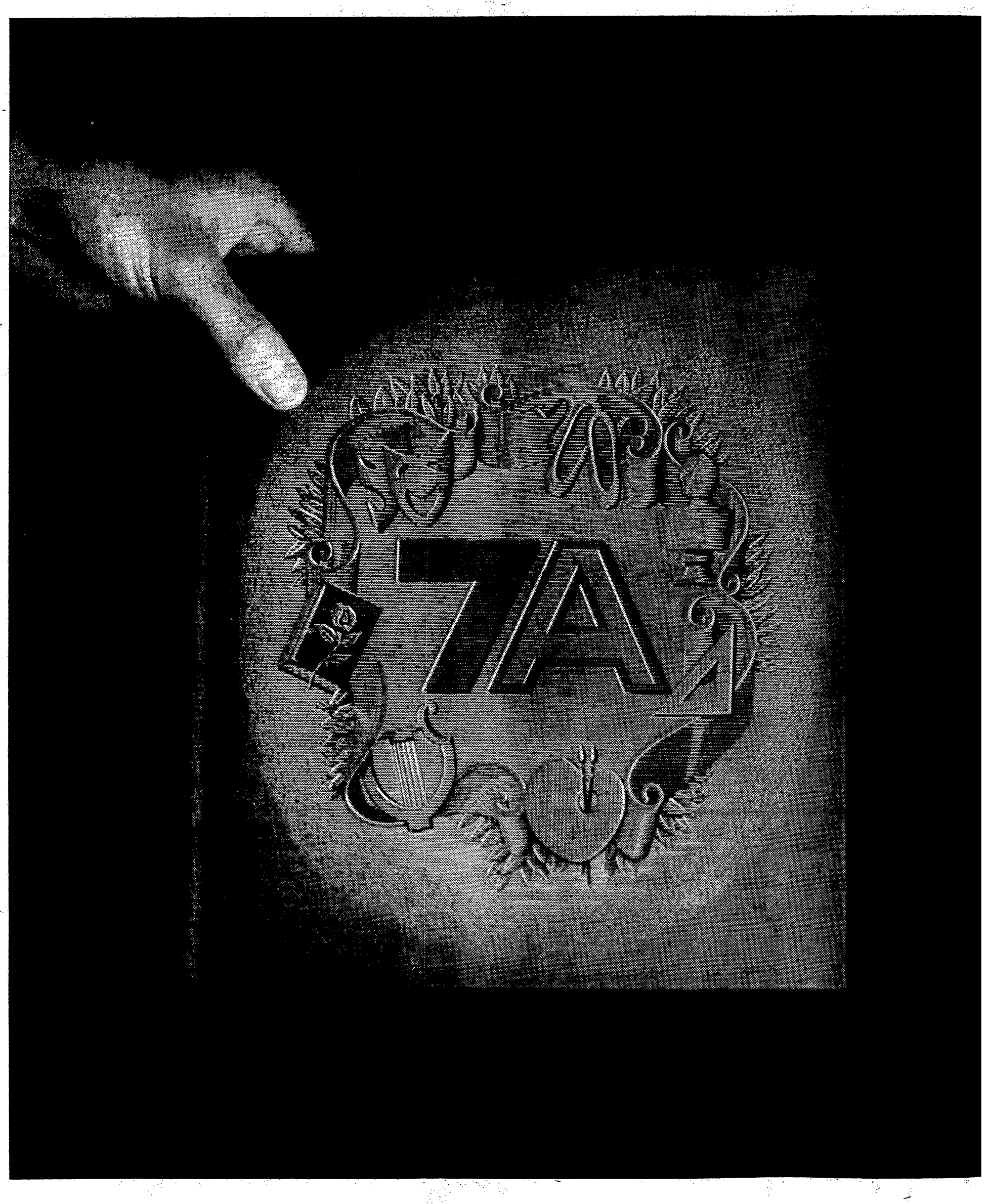
Four Star Distribution reports its top-hit off-web offering is "Rifleman," with the oater now in 100 markets for a total gross of more than $2,500,000.

More recent markets to pick up on the show are KETV, Omaha; KIII, Corpus Christi; KRDO, Coloradio Springs; KELP, El Paso; and WJHL, Johnson City.

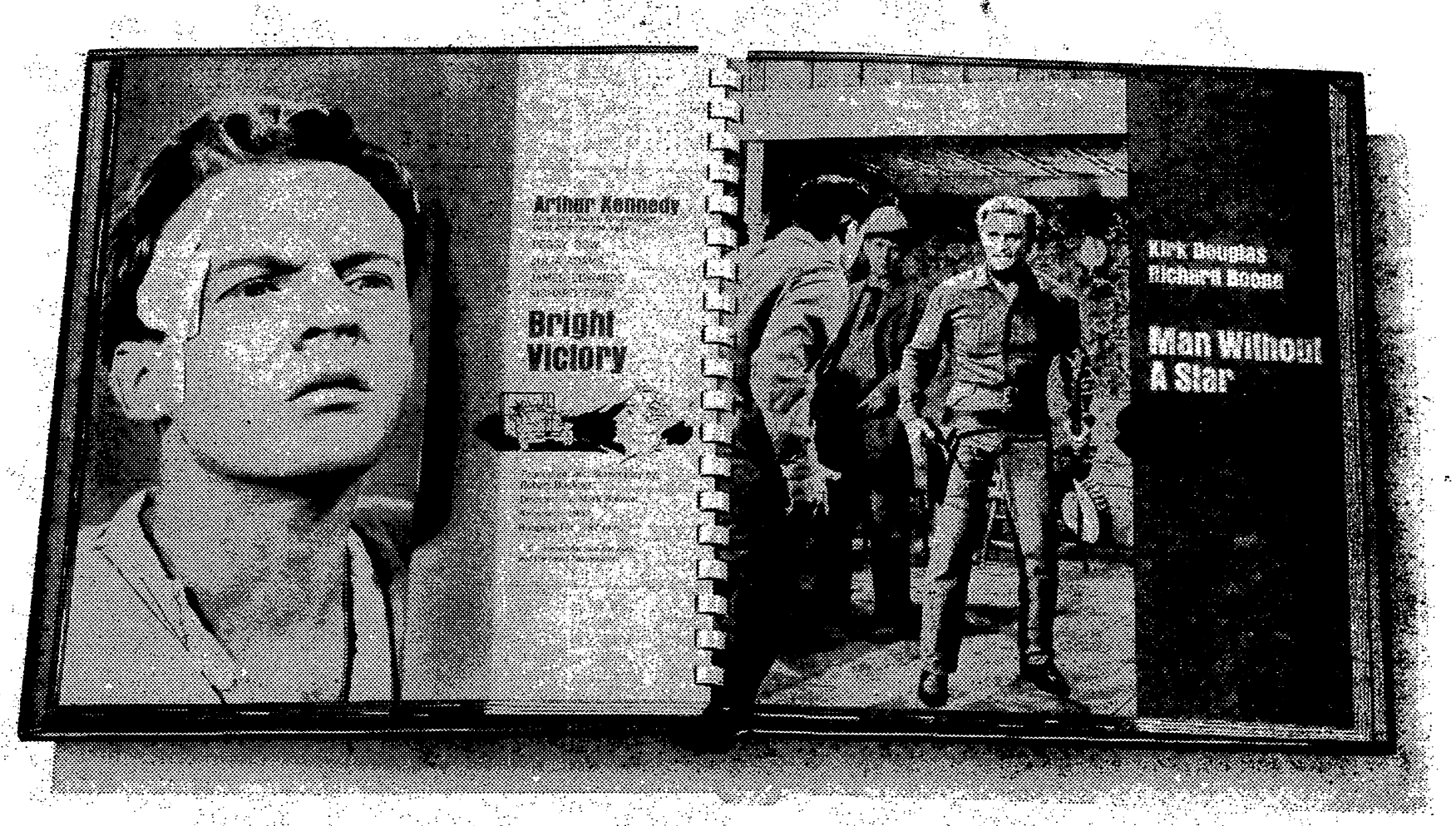
FSD veepee Len Firestone pins the sales success recently on the ratings the show has been pulling around the country, topping, for instance, its 7 to 7:30 p.m. slot in New York on WABC with a 12 and 20.5 share. Huntley-Brinkley news was next in the ARB's, with a 11.5 rating, and WNEW's rerun of "Bourbon Street Beat" was third, with a 11 rating.

Here's part 4 of Volume 9 Universal-Seven Arts' "Films of the 50's"

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U.S.*

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KNXT	954,100	33
2.	Dick Van Dyke	KNXT	912,400	33
3.	Bonanza	KNBC	804,000	27
4.	Donna Reed	KABC	781,900	29
5.	Andy Griffith	KNXT	774,000	28
6.	Candid Camera	KNXT	766,000	28
7.	Perry Mason	KNXT	745,400	28
8.	Dr. Kildare	KNBC	742,600	28
9.	Lucy Show	KNXT	712,200	26
10.	Mr. Ed; Wizard Oz	KNXT	707,800	26

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	451,400	17
2.	Sea Hunt; News Extra (Sat. 7:00)	KNXT	Economee	391,900	14
3.	Leave It To Beaver (Mon.-Fri. 7:00)	KTLA	MCA	339,200	12
4.	Yogi Bear (Thurs. 6:30)	KCOP	Screen Gems	314,300	11
5.	Huckleberry Hound (Tues. 6:30)	KCOP	Screen Gems	311,400	11
6.	Courage Cat; Magillia (Fri. 6:30)	KCOP	Tel-Fea; Sc. G	308,500	11
7.	Woody Woodpecker (Mon. 6:30)	KCOP	MCA	295,100	10
8.	Across The 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	283,900	10
9.	Touche Turtle (Mon.-Fri. 6:00)	KCOP	Screen Gems	279,500	10
10.	Fractured Flickers (Thurs. 7:00)	KABC	Desilu	270,100	10

Top Competition	Sta.	Total Homes
CBS News	KNXT	423,600
Gun Travel; Smoking	KABC	226,200
CBS News	KNXT	413,700
Big News	KNXT	469,700
Big News	KNXT	515,100
Big News	KNXT	481,500
Big News	KNXT	565,900
CBS News	KNXT	391,900
Big News	KNXT	523,400
CBS News	KNXT	408,600

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	WNBQ	922,400	43
2.	Candid Camera	WBBM	821,200	38
3.	What's My Line	WBBM	803,100	37
4.	Dick Van Dyke	WBBM	791,400	36
5.	Andy Griffith	WBBM	758,600	34
6.	Beverly Hillbillies	WBBM	739,200	33
7.	Lucy Show	WBBM	733,100	34
8.	Danny Kaye	WBBM	729,900	34
9.	Danny Thomas	WBBM	675,700	31
10.	Donna Reed	WBKB	650,500	30

1.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	469,300	22	7
2.	Woody Woodpecker (Thurs. 6:00)	WGN	MCA	451,200	21	6
3.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	439,600	20	6
4.	Rocky and Friends (Wed., Fri. 6)	WGN	PAT	376,700	17	6
5.	Lippy The Lion (Tues. 6:30)	WGN	Screen Gems	342,100	16	6
6.	Touche Turtle; Magillia (Mon. 6:30)	WGN	Screen Gems	339,700	15	6
7.	One Step Beyond (Fri. 8:00)	WGN	ABC Films	259,300	12	6
8.	Detectives (Mon. 9:00)	WGN	Four Star	235,300	11	6
9.	Dobie Gillis (Mon. 7:00)	WGN	20 Fox TV	229,900	10	6
10.	Fractured Flickers; Olympics (Thurs., Sat. 9:30)	WBKB	Desilu	220,000	10	6

News; Weather	WNBQ	206,100	
6:00 O'Clock Report	WBBM	214,300	
News; Weather	WNBQ	252,900	
6:00 O'Clock Report	WBBM	203,200	
Combat	WBKB	456,300	
Outer Limits	WBKB	367,100	
Bob Hope	WNBQ	494,500	
Pope Paul E.W. Side	WBBM	469,100	
I've Got A Secret	WBBM	465,800	
Nurses	WBBM	589,200	
Sat. At Movies	WNBQ	543,300	

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Jackie Gleasoon	WHDH	570,100	42
2.	Bonanza	WBZ	545,000	33
3.	Ed Sullivan	WHDH	516,900	35
4.	Lassie; Wizard Oz	WHDH	492,400	32
5.	Candid Camera	WHDH	476,900	34
6.	Beverly Hillbillies	WHDH	474,200	30
7.	Dr. Kildare	WBZ	464,300	31
8.	My Martian; Wizard	WHDH	460,800	32
9.	Password	WHDH	459,400	30
10.	Int'l Show; Restless Sea	WBZ	456,200	32

1.	Leave It To Beaver (Sat. 7:00)	WBZ	MCA	390,000	22	7
2.	Fractured Flickers (Thurs. 7:00)	WNAC	Desilu	283,100	22	7
3.	Littlest Hobo (Wed. 7:00)	WNAC	Storer	281,900	24	7
4.	One Step Beyond (Mon. 7:00)	WNAC	ABC Films	271,200	21	7
5.	Dobie Gillis (Mon.-Sat. 6:30)	WNAC	20 Fox TV	269,300	22	7
6.	Phil Silvers Show (Tues. 7:00)	WNAC	CBS Films	237,600	21	7
7.	Checkmate; Sr. Bowl (Sat. 4:30)	WBZ	MCA	174,300	12	7
8.	Battle Line (Sun. 7:00)	WBZ	Official	173,700	11	7
9.	Woody Woodpecker (Mon. 5:00)	WNAC	MCA	173,100	14	7
10.	Death Valley Days (Sat. 6:00)	WBZ	U.S. Borax	172,400	10	7

Lee Marvin; CBS News	WHDH	151,600	
Huntley-Brinkley	WBZ	370,500	
Huntley-Brinkley	WBZ	394,300	
Huntley-Brinkley	WBZ	406,300	
News; Weather	WBZ	321,600	
Huntley-Brinkley	WBZ	432,900	
Bowlers; Rangers; Mag.	WNAC	126,300	
Wide World Sports	WNAC	217,500	
Lassie; Wizard Oz	WHDH	492,400	
Bozo The Clown	WHDH	202,000	
Wide World Sports	WNAC	201,900	

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	WMAR	276,500	43
2.	Dick Van Dyke	WMAR	241,900	37
3.	Andy Griffith	WMAR	238,900	37
4.	Candid Camera	WMAR	216,400	34
5.	Jackie Gleason	WMAR	203,900	36
6.	Lassie; Wizard Oz	WMAR	196,200	34
7.	Petticoat Junction	WMAR	193,400	26
8.	Mr. Ed; Wizard Oz	WMAR	192,900	28
9.	Bonanza	WBAL	190,000	32
10.	Ed Sullivan	WMAR	187,700	30

1.	Stafford; Showtime; Sea (Fri. 7:30)	WBAL	ITC	127,100	21	7
2.	Pinbusters (Sat. 6:30)	WBAL	Romper Room	123,400	20	7
3.	Lawbreaker (Wed. 8:30)	WMAR	UA-TV	95,500	17	7
4.	Huckle; Tues. Nite Sh (Tues. 7:30)	WBAL	Screen Gems	93,900	16	7
5.	Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	86,000	12	7
6.	Supercar; Jetsons (Sun. 10:30)	WJZ	ITC	78,700	13	7
7.	Hennesey (Sat. 7:00)	WMAR	NBC Films	73,800	11	7
8.	Sea Hunt; Strike Spare (Thurs. 8)	WBAL	Economee	71,400	12	7
9.	Death Valley Days (Sun. 7:00)	WBAL	U.S. Borax	68,000	10	7
10.	Adv. In Paradise; Smok (Sat. 6:30)	WJZ	20 Fox TV	62,900	11	7

77 Sunset Strip	WJZ	102,700	
Divorce Court	WMAR	66,200	
Hennesey	WMAR	73,800	
Farmer's Daughter	WJZ	138,600	
Combat	WJZ	186,300	
Early Show	WJZ	64,700	
Jungle Jim; JFK Mem.	WBAL	24,700	
Pinbusters	WBAL	124,700	
Donna Reed	WJZ	149,600	
Lassie; Wizard Oz	WMAR	196,200	
Pinbusters	WBAL	123,400	

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	KSD	405,100	51
2.	Beverly Hillbillies	KMOX	346,600	45
3.	Dick Van Dyke	KMOX	313,100	42
4.	Andy Griffith	KMOX	295,600	42
5.	Petticoat Junction	KMOX	266,600	36
6.	Candid Camera	KMOX	258,600	33
7.	Lucy Show	KMOX	242,800	34
8.	What's My Line	KMOX	242,700	32
8.	Disney's World	KSD	242,700	32
9.	Danny Kaye	KMOX	237,500	33

1.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	143,400	19	7
2.	Rifleman (Mon.-Fri. 6:00)	KTVI	Four Star	119,200	15	6
3.	Naked City (Sun. 9:00)	KTVI	Screen Gems	109,800	16	6
4.	S.S. Popeye (Mon.-Fri. 5:00; Sat. 4:00)	KMOX	UAA, KING	100,300	13	6
5.	Huckleberry Hound (Mon. 5:30)	KPLR	Screen Gems	91,500	13	6
6.	Magillia; Supercar (Fri. 5:30)	KPLR	Scr. Gems, ITC	90,500	13	6
7.	Yogi Bear (Thurs. 5:30)	KPLR	Screen Gems	87,700	12	6
8.	Quick Draw; Woody (Tues. 5:30)	KPLR	Scr. Gem, MCA	82,100	11	6
9.	Supercar (Wed. 5:30)	KPLR	ITC	80,900	11	6
10.	Maverick (Mon.-Fri. 4:30)	KSD	Warner Bros.	77,400	9	6

Big 4; Editorial	KMOX	128,500	
6:00 News; Wea; Sports	KMOX	113,400	
Candid Camera	KMOX	258,600	
What's My Line	KMOX	242,700	
Maverick	KSD	78,300	
Wide World Sports	KTVI	95,000	
Huntley-Brinkley	KSD	121,400	
Huntley-Brinkley	KSD	117,700	
Huntley-Brinkley	KSD	105,200	
Huntley-Brinkley	KSD	130,500	
Huntley-Brinkley	KSD	120,500	
Cap 11 and Stooges	KPLR	68,900	
S.S. Popeye	KMOX	107,100	

OMAHA, NEB.

STATIONS: KMTV, WOW, KETV. SURVEY PERIOD: JANUARY 4-31, 1964

1.	Bonanza	KMTV	133,800	41
2.	Beverly Hillbillies	WOW	130,600	47
3.	Lawrence Welk	KETV	108,100	34
4.	Dick Van Dyke	WOW	106,300	40
5.	Candid Camera	WOW	105,900	42
6.	What's My Line	WOW	96,500	37
7.	Donna Reed	KETV	96,300	39
8.	Patty Duke	KETV	93,500	33
9.	Fugitive	KETV	93,300	39
10.	Petticoat Junction	WOW	92,500	32

1.	Death Valley Days (Tues. 6:00)	KETV	U.S. Borax	55,500	23	7
2.	Biography; Wizard Oz (Sun. 5:30)	WOW	Official	52,600	22	7
3.	Highway Patrol (Sun., Mon., Wed.-Fri. 6:00)	KETV	Economee	46,000	17	7
4.	Woody Woodpecker (Tues. 5:00)	KMTV	MCA	45,200	15	7
5.	Dragnet; Olympic (Thurs. 9:30; Sat. 5:30)	KETV	MCA	42,100	17	7
6.	Yogi Bear (Moon. 5:00)	KMTV	Screen Gems	39,900	15	7
7.	Huckleberry Hound (Thurs. 5:00)	KMTV	Screen Gems	35,800	14	7
8.	Popeye; Cartoons (Sat. 5:00)	KMTV	UAA, KING	30,800	11	7
9.	Leave It To Beaver (Mon.-Fri. 5:00)	WOW	MCA	30,000	10	7
10.	Brave Stallion; Magillia (Fri. 5:00)	KMTV	ITC, Scr. Gems	29,600	12	7

Wea; News; Sports	KMTV	33,000	
FB; Haddad; All Star	KETV	48,800	
Lassie; Wizard Oz	WOW	77,300	
Wea; News; Sports	KMTV	33,300	
Leave It To Beaver	WOW	27,900	
Suspense Th; P. Como	KMTV	58,000	
Mr. Ed	WOW	44,100	
Leave It To Beaver	WOW	35,300	
Leave It To Beaver	WOW	27,900	
Wide World Sports	KETV	54,400	
Woody Woodpecker	KMTV	45,200	
Leave It To Beaver	WOW	27,900	

What do these 182 stations have in common?

WCBS-TV New York • **WCAU-TV** Philadelphia • **KTVT** Dallas-Fort Worth • **WXYZ-TV** Detroit • **WBBM-TV** Chicago • **WTCN-TV** Minneapolis-St. Paul • **KNXT** Los Angeles • **WJZ-TV** Baltimore • **WSYR-TV** Syracuse • **WAII-TV** Atlanta • **KTUL-TV** Tulsa • **KYW-TV** Cleveland • **WBAY-TV** Green Bay • **WTMJ-TV** Milwaukee • **KLZ-TV** Denver • **KGO-TV** San Francisco-Oakland • **W-TEN** Albany-Schenectady-Troy • **WKBW-TV** Buffalo • **WTIC-TV** Hartford-New Haven • **WPRO-TV** Providence • **WHEC-TV** Rochester • **WBRE-TV** Scranton-Wilkes Barre • **WATE-TV** Knoxville • **WREC-TV** Memphis • **WTVJ** Miami • **WKRG-TV** Mobile • **WOAI-TV** San Antonio • **WNEM-TV** Flint-Saginaw-Bay City • **WLW-T** Cincinnati • **WJIM-TV** Lansing • **WTAE** Pittsburgh • **KCMO-TV** Kansas City, Mo. • **WKOW-TV** Madison • **WMBD-TV** Peoria • **WTVO** Rockford • **KAKE-TV** Wichita • **KERO-TV** Bakersfield • **KHVH-TV** Honolulu • **KIFI-TV** Idaho Falls • **KLAS-TV** Las Vegas • **WBOC-TV** Salisbury, Md. • **KOIN-TV** Portland, Ore. • **KFMB-TV** San Diego • **KING-TV** Seattle-Tacoma • **KREM-TV** Spokane • **WTVH** Peoria • **WMTV** Madison • **WFIE-TV** Evansville • **WRGB** Albany-Schenectady-Troy • **WMAR-TV** Baltimore • **WINR-TV** Binghamton • **WABI-TV** Bangor-Presque Isle • **WBZ-TV** Boston • **WBEN-TV** Buffalo • **WCAX-TV** Burlington • **WTPA** Harrisburg-Lancaster • **WNHC-TV** New Haven-Hartford • **WGAN-TV** Portland, Me. • **WJAR-TV** Providence • **WOKR** Rochester, N.Y. • **WWLP** Springfield-Holyoke • **WRDW-TV** Augusta, Ga. • **WAPI-TV** Birmingham • **WCIV-TV** Charleston, S.C. • **WALB-TV** Albany, Ga. • **WBTV** Charlotte • **WRCB-TV** Chattanooga • **WCCA-TV** Columbia • **WRBL-TV** Columbus • **WBTW** Florence, S.C. • **WLOS-TV** Greenville-Spartanburg-Asheville • **WAFG-TV** Huntsville • **WFGA-TV** Jacksonville • **WBIR-TV** Knoxville • **WAGA-TV** Atlanta • **WMCT-TV** Memphis • **WLBW-TV** Miami • **WJHG-TV** Panama City • **WCOV-TV** Montgomery • **WLAC-TV** Nashville • **WTAR-TV** Norfolk • **WTVD** Raleigh-Durham • **WDBJ-TV** Roanoke • **WTVT** Tampa • **WTWV** Tupello • **WITN-TV** Washington, N.C. • **KRBC-TV** Abilene-Sweetwater • **KALB-TV** Alexandria, La. • **KFDA-TV** Amarillo • **KFDM-TV** Beaumont-Port Arthur • **KATC** Lafayette, La. • **KPLC-TV** Lake Charles • **KSWO-TV** Wichita Falls • **KATV** Little Rock • **WWL-TV** New Orleans • **KOSA-TV** Odessa-Midland • **KCTV** San Angelo • **KTBS-TV** Shreveport • **WJRT** Flint-Saginaw-Bay City • **WWTV** Cadillac-Traverse City • **WSAZ-TV** Charleston-Huntington • **WKRC-TV** Cincinnati • **WLW-C** Columbus, Ohio • **WLW-D** Dayton • **WTVW** Evansville • **WBOY-TV** Clarksburg • **WOOD-TV** Grand Rapids-Kalamazoo • **WTTV** Indianapolis-Bloomington • **WFBG-TV** Johnston-Altoona • **WILX-TV** Lansing • **WKYT** Lexington • **WIMA-TV** Lima • **WAVE-TV** Louisville • **WLUC-TV** Marquette • **KDKA-TV** Pittsburgh • **WTOL-TV** Toledo • **WSTV-TV** Wheeling-Steubenville • **WKBN-TV** Youngstown • **KCMT** Alexandria-Minn. • **KROC-TV** Rochester, Minn. • **KFYR-TV** Bismark • **KFVS-TV** Cape Girardeau • **WMT-TV** Cedar Rapids-Waterloo • **WCIA** Champaign-Danville • **WHBF-TV** Davenport-Rock Island-Moline • **WHO-TV** Des Moines-Ames • **KDAL-TV** Duluth-Superior • **WEAU-TV** Eau Claire • **KXJB-TV** Fargo • **KHOL-TV** Kearney-Holdrege • **KMBC-TC** Kansas City, Mo. • **KOLN-TV** Lincoln • **KGLO-TV** Mason City • **WITI-TV** Milwaukee • **KXMC-TV** Minot • **KNOP-TV** North Platte • **KETV** Omaha • **KTVO** Kirksville • **WEEK-TV** Peoria • **WREX-TV** Rockford • **KMOX-TV** St. Louis • **WDAY-TV** Fargo • **KENI-TV** Anchorage • **KGGM-TV** Albuquerque • **KVOS-TV** Bellingham • **KAVE-TV** Carlsbad • **KHSL-TV** Chico-Redding • **KKTV** Colorado Springs • **KVAL-TV** Eugene • **KFAR-TV** Fairbanks • **KMJ-TV** Fresno • **KREX-TV** Grand Junction • **KRTV** Great Falls • **KGMB-TV** Honolulu • **KVTV** Sioux City • **KELO-TV** Sioux Falls • **WNDU-TV** South Bend-Elkhart • **WSAU-TV** Wausau • **KARD-TV** Wichita • **KID-TV** Idaho Falls • **KSHO-TV** Las Vegas • **KLYD-TV** Bakersfield • **KBES-TV** Medford • **KPHO-TV** Phoenix • **KGW-TV** Portland, Ore. • **KCRL** Reno • **KIVA** Yuma • **KIMA-TV** Yakima • **KCHU-TV** San Bernardino • **KMVT** Twin Falls • **KGUN-TV** Tucson • **KCPX-TV** Salt Lake City • **KSBW-TV** Salinas-San Jose • **KOVR** Sacramento-Stockton • **KOGO-TV** San Diego • **WAGM-TV** Bangor-Preque Isle • **WDAU-TV** Scranton-Wilkes Barre • **WTOP-TV** Washington, D.C. • **KENS-TV** San Antonio • **WSBT-TV** South Bend-Elkhart • **KTNT-TV** Seattle-Tacoma • **KXLY-TV** Spokane

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SCREEN GEMS

Television Reviews

OUR MAN IN WASHINGTON
With David Brinkley, narrator; Emperor Haile Selassie, President, John F. Kennedy, Angier Biddle Duke, others
Producer: Ted Yates, Stuart Schulberg
Director: Yates
Writer: Brinkley
60 Mins., Tues. 10 p.m.
XEROX
NBC-TV (film; color)
(Papert, Koenig & Lois)

The bureaucratic machinery that goes to work when a foreign chief of state comes a-visiting, the ritual and the obligatory entertaining all were revealed in characteristic David Brinkley fashion last Tuesday (3), again gathering votes for the "Brinkley Journal" as one of the most rewarding occasional series in television. This one was a gem, both for its informational content and stylistic eloquence, and doubtless it will be recollected by viewers with some amusement every time a visiting dignitary turns up in the news.

In Brinkley's detached delivery, the tale of Washington's reception of Ethiopia Emperor Haile Selassie last October had a way of satirizing itself, making any overt judgments unnecessary. The requirements of protocol, the Army arrangements for a street parade, the preparations by the citizen's reception committee, the cleaning of the red carpet, the painting of welcome signs, the coordination of menus, the hanging of flags, and the endless memos all seemed a travesty in imitation of those British comedies; and yet, it was made perfectly clear by Brinkley that all the expense and deadpan attention to trivia were necessary in diplomatic relations, and especially at a time when any nation needs every friend it may have on the globe.

If there was a good excuse for all the fuss and petty perfectionism (the State Dept. even papered the house for Selassie's press conference, so as not to offend him by journalism's indifference) there was no charitable explanation for the behavior of Washington's cocktail set. The party tossed by Selassie, to which 1,000 were invited and 1,126 showed up, had satirical vignettes of its own—or perhaps there are certain comicalities that are built into the diplomatic amenities.

At any rate, that dry Brinkley narration, with its edge of irony and with its well-timed statistics, had a way of taking the pomp out of the ceremony. Irreverent though it may have been, the implicit gist of Brinkley's commentary was that we may smile at the bizarre ways of Washington but had better not knock them. The film was produced with skill and imagination, with camera direction keyed perfectly to the Brinkley style and to his brand of wit. *Les.*

300th HARVEST
With E. G. Marshall
Exec. Producer: Alvin L. Hollander
Producer: George Dessart
Writer: Robert Buttman
60 mins.; Wed., 7:30 p.m.
ALLSTATE INSURANCE, EASTERN AIRLINES
WCAY-TV, Philadelphia

Hour-long accolade to the New Jersey Tercentenary took on tremendous stature with the salute by E. G. Marshall to one of the nation's smallest states. Format had a small group of citizens framed off to one side of the screen with a highly vocal femme prodder stepping out and irritatingly making statements such as, "It's a place for kids to run around on crowded beaches after long, dreary drives through pine and scrub." Marshall took this thrust with his usual self-assured aplomb and it was a cinch for the defender to make out a case against her irritating "show me" attitude.

The special, filmed throughout New Jersey, traced the state's historical development from its first inhabitants—the Lenni Lenape Indians—to the agricultural and industrial development of today. There were good aerial shots, not only of the touted beaches, but of farms, multi-level roadways, the famous Lennox China factory, structural steel industries and other projects.

Interesting film clips included shots of the First "Miss America Pageant" in 1904, last year's contest, and the "Great Train Robbery," filmed in Jersey in 1903.

Among those who made special appearances were Governor Hughes; Mason Gross, Pres. of Rutgers (he had one of the first tv word game programs) and Arthur Thomas, head of the Lenape Indian tribe in Oklahoma.

At the finale, the unique advantages of the state were obvious even to the needling antagonist as well as the viewer. The final lustre was added by the narrator. *Gagh.*

THE COMERS
With Peter Davis, others
Producer-Director: Lee Polk
30 Mins., Mon., 10:30 p.m.
WNDT-TV, N.Y.

"The Comers," it says in the advance info from New York's educational channel 13, "is designed to stimulate young people of various backgrounds to talk about any subject with no holds barred" The group on the opening show was stimulated, all right. They were effusive, talking on and on and over each other, but they said very, very little.

In the first place, one of the main problems with teenagers in 1964 is a problem teenagers had in 1864 and probably 1064 for that matter. They really haven't been around much—their horizons are as yet short and their thinking is small. This group discussed with furvor what time to come in off a date. For insight, it was a poor man's Penrod and Sam.

And when it came to the subject of sex, a viewer learned that teens still giggle a lot about it. But, again, for insight into this highly over-publicized age group, all holds were barred, because the polite youngsters on this show were camera-conscious, moderator-conscious and self-conscious.

This would be a good show to just turn off the sound, watch the bright, expressive faces of the kiddies (black and white together) and make up your own dialog. *Bill.*

ALL JOIN HANDS
With Beryl Berney, others
Director: Anthony Farrar
30 Mins., Sun. 8 a.m.
WCBS-TV, N. Y.

Now in its second season, this local kidshow is intelligently-wrought and imaginative. A bit of peripheral green in the arid expanse. Hostess Beryl Berney has the naturalness of mien and movement to charm moppet and parent alike as she draws the four-to-nine-year-olds (in the studio and setside) into other lands. Last Sunday (8) it was to India.

Her graphics included photos, on-the-spot illustrations and puppets. One seg, with ingenious panoramic drawing and movable cutouts, related the legend of an Indian king. Another, using shadow puppetry (the contrib of Carolyn Wilcox), recited a moralistic fable. At another point, a young Indian girl in the studio joined Miss Berney to demonstrate how the sari is wrapped around the femme form.

If the outing to India be typical, the globe-trotting is anything but didactic, but it's perhaps a weakness of the series that as an introduction to other cultures a bit more isn't attempted. Just for example: at no juncture were the kids told, even in a throwaway line, the structure of Indian government or society. Withal, however, it's a series of merit. WCBS-TV pub-affairs produces in cooperation with the American Assn. for the UN (southern New York State division). *Pit.*

WOMEN ON THE MOVE
With Kitty Carlisle, Marilyn Van Derbur, Pat Mahen, Joan Murray, others
Executive Producer: Lester Lewis
Producer: Kay Elliot
Director: Jay Miller
30 Mins., Mon.-Fri., 1 p.m.
PARTICIPATING
WNBC-TV, N.Y.

"Women on the Move" is one of the more glamorous ventures in afternoon programming. Lester Lewis exhibit is frankly a service show designed to broaden the outlook of the hausfrau tied to domestic chores. With femmes like Kitty Carlisle and the former Miss America, Marilyn Van Derbur, urging the galley slaves to broaden their horions and take off into new and exciting vistas, the femmes are likely to take their urgings seriously.

Miss Carlisle is the show's focal point. She spiels immaculately and flawlessly, with departmentalized assists from Miss Van Derbur, Pat Mahen and Joan Murray, whose chores include helpful household and beauty hints, where to report if you have the urge to help in an organization, and what to do until your husband comes home.

There is one entertainment feature on the show, an interview with a femme who has made good. The subject, questioned by Miss Carlisle on the opener provided an interesting session in her description of the pursuit of a painting career between taking care of a husband, six kids and no domestic help.

The layout needs some slight revamping as there could be some enlargement of the entertainment features. A housewife can't be all that service oriented, and perhaps a touch of comedy now and then could lighten the proceedings. But even as the show now shapes up, it's a more worthwhile venture than many of its daytime contemporaries. *Jose.*

CALVIN GRIFFITH SHOW
With Calvin Griffith, Al Tighe
Producer: Jimmy Anderson
Director: Jerry Wasler
15 Mins.: Sat. 5 p.m.
ST. PAUL AMERICAN NATIONAL BANK
KSTP-TV, Mpls.-St. Paul

Coming off promisingly was the preem of this once-a-week baseball program prior to the impending season's start. Show continues during the entire season and not bowing out for some time after it ends.

In this red-hot sports area there's no doubt that KSTP has scored

(Continued on page 41)

Foreign TV Reviews

CALUM'S CEILIDH
With Calum Kennedy
Director: Mike Bevan
30 Mins., Sundays, 4:40 p.m.
Grampian-TV, from Aberdeen, Scotland

As an authentic Scottish party-show, featuring the lilting tunes of Auld Lang Syne land and the pretty dancing of its kilted enthusiasts, this innocent, naive and fresh program has a sincere appeal and lotsa visual entertainment. In addition, its central character, a boyish-looking Scot from the island, Calum Kennedy, swinging his kilt with proud delight, gave out with rousing tunes that raised the spirit and kept fireside viewers intrigued.

Latter's singing is not in the top-warbling class, but it has a lusty appeal and an obvious self-enjoyment that makes him the typical vocalizing kiltster.

On show caught, Lilane, a personality English thrush who plays her own accordion, was a worthwhile guest, while resident accordionist Will Starr gave out with stirring Scot reels and Kennedy himself sang the "puirt-a-beul."

Show had plenty of movement, with cameras ranging over pretty Scot lassies. It was directed by an Englishman, Mike Bevan, which made it all the more intriguing, while the small studio space and lack of facilities given to larger production centers, was overcome cleverly. It would be useful export from Scotland. *Gord.*

THE VILLAINS
(Time)
With John Collin, Julia Foster, Frank Thornton, Geoffrey Matthews, Murray Evans, Aubrey Morris, John Barrett, Arnold Bell, others
Producer: H. V. Kershaw
Director: Howard Baker
Writer: John Finch
55 Mins., Fri., 9:10 p.m.
Granada TV, from Manchester

Granada TV, which has specialized in such individual and high-rating crime skeins as "The Odd Man" and "It's Dark Outside," came up with another crisp and crafty initialler for this newcomer. "The Villains" sets claim to focus its tales on the criminal rather than the sleuth, with the moral proviso that they will all get their come-uppance in the end. There's a flaw in the argument here, for the wrongdoer necessarily acquires audience sympathy merely by being in the forefront of the action. He

(Continued on page 42)

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan is and has been for a long time one of ASCAP's warmest friends and staunchest champions, so he was only doing what comes naturally last Sunday night (8) in dedicating his CBS-TV show to the current 50th anniversary celebration of the American Society of Composers, Authors & Publishers. Like other past Sullivan ASCAP salutes, this stanza was a session packed with some of the Society's top standards and tunesmiths.

This was one show, of course, in which the composers and lyricists received full billing, a consideration not usually accorded the pop song creators. Florence Henderson, Jerry Vale and Steve Lawrence delivered the various standards in excellent legit style. A radical switch to the teenage mood was engineered by the Dave Clark Five, a hot visiting rocking combo from Britain who are picking up the slack left by the departing Beatles. A group of kids, apparently left over from The Beatles' stand on the Sullivan show a few weeks ago, were on hand to whoop it up for the Clark combo, which will be back for a more extensive showcasing by Sullivan next Sunday.

From Hollywood, the show spotlighted a group of top songsmiths (or their heirs) in fast medleys of their works. This sequence spotlighted Jimmy McHugh, Arthur Freed, Grace Kahn (widow of Gus) and her son, Donald, Sammy Fain, Harry Ruby, Eleanor Whiting (widow of Richard Whiting) who sat by as Donald Kahn played some of her husband's tunes and Ira Gershwin, who just came on for a few words with Sullivan. In the audience, were ASCAP prexy Stanley Adams, Richard Rodgers, Noble Sissle, Euble Blake, and Dorothy Hammerstein, widow of Oscar Hammerstein 2d.

Phil Silvers had a moderately funny spot, playing the role of Paul Robeson while accompanist Saul Chaplin played Jerome Kern in a romp about Robeson's reaction to "Ole Man River" upon first seeing it. Juliet Prowse contributed a sock visual bit with her nifty hoofological exercises to some of the top dances of various eras, such as the Charleston, Peabody, Carioca, etc., backed by a large ballet troupe. Blossom Seeley wound the session with some solid old-timey vaudevillian belting of "I Love A Piano" and "Music Maestro Please." *Herm.*

One of a Kind

CBS-TV's "One of a Kind" was nothing of the sort Sunday afternoon (8), but rather two of a difference. The hour was divided between a bright pictorial essay, "Doors," and an interesting quiz-show pilot, "News Clues."

At the outset of "Doors," narrator Harry Reasoner said he promised viewers nothing, fully aware that he was fronting an "award-losing" broadcast. This self-effacing approach in itself should win something, but viewers learned for sure that scripter Andy Rooney, anyhow, with the aid of some excellent film clips and studio props, can make much of as seemingly mundain a subject as doors. There were historic doors, hospital doors, swinging (saloon) doors, revolving doors, Brownstone doors, jail doors etc., etc.; and screen doors—the old-fashioned happy, summer-time slapping kind and the modern, no-rust, no-wear, no-noise kind. Of the latter, Reasoner and Rooney said, "no door for going through barefoot—I wouldn't have one."

The film clips showed Charlie Chaplin and doors, Gloria Swanson and doors, and Doug Fairbanks Sr. and doors (gymnastics on a castle lift). There also was a well-trained studio lion and doors—chasing people through an office building by leaping through transoms.

As a nice change of pace to the film and studio doors, there was mime Frans Reynders in a clever series of door bits—a goodnight kiss, goodbye to guests, the garage door etc.

Right down to the final credits, underscored by the sound of the doors that had been treated on the show, it was a highly original and effective piece. Should win an award.

"News Clues," a feeler show produced by Joel Heller and directed by Earl Dawson, had CBS newsman Robert Trout doing the John Daily bit and doing it like an old-line quiz master. Trout was host of panels made up of three women and three men selected by the news directors of CBS affiliates WTAR-TV, Norfolk, and KLZ, Denver (the dames from the latter city).

In a format much like "College Bowl" or its imitator, "Alumni Bowl," Trout querried the two groups on current news events and personalities, with an occasional "historical" question thrown in (with news film and photos as illustrations). With a little woodsheding, this one should shape as a good by-the-standard quiz entry with the added advantages of informational text and the local affiliate guest angle. *Bill.*

Kraft Music Hall

In the bygone, a peril of putting the show on the road was the temptation to acquiesce in all that chamber-of-commerce puff. Perry Como and his writers mercifully, and wisely, eschewed that hoary ritual in their New Orlean origination last Thursday (5), sticking with entertainment basics and coming up with a generally attractive hour.

Solid talent on either flank of the crooner shared in the credit. On hand were Mickey Rooney, a fairly subdued and appealing Martha Raye, balletist Jacques D'Amboise, Al Hirt, and dancer Lee Becker Theodore with her line of terpers.

Most of the musicalizing, expectably, was inspired (happily) by the Crescent City aura. Como himself managed some nice mood-balancing with "Rampart Street Parade," "Sleepy Time Down South," "Deed I Do" and kindred evergreens. Miss Raye contributed effectively in the same lyric vein before Como joined her for an especially rewarding interlude of songstering.

Hirt dished up more of his showmanly tooting, and chipped in a bonus of some amusing hoofery. D'Amboise made good his balletic reputation, albeit less compellingly than in his forte longhair milieu. Miss Theodore proved an able partner, and her line was a pleasant component in and out of the proceedings.

Rooney's savvy and instinct helped him overcome some hampering material, especially in a hokey monolog as "Dr. Leonard Birdseed." But the bit segued to a saving windup with all hands on deck for some deft didoes.

Como's trademarked composure guided things at the right pitch, with camera and other production values a customary plus. Some muffed opportunities, but over-all an effective outing. *Pit.*

Esso World Theatre

A taste of Japanese culture, as reflected in Nipponese dance, drama, and poetry, was offered in this edition of "Esso World Theatre," telecast Sunday (8) night on WOR-TV.

To the uninitiated, the hour was more of a curio, the art forms stylized, disciplined, baffling, a visit with the ghosts of that culture's past. Modern-day Japan was better captured in the Esso commercials.

Some of the segments caught the brooding fatalism, the complex nature, so long associated with the people. Judged from strictly tv standards, the production was far too static, even the dances, for the most part, were controlled and confined. The criticism, however, stems from a zestier more open American culture, and from the Japanese point of view, may be sheer malarky.

The sampling of the traditional Japanese art forms were broad and extraordinary. Actor Sessue Hayakawa ("Bridge on the River Kwai") served ably as host and narrator.

Titled "Japan: The Frozen Moment," it was directed by Robin Hardy for Newmark International, producer of the "Esso World Theatre" series. Kabuki, Noh, and Bunraku theatre groups participated. The next "World Theatre" edition will journey to Greece. *Horo.*

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Big 7 Arts Spread On Universal Pix

A month after going to market with them, Seven Arts has notched sales in 14 markets for its volume nine bundle of 215 post-50s features from the Universal vault. Distrib is particularly pleased that of the 14, seven sales were to CBS-TV and ABC-TV o&o's, all clinched in pre-release (prior to Feb. 12, that is) deals.

The other seven markets, all inked over the past week, are KLZ-TV, Denver; KRCA-TV, Sacramento; KGW-TV, Portland, Ore.; WBAY-TV, Green Bay; WDAV-TV, Scranton; WCSH-TV, Portland, Me.; and KGMB-TV, Honolulu.

CBS o&o buyers include WCBS-TV, New York; WBBM-TV, Chicago; WCAU-TV, Philadelphia; and KMOX-TV, St. Louis. ABC stations taking the complete package were KABC-TV, Los Angeles; WXYZ-TV, Detroit; and KGO-TV, San Francisco.

Among titles in the package are "Magnificent Obsession," "To Hell and Back," "Winchester '73," "Up Front," "Six Bridges to Cross," and the Abbott & Costello, Ma & Pa Kettle and Francis the Mule series.

Seven Arts is pitching volume nine either as a complete package or in four parts, three with 54 titles each and the fourth with 53.

BRIT. COM'L TV NEWS SETS OVERSEAS REP

London, March 10.

Britain's commercial tv news operation, ITN, has appointed its first permanent overseas rep. He is Peter Woods, an ex-BBC-TV reporter who joined ITN yesterday (Mon.) and who planes out for the U.S. shortly to set up New York offices for the indie news operation.

ITN has, in fact, close ties with CBS News on the supply of Yank news but it was felt the unit should have a Britisher on the spot. Woods' most distinguished reports to date was his coverage of the Cuba crisis for BBC-TV.

Russ Clancy's BSI Sets Clients on DeMet Series

Broadcast Sales, a new company, has been launched to serve as producers' representatives in the sale of tv and radio shows in the network and syndication on field. Russ Clancy, vet sales exec, is BSI's founder and president.

BSI made its first sale on behalf of its charter client, Peter DeMet Productions, Inc., of Chicago. The transaction involves DeMet's new Pocket Billiard Tournament of Champions in a one-hour color filmed series. Sale was made to Piel Bros. and P. Lorillard, in association with WOR-TV, N. Y. Starting date on the N. Y. outlet is April 21.

20th's 50th Sale On Century II Features

20th-Fox tv has racked up the 50th sale of its Century II feature package to WMAL-TV, Washington. Station will beam 34 of the 48 pix in color, according to Alan Silverbach, syndication sales chief for 20th.

Other markets sold in recent weeks include WJW-TV, Cleveland; KVOA-TV, Tucson; WCNY-TV, Watertown; WOAI-TV, San Antonio; and KCOY-TV, Santa Maria, Cal.

The package originally unspooled via the NBC-TV Saturday and Monday night primetime feature slots.

Bevis' New Setup

Polaris Broadcasting, headquartered in Evansville, Ind., has named Charles C. Bevis director of operations for the company's three tv and three radio stations.

Bevis, who joins Polaris April 1, is currently exec director of the Assn. on Broadcasting Standards in Washington, D.C., and formerly was assistant executive director of the Assn. of Maximum Service Telecasters.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia • STATIONS: WRCV, WFIL, WCAU.
• SURVEY DATES: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting November 3-5).

WRCV — Total Area Homes: 486,600 — Metro Rating: 28 — Share of Audience: 38

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIE
Oct. 28 "GOOD MORNING MISS DOVE"
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox
Nov. 11 "FATHER OF THE BRIDE"
Elizabeth Taylor, Spencer Tracy
1950, MGM, MGM
Nov. 18 "THE RELUCTANT DEBUTANTE"
Rex Harrison, Kay Kendall
1958, MGM, MGM

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Outer Limits 7:30-8:30	WFIL 425,900
Lucy Show 8:30-9:00	WCAU 460,400
Danny Thomas 9:00-9:30	WCAU 413,200

WCAU — Total Area Homes: 312,600 — Metro Rating: 18 — Share of Audience: 52

TUESDAYS 5:00-6:30
Program: EARLY SHOW
Oct. 29 "X . . . THE UNKNOWN"
Dean Jagger
1957, Warner Bros., S.A.A.
Nov. 12 "ALEXANDER'S RAGTIME BAND"
Tyrone Power, Alice Faye
1938, 20th Century-Fox, S.A.A.
Nov. 19 "YOUNG PEOPLE"
Shirley Temple, Jack Oakie
1940, 20th Century-Fox, NTA

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Popeye Theatre 5:00-6:00	WFIL 195,100
Leonard News; Wea. 6:00-6:30	WRCV 191,400

WCAU — Total Area Homes: 276,300 — Metro Rating: 17 — Share of Audience: 50

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW
Oct. 30 "TEENAGERS FROM OUTER SPACE"
David Love, Dawn Anderson
1959, (British), S.A.A.
Nov. 6 "STOP, YOU'RE KILLING ME"
Broderick Crawford, Claire Trevor
1953, Warner Bros., S.A.A.
Nov. 13 "THE PRISONER"
Alec Guiiness, Jack Hawkins
1955, (British), Screen Gems

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Rocky; Popeye 5:00-6:00	WFIL 228,100
Leonard News; Wea. 6:00-6:30	WRCV 213,200

WCAU — Total Area Homes: 261,700 — Metro Rating: 15 — Share of Audience: 50

THURSDAYS 5:00-6:30
Program: EARLY SHOW
Oct. 31 "THE UNEARTHY"
John Carradine, Allison Hayes
1957, Republic, M&A Alexander
Nov. 7 "SO EVIL MY LOVE"
Ray Milland, Ann Todd
1948, Paramount, MCA
Nov. 14 "TELL IT TO THE JUDGE"
Rosalind Russell, Robert Cummings
1949, Columbia, Screen Gems

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Huckleberry; Popeye 5:00-6:00	WFIL 196,000
Leonard News; Wea. 6:00-6:30	WRCV 173,100

WCAU — Total Area Homes: 350,100 — Metro Rating: 21 — Share of Audience: 60

FRIDAYS 5:00-6:30
Program: EARLY SHOW
Nov. 1 "THE THING"
Kenneth Tobey, James Arness
1951, RKO, UAA
Nov. 8 "THE TIME OF THEIR LIVES"
Abbott & Costello, Marjorie Reynolds
1946, U-I, Screen Gems
Nov. 15 "HIAWATHA"
Vincent Edwards
1952, Allied Artists, Allied Artists Television

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Rocky; Popeye 5:00-6:00	WFIL 194,500
Leonard News; Wea. 6:00-6:30	WRCV 159,900

WRCV — Total Area Homes: 474,900 — Metro Rating: 29 — Share of Audience: 47

SATURDAYS 9:00-11:30
Program: SATURDAY AT THE MOVIES
Nov. 2 "LET'S MAKE LOVE"
Marilyn Monroe, Yves Montand
1960, 20th Century-Fox, 20th Century-Fox
Nov. 9 "THE DIARY OF ANNE FRANK"
Millie Perkins, Shelley Winters
1959, 20th Century-Fox, 20th Century-Fox
Nov. 16 "UNTAMED"
Tyrone Power, Susan Hayward
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-9:30	WFIL 430,400
Jerry Lewis 9:30-10:30	WFIL 322,600
Gunsmoke 10:30-11:00	WCAU 296,500
Jerry Lewis 11:00-11:30	WFIL 293,200

WCAU — Total Area Homes: 90,900 — Metro Rating: 6 — Share of Audience: 45

SUNDAYS 11:15-12:45
Program: LATE SHOW
Oct. 27 "BATTLE FLAME"
Scott Brady, Elaine Edwards
1959, Allied Artists, Allied Artists Television
Nov. 10 "THREE HOURS TO KILL"
Dana Andrews, Donna Reed
1954, Columbia, Screen Gems
Nov. 17 "ON MOONLIGHT BAY"
Doris Day, Gordon MacRae
1951, Warner Bros., S.A.A.

TOP COMPETITION — PROGRAM	STATION & TOTAL HOMES
Big Movie 11:15-12:00	WFIL 75,300
Dick Powell Show 12:00-12:30	WFIL 59,900

Mad Scramble For Pasadena's KRLA

Hollywood, March 10.

Up for grabs since the FCC ordered the station to cease operations May 1, the high-earning KRLA in Pasadena has brought a scramble of applicants that may pass the 30 mark by the March 31 cut-off date for filing. Radio station's license was ordered revoked when the FCC ruled that the registration of ownership was falsified by Donald Cooke, a Canadian. He was held to own more than 20% of the frequency, the stop figure for foreign investment.

Reportedly among the applicants are Bob Hope, Edwin S. Pauley, Art Linkletter and Wesley I. Dumn of Pasadena, who retired from broadcasting after he sold his two stations in Frisco for $8,000,000. KFOX is also said to have applied for the 1100 frequency and if successful would move away from Long Beach.

Cooke bought the station from Pacific Broadcasting Co. in 1958 for $900,000. Sale of the station with a license would have brought an estimated $4,000,000. Now Cooke has only the physical property and antenna site to sell. He had offered the property to the educational group at $90,000 a year for 10 years but the FCC rejected it. He had also offered the profits of the station's operation to the educational group but this, too, was turned down by the FCC.

CHARLOTTE UHF'ER BOUGHT BY BAHAKEL

Charlotte, N.C., March 10.

The Cy N. Bahakel Broadcasting Co. has agreed to buy television Channel 36 in Charlotte and expects to have the UHF station on the air by fall.

Bahakel, president of the firm, said that he would make formal application to FCC "within the next 60 days" to take over the channel.

Details of the purchase from Century Advertising Co., including the price, have not been disclosed but will be made public when the application is filed.

The firm's headquarters will be moved to Charlotte from Roanoke, Va., but offices also will be kept there. Bahakel has opened offices here in the Merchandise Mart, adjacent to the studio and transmitter owned by Century. The UHF station has been off the air since May. It was used for the local school system's educational television program.

New Phoenix Station OK'd Despite Squawks

Washington, March 10.

An FCC Hearing Examiner recommended allowing a new radio station to operate in Phoenix, Ariz., even though it would cause interference to an existing Tucson outlet.

Examiner Elizabeth Smith advised granting a construction permit to Eastside Broadcasting Co. over the objections of KFIF, Tucson, and the Broadcast Bureau.

The Examiner said the new station would bring a signal to 565,860 listeners while depriving no one of service.

Decision is subject to review by the full Commission.

'Dobie Gillis' Sales

"Dobie Gillis," lively in the off-network marts, picked up a key sale last week. 20th-Fox TV jotted WNBC-TV, N.Y., for the full 147 episodes.

Other markets going for it in recent weeks included KXTV, Sacramento; KATU, Portland, Ore.; WJHL-TV, Johnson City, Tenn.; WPSD-TV, Paducah; and WCSC-TV, Charleston, S.C.

Foreign marketing has likewise been bullish. Recent overseas sales include Australia, Mexico, Luxembourg and various Canadian markets.

Phil Silvers O'Seas Sales

"New Phil Silvers Show" has been sold by United Artists Television International in six foreign countries.

Markets inkling for the series include Argentina, Australia, Philippines, United Kingdom, Uruguay and Venezuela.

Oldtime Entries Still Find Favor On Brit. TV Webs

London, March 10.

BBC-TV's decision to axe "Dancing Club"—featuring w.k. ballroom orchestra and terping of Victor Silvester—after a 16-year run on the web which qualified it as tv's oldest show, throws the spotlight on the number of "oldies" that still inhabit the BBC network.

Schedule scrutiny shows that BBC runs more than a dozen programs which made their bow before 1960. This represents some seven-and-a-half hours programming or approximately one days viewing per week.

Apart from the "Dancing Club" period of service, other veterans of the Corporation's airwaves include "Come Dancing" alternating with the Silvester show) which has been running since 1951, "Panorama," on the air from 1953, "Look" and "Sportsview," both around since 1954, "Gardening Club" which sprouted in 1955 as did "This Is Your Life" (also ending).

From 1956 up to 1960 such shows as Billy Cotton Bandshow, "Dixon of Dock Green," "Monitor," "Tonight," "Viewpoint" and one or two more emerged and stayed as regular features of BBC programming.

The commercial web, too, has its "oldtimers" though the network only came into being nine years ago. For instance, Associated Television's "Palladium" show has been around since the channel lit up in 1955 as has "Associated-Rediffusion's "Double Your Money" and "Take Your Pick" quiz games. ATV's "Lunch Box" emerged in 1956 and has been running ever since. Station's twice weekly medico soaper "Emergency Ward 10" has been continuous since 1957.

Granada-TV introduced "What The Papers Say" way back in 1956 and ABC-TV launched "Armchair Theatre" the same year.

Progress report: Swift glance at a recent TAM top 20 shows that of the score of places five are held by the vet show—"Take Your Pick," "Ward 10" (two places), "Palladium" and "Double Your Money."

Vanoff's Europe Talent Hunt for 'H'wood Palace'

Nick Vanoff, producer of ABC-TV's "Hollywood Palace" vaudeo, is on a three-week European talent hunt, with comic Bill Dana along for expertise. The pair left New York by jet last Saturday (7) for London, thence to Copenhagen, Zurich, Stockholm, Madrid, Vienna, Rome and Paris.

The show, now in its third month and bagging respectable ratings, is understood set for next season. It goes through the summer, probably mixing firstruns with some repeats.

Spartanburg, S.C.—Appointment of Charles Newcomb as program director and Rene Royaards as production director of WSPA-TV was announced by Charles Sanders, assistant general manager of Spartan Radiocasting Co. Verner Tate has been appointed sports director for both WSPA and WSPA-TV.



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Claims Salary Renege On Joey Bishop Show

Los Angeles, March 10.

Charging defendants had failed to pay him for his services as associate producer on the "Joey Bishop Show," Jerry Levy has filed an $18,200 breach of contract suit against Bellmar Enterprises, five individuals and the William Morris Agency.

Complaint in naming Bellmar stated this ompany was a joint venture consisting of Danny Thomas Enterprises, Lewis F. Edelman, Josylar Inc., Llenrock Productions and Sheldon Leonard Enterprises. Individuals listed as codefendants included Thomas, Edelman, Leonard, Joey Bishop and Mel Shavelson.

TeleGuide

Continued from page 25

tan to City Hall, has allowed TeleGuide to connect with office buildings along the route.

For the office dweller, prexy Dolan said the information program service offers news, weather, transportation roundups, ship arrivals, stock market reports, etc. It's his opinion that people so used to tv rather than radio will turn to his closed circuit tv service for such information. Offices of many ad agencies buying time on TeleGuide also will be hooked up, under the planned expansion to office buildings, as well as apartment buildings along the cable route.

Dolan, who is partnered with Sophie Hohne in the operation, said the initial investment in the closed circuit operation was in excess of $500,000. It began a year ago last June with 10 midtown hotels, currently 50 hotels are being serviced, with the number due to grow to 60 by April.

"We estimate," said Dolan, "that we make 100,000 different impressions weekly now." Each week, he went on, we're hitting a different audience. Dolan, a young man, sounded as "influential and affluent" as the audience he said TeleGuide was reaching.

Sen. Dodd

Continued from page 27

tee ever looked at scenes from 'Macbeth' or 'Hamlet' out of context, it would be the end of Shakespeare."

Frank Price, exec producer of "Virginian," said his show was probably the least violent western on the air. "We made one picture without a shot being fired, and not even a horse in the show."

Joan Harrison, one of the Hitchcock producers commented:

"In some strange way Hitchcock's name is associated with suspense and crime, and people think there is much more violence in our show than there is. Rarely do we show a beating or violence. It's suggested. We never incite to crime, nor to brutality. We have tried to be particularly careful in the area of juvenile delinquency. We never have murders on screen."

A top Revue exec said his studio plans to ask the subcommittee for a time extension averring the company could not produce such voluminous records by Monday.

Bing Crosby Productions prez Basil Grillo also said he will seek an extension as it is "impossible" for the studio to meet the subcommittee's Monday deadline.

Waldorf 'Piggyback' Meet

Washington, March 10.

NAB plans a "mass meeting" to fill in Madison Ave. on the new Code restrictions on piggyback commercials.

The meet will be March 19 at the Waldorf Astoria's Sert Room which seats 700.

Invited to hear an explanation of the piggyback rules by Code Authority Director Howard Bell are account executives, media directors, media department personnel, tv copywriters, film and tape producers, station reps and the general and trade press.

After a talk by Bell on the new treatment recently prescribed for multiple and integrated commercials by the TV Code Board, questions will be received from the floor.

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From The Production Centres

Continued from page 26

BBC-TV show this week . . . Initial audience for BBC-2, which bows in April, is expected to be around 1,500,000 Londoners . . . **Diana Dors** inked for an ABC-TV show next month . . . Fresh requests to nix cigaret advertising on tv have been turfed out by Postmaster General **Reginald Bevins** . . . London limb of the Schwerin Research operation shifted location to Howland Street, London W. 1 . . . Comedian **Michael Bentine** opened an exhibition at Kodak House featuring the work of such cartoon and animation producers as **Dick Williams, Bob Godfrey, Nicholas Spargo, Digby Turpin** and others . . . **Norman Thompson** joined Scottish-TV as publicity manager . . . **Brian Nissen** appointed staff newscaster with Southern-TV.

IN WASHINGTON

Former FCC Chairman **Newton Minow** will address 22d annual awards dinner of Alfred I. duPont Awards Foundation here, March 23 . . . **Patti Searight** resigned from WTOP radio after 14 years tenure as general manager for information and program director . . . WWDC-AM-FM will air play-by-play of Baltimore Colts pro football team next fall with National Beer carrying half the sponsorship . . . CBS News prez **Fred Friendly** in for brief talk with Washington bureau staffers . . . WMAL radio and tv preems new series "Encounter," March 15. Programs, to be jointly produced by Catholic Archdiocese, Council of Churches and Jewish Community Council will examine public issues and their moral and religious aspects. Civic and religious leaders will be in dialog . . . NBC News Washington topper **William Monroe Jr.** to speak on "TV and Reporting in Depth," at Tulane Journalism Symposium March 15 . . . WTTG-TV's **Mark Evans** on Coast for "Opinion in the Capital" show with Los Angeles Mayor Sam Yorty as guest.

IN BOSTON

WHDH-TV screened news director **Joe Levine's** half-hour documentary, "The Money Trees," re looting of parking meters in Hub, at the station yesterday, Monday (9), with Levine, **Peter Katz**, who wrote and directed; **Leo Egan**, narrator; **Henry F. Szafarz**, associate producer, who took films with hidden camera. Levine's news documentary takes air Wednesday (11) at 9:30 p.m. preempting **Dick Van Dyke** show . . . **Bruce Talford**, WHDH-TV's skyway patrolman who operates from a helicopter over Boston reporting highway conditions, nabbed a broken leg while skiing and is out for a bit; **Kevin O'Keefe** filling in over the air . . . WHDH radio shipped **John Day** and **John Bassett** to Manchester, N.H. to cover primaries . . . WNAC-TV's "David Allan Show" giving away bridal gown from Rose Cherubini worth $500 to lucky June bride on April 3 . . . WNAC aired the Harvard-Yale hockey game Saturday (8) . . . All the femmes at WNAC-TV getting ready for **Jack LaLanne's** visit to Boston set for week of April 20 in response to thousands of letters urging station to put him back on the air, which they did.

IN DETROIT

Paul Carey, assistant sports director of WJR, will produce the complete schedule of 162 baseball games for the Detroit Tigers radio network with WJR feeding both day and night games to a network of 48 stations in Michigan, Ohio and Indiana . . . **David McDonald**, United Steelworkers prexy, will be WWJ-TV's "Town Meeting" guest . . . **Bob Reynolds**, WJR's sports director, is in Florida covering the Detroit Tigers' spring training activities . . . **Jim Van Kuren**, CKLW-FM radio broadcast coordinator, reports an unusually large response from listeners to a series of lectures by a University of Michigan prof on chemistry's influence on the brain . . . WWJ-TV personalities, **George Pierrot** and **Sonny Eliot** will make personal appearances at eight Detroit public schools in the next few months . . . The University of Michigan Television Center is offering commercial tv stations films taken in Antartica by its staffers in cooperation with the National Science Foundation and the U.S. Navy. The 10,000 feet of 16m footage shows much interesting activity by U.S. and Russian scientists.

IN MELBOURNE .

Lee Marvin here to film pilot for a tv travel series, expected to appear on local tv . . . Long-awaited **Chesney & Wolfe** comedy series, made by GTV-9 and entitled "Barley Charlie," soon to be screened over nine networks throughout continent . . . British singer **Dickie Valentine** making local tv appearance while here on four-week cabaret engagement . . . **Robert Helpmann** being featured in special ABV-2 taping in which he does Hamlet, sings and dances . . . Recently hospitalized local tv compere **Bert Newton** quitting GTV-9 on doctor's orders . . . Opera "Martha" being taped for ABV-2 by **Christopher Muir** . . . ATV-O, due to go on the air next August, has snapped up rights of the new "Bonanza" series, the previous series having been screened by HSV-7 . . . **Raymond Westwell** and wife **Joan MacArthur** playing leadings in "The Angry General," play written by Aussie **Allan Trevor**, directed by **Pat Barton** for ABC.

IN MINNEAPOLIS . . .

Minnesota Twins baseball star **Bob Allison** may be competing with his boss, Twins owner **Calvin Griffith**, for video fans next month. In mid-April WTCN-TV will begin beaming the "Bob Allison Show," featuring Allison and Twins sportscaster **Herb Carneal**, on Saturday afternoons. Griffith already has a Saturday afternoon program on KSTP-TV, and the competish may prove interesting . . . WTCN-TV is also sending a production unit headed by **Lloyd Bolkcom** to the Twins' training camp in Orlando, Fla., to tape footage for a baseball kickoff show to be aired before season curtainraiser . . . New general manager at KTCR is **Edward Farni**, former general sales manager of KDWB . . . **Martha Raye** was "mystery guest" on KSTP-TV's "Treasure Chest," giving clues about her lift to contestants via telephone . . . WCCO Radio will begin 40 days of special programming Aug. 23 in conjunction with the CBS affiliate's 40th anni on Oct. 2 . . . AAA honored WLOL and staffer **"Windy" Knutson** for contributions to better and safer driving.

IN PHILADELPHIA . .

Murray Arnold, general manager of WPEN, appointed radio chairman of the 1964 Phila. United Fund Campaign, a post he also held last year . . . WCAU-TV named recipient of the 1964 George Washington Honor Medal of the Freedoms Foundation for "Man's Day in Court", documentary tracing the history of world law . . . **Ron Palao**, Trenton deejay and comedian, out of his afternoon spot at WPEN. Replacement is **Jack Gregson**, who quit station's morning show last October . . . WHAT deejay **Jerry Blavat** emceeing his own show before the Beatles' telecast at Delaware Valley Gardens. Stars include the Orlons, Tymes and Frankie Lyman . . . **Blayne Butcher** appointed promotion director for WIP. He was formerly with the management of WXUR AM & FM, a station he founded . . . More than 30 tv and radio personalities competed in the fourth annual Celebrity Bowling Tournament to aid the Easter Seal drive (8). WCAU's **Make Stanley** was chairman.

IN SAN FRANCISCO . .

Jimmy Lyons, KFRC deejay, named 15th member of Calif. Arts Commission by Gov. Pat Brown . . . **Rusy Carlisle** replaced jazz singer **Helen Humes** on Saturday's "From San Francisco" chapter . . . **Dorothy Dandridge** booked to co-host with **Dick Stewart** on latter's daytime stint . . . **Robert J. Connors** named national sales representative on KCBS Radio. Same station appointed **Donald R. Clark** account executive . . . Ex-Detroit deejay **J. P. McCarthy** going strong here, with News Call Bulletin's **Burt Lucido** his loudest backer . . . **William B. Davis**, public service manager for KGO-TV, a candidate for seat on Albany (Calif.) City Council . . . **Dave Sacks**, ABC vice president, named to City Planning and Improvement committee of Downtown Assn. . . . **Roger Grimsby** addressing Alpha Epsilon Ro frat on tv role in civil rights war . . . KABL, with a straight face, presenting a snake race—"for non-poisonous snakes only "as a St. Paddy's Day observance.

IN PITTSBURGH .

Sir **Walter Raleigh, Porky Chedwick** and **Bill Powell** of WAMO emceed and helped in the promotion of **Jackie "Mom" Mabley's** double sellout at Syria Mosque on Fri. (28). **Teddy Powell** produced the show that grossed over $22,000 in one night . . . Producer **Ned Steckel**, who has been with WTAE since the station went on the air, has resigned to join Videotape Productions as a staff producer . . . A debate on whether or not you can get away with murder in Pittsburgh due to its archaic coroner system was presented on WIIC on Sunday (8). The subject has been receiving front page exposure in Pitt papers due to the D. A. being forced to fire the system's chief critic, Dr. Cyril Wecht, because of a state law that forbids any county employees from working for the Federal government . . . WTAE's **Hank Stohl** and vet Playhouse actor **Jerry Goff**, opened in a nitery act at Bill Kramer's "Backroom" on Mon. (8) . . . **Steve Daly** has joined the KDKA news staff, coming here from WHOT, Youngstown . . . **Jo Stafford** is due in town on March 8 to promote her series of specials now seen on WTAE.

IN PORTLAND, MAINE . .

Charles Tarkinson, chief announcer and news director of WMTW-TV, Poland Spring, for the past 10 years joins WGAN-TV as newscaster and announcer. Tarkinson will handle the 12:25 and 3:25 p.m. newscasts and the 11 p.m. Saturday newscast . . . **Jim Ryan**, UPI bureau chief in Portland, named Maine news manager, replacing **Jack O'Brien** who was transferred to Hartford . . . **Bob Armstrong** ankles WPOR to be deejay on the WGAN nighttime show . . . He replaces **Dick Dunn** who resigned . . . **Joe Harper**, WGAN-AM-TV news director transferred to Tel-Gan, the documentary production unit of the Guy Gannett Broadcasting Services . . . **Chuck Sanford** named day news executive and **Hank Gale** night news executive . . . **Lou Colby** will handle promotion at WCSH-TV in addition to his nightly 6:25 p.m. weather show.

Manny Reiner

Continued from page 31

show gets a chance at exposure. It's an important market, he says, but the payments in any case are not up to what they should be against the size of audience.

Despite the second channel, France remains a highly selective market, says Reiner, and one that rarely buys as many as 13 episodes of a show, often less. And France, he says, rarely pays more than what a good dubbing job costs, so the syndicator has to pick up the profit from future sales to French Canadian tv, Belgium, Luxemburg, French North Africa and French Switzerland.

Holland, where tv is controlled by political and religious forces, the screening is so tough very little American product makes it, says Reiner. Switzerland is okay, with three languages going on tv—German, French and Italian—with most demand for the latter. Italy (RAI) is using more American product, he says, but all episodes must be delivered with buying in groups of 13 and 26.

Germany is a rich tv market, says the veepee, but is buying very little American product. Again there is heavy censorship and high selectivity with 13 episodes—sometimes 26—a good sale.

Anywhere in Europe, says Reiner, a family series has a better chance than the more sophisticated shows because of the severe censorship.

The Scandinavian countries present limited hours of air time and all but Finland are government controlled. In some cases, says Reiner, there used to be purchase of one stanza of a series as a test. Now a sale of six in Denmark, Norway or Sweden is good. Finland, with commercial outlets, will sometimes buy episodes, then more if the show is a hit.

The Middle East is a tough market, says Reiner, with dubbing a big problem and lack of dollar expenditure where sales are good.

The Far East is solid, says Reiner, with Japan one of the great markets for U.S. product. Japanese tv is commercial, the market is free and prices should be on the rise. Australia, he says, has 50% local product, then absorbs virtually all American product. The Philippines is a sellers market, with six stations going strong, and Hong Kong takes a lot of product, but for negligable prices.

Singapore and Malaya are markets now opening up, he says, and in Taiwa a salesman is lucky to get enough to break even on the duty.

Canada presents special problems with quotas and the U.S. border situation where many viewers pick up American stations. Both CBC and the commercial CTV web have limited hours, and, says Reiner, the CBC o&o's are an absolute buyers' market. Canada, he says, should rank second or third as a foreign tv market, but is just plain bad.

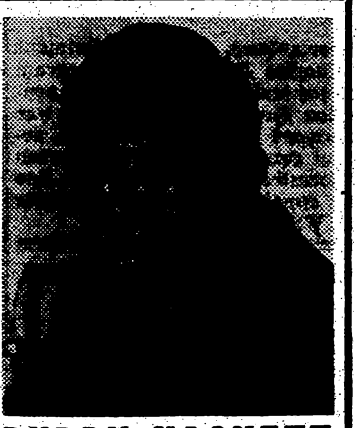
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Rogers

Continued from page 27

sion had the legal authority to impose them.

Henry received a slight measure of support from Rep. Arthur Younger (R-Calif.) who pumped for the bill he introduces every session of Congress to have FCC and other agencies collect fees to cover all their costs.

Most of the witnesses represented various airline and pilot organizations which also will have to pay fees.

Dale Hardin from the U.S. Chamber of Commerce told the subcommittee FCC should not have the power to levy fees and then devoted much of his testimony to the Chamber's support for regulatory agency fee collecting, if buttressed by Congressional authority.

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Inside Stuff—Radio-TV

National Conference of Christians and Jews is out with the radio-tv winners of its annual mass media brotherhood awards, the actual presentation of same due for latter part of this month in Gotham. On video side, four awards and four recognition certificates will be issued, with radio category involving six awards and three certificates.

Awards in tv go to NBC's "The American Revolution of '63" for best network telementary; CBS for its Town Meeting of the World stanza, "The Christian Revolution," as top network panel show; WCAU-TV, Philadelphia, for "Conformity," best local documentary; and WBAL-TV, Baltimore, for best local panel, an hour talkfest on the Gwynn Oak Amusement Park integration brouhaha.

Certificate winners include CBS-TV, WJZ-TV, Balto; WCKT-TV, Miami; and KPIX-TV, San Francisco.

Radio award winners are the "American Ballad" episode of NBC's "Eternal Light," as best network drama; WRVR, N.Y., best local documentary series for six programs on the Birmingham racial crisis; KNEW, Spokane, for best local single documentary per its coverage of a race row involving a South African exchange student; WBBM, Chicago, for best local drama, "The Cure"; WOI, Ames, Ia., for best local interview and panel series, "Background"; and KNX, Los Angeles, for best station single panel program, "Integration: How Much, How Soon?"

Radio certificate winners are NBC's "Catholic Hour;" WINS, N.Y., for two editorial documentaries; and KCBS, Frisco, for a panel program.

Hollywood Foreign Press Corps' Golden Globe Awards ceremony last night (Tues.) was taped for the Metromedia tv stations by KTTV, L.A. The 90-minute show is set to beam in New York Sunday (15) at 9 p.m. via WNEW-TV.

Star lineup, besides the winners, includes "Globe" presenters Sophia Loren, Shirley MacLaine, Tony Curtis, Donna Reed, Rock Hudson, Suzanne Pleshette, Robert Taylor, Steve McQueen, Mickey Rooney, Tony Perkins, Shelley Winters, Gregory Peck, etc.

"Television In Art," the second annual Goodson-Todman sponsored exhibition of art by tv performers, will be the first art show with a television theme. The subject of each piece of art will be some aspect of television. Exhibition, to be held for two weeks beginning Sept. 22, will benefit the New York Assn. for the Blind. An invitational black-tie preview, Sept. 21, precedes the official opening. Performers who have already said they would like to exhibit in the show range from Alfred Hitchcock to Jack Palance and include Carol Channing, Arlene Francis, Dinah Shore, Joan Fontaine and Skitch Henderson.

RCA has declared a quarterly dividend of 15¢ per share on the common stock, payable April 27 to stockholders of record on March 16.

This is the first quarterly dividend declared on the common stock since the three-for-one split Jan. 31, and is equivalent to 45¢ a share paid on the old common stock.

Same time, a dividend of 87.5¢ per share was declared on the cumulative first preferred stock for the period covering April 1 to June 30, payable July 1 to holders of record June 19.

Rep. Durward Hall (R-Mo.) advised newspapers to join the broadcasting industry in fighting FCC's attempt to limit commercials. He said newspaper publishers have "an equally vital stake" in the issue although not directly regulated by the Federal Government.

Hall warned "somewhere in the vast bureaucracy that inhabits Washington" someone would come up with the idea of using the interstate commerce clause of the Constitution as a peg to regulate newspaper advertising similar to FCC's attempt to limit broadcast blurbs.

Jim Snyder, chief of Group W's Washington news bureau, headed the Westinghouse New Hampshire primary coverage yesterday (Tues.), with key assists from Jerry Landay of WINS, N.Y., and Ron Mires of WBZ, Boston.

Besides the hard stuff, the trio came up with a 25-minute analysis of campaign issues aired the previous night by all Group W radio stations.

TV Reviews

Continued from page 36

another ten-strike in corralling Calvin Griffith, president of the Minnesota Twins whom fans hold accountable for its over-all management, to appear regularly on his own show. This is unusual because he has consented to answer questions regarding all aspects of his own club and anent baseball generally.

Bringing Griffith before the camera once a week, the station should have a program of certain high audience rating. Little wonder that it hadn't the slightest difficulty in grabbing off a prominent sponsor.

As for Griffith, he'll be gaining more valuable publicity for his club, and a profusion of it has been in evidence ever since he brought big league baseball to the Twin Cities three years ago. It's stuff that undoubtedly sweetens the team's gate.

On this opening show, which had been preceded by over-the-air invitations for fans' mailed questions, Griffith sat side by side on a platform with Al Tighe, KSTP-TV's highly regarded head sportscaster. He replied to three fans' queries and to a number of questions tossed at him by Tighe. Viewers reaped some interesting information as to what's in store for the Twins. They also heard an interesting discussion between Griffith and Tighe anent the coming season in general and this did much to pepper the proceedings.

Griffith is personable and expresses himself adeptly. One of his replies was especially cleverly conciliatory in response to a question that included a rap at a lineup change which he has under consideration. Tighe stacked up as a perfect side-kick for Griffith.

Rees.



Mgt.: William Morris Agency

BBC-2

Continued from page 27

mers who have to buy new receivers and antenna to get it, Sloan can do little else but start bidding for Yank topliners.

In his pioneering of video jazz programs, for example, Sloan is already pacting the biggest U.S. names he can find. Duke Ellington has recorded tw- 45-minute specials. Others like Dave Brubeck, Shelley Manne, etc., are currently being set.

American musician-producer Buddy Bregman has been taken on as a BBC-2 staffer and will presumably handle many of the web's musical shows.

Sloan's recent mission to the U.S. had him not only scouting for potential jazzers, but seeking acts for what promises to be one of BBC-2's highlights, the Saturday night "International Cabaret" (produced by Bregman). Already set for this show are American Allan Sherman (who had some disk success here with his "Hello Muddah, Hello Faddah" rendering) and Moscovy funnyman Arkady Raikin.

Another aspect of BBC-2 programming, under the aegis of program controller Michael Peacock, will be the exposure of Continental films—"pilot" runs of which have met with considerable success on BBC-1. And the local wiseacres are giving odds that any Yank films that become available for tv here will find their way smartly to the Corporation's second outlet.



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News Chiefs Push N.Y. State 'Access'

New York radio-tv news toppers are hopeful the state legislature in Albany will get to vote in current session on two pieces of legislation they're avid to see enacted.

One would amend the Judiciary Law to bring electronic journalists under cover of exemption from jury duty that now appiles only to pad-and-pencil reporters. Other bill would open up public records to reasonable inquiry. (Public access, not covered by Federal law, reportedly now obtains under local statute in most if not all New York State communities—save Gotham.)

The news chiefs assembled at WNEW Radio last week for a briefing on the measures and passage prospects from Assemblyman Albert Blumenthal, Democratic author of a jury exemption bill currently holed up in Judiciary committee of the Assembly and not likely to get out because Dems are the minority party. There's still hope, however, because an upstate Republican lawmaker has offered a similar measure.

Blumental is also author of the "public access" bill, first proposed last year and re-introduced, with modifications, during current session. Prospects appear chancy, but strong pressure could turn the trick, he said.

Meeting was attended by news toppers or their deputies repping WNBC, WCBS, WHN, WQXR, WLIB, WABC, and WNEW.

Granada

Continued from page 26

if the financial situation of independent television justifies it . . . What will 'justify a reduction?' A decline in advertising revenue which can be foreseen or, as in the cinema business, decline in profits which may only be apparent after the damage is done?"

Later Bernstein had a renewed crack at the Pilkington Committee on broadcasting which smeared the commercial tv contractors (in a "portentious report" which showed both "naivete and bias") and, according to the Granada supreme, did a "lasting disservice" to broadcasting.

He says: "Since the Pilkington Committee report even the top people have come to think that the BBC is not always whiter than white (as the report portrayed) but the prejudice against the commercial tv companies . . . has now been written into the statute book."

Elsewhere it is revealed that during 1963 Granada-TV provided nearly 700 studio-produced programs for the indie web plus many other outside broadcasts. Up to September '63, the indie claims to have transmitted 92.4% of top 20 programs in its Northern area on weekdays, BBC-TV supplying the balance, 7.6%.

Granada's theatre division recorded an increase of 2% in gross takings, but admissions were 6% down.

Knoxville—Jim Clark, longtime disk jockey at WNOX-radio in Knoxville, has been appointed program manager for WTOB-radio at Winston Salem, N.C. and its four affiliated stations in the south.

Daytime AM Stations Can Now Operate in Pre-Sunshine Hours

Washington, March 10.

FCC decided to stretch its rules and allow daytimer radio stations to operate in pre-sunrise hours.

In a policy switch, the Commission said it will permit those outlets to broadcast before sunrise if they lower their usual daytime power to avoid creating interference to other stations.

The dropping of the outright ban on pre-sunrise service came as FCC disclosed a dispute between daytimer WEEE, Rensselaer, N.Y. and WFBR, Baltimore had been resolved.

The New York daytimer, operating a 5 kw, will be allowed to broadcast before sunrise with a reduce 500 watt power. Last June the station was ordered to halt its pre-sunrise boradcasting after interference complaints from WFBR.

Commission said as a result of its decision daytimers may broadcast in pre-sunrise hours with less power if acceptable to unlimited time station in their interference path.

If agreements can't be arranged between daytimers and unlimited time outlets, FCC said it will give "sympathetic consideration" to lifting its "Freeze" on radio applications and accepting such specific proposals. Commission said it would hold hearings on those applications to see if the need for local service outweighs the need for that service lost because of interference.

Commission noted, however, that the condition against pre-sunrise service would remain in on construction permits for new daytime stations. The proviso has been in effect since Jan., 1962.

Chi B'casters

Continued from page 30

NBC stations might better serve their constituencies.

Yoder's stations were chosen by the NBC owned-stations division to pilot the good will trip to D.C., and presumably the other o&o will follow because the mission went successfully. Yoder said he feels now that it is important for major market stations to maintain contact with congressmen, and he said that he would probably be repeating the visit once or twice a year.

He also said that NAB prexy LeRoy Collins had expressed approval of the idea and opined that more stations ought to get acquainted with their representatives in Washington. Collins had asked for a video tape copy of the WNBQ-WMAQ slide presentation.

Atlanta—Elmo Ellis, general manager of WSB Radio, has been named chairman of Georgia's Library Week Committee. Library Week will be observed April 12-18.



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Norelco®

Lucy & The Lucrative Lockup

Continued from page 25

hand," was similarly convinced that she would definitely skip next year. So much so that he incurred the sharp and dangerous (to his billings) ire of Procter & Gamble when he informed tv's biggest and most influential spender that he was moving "Petticoat Junction," wholly sponsored by P & G from the Tuesday night spot immediately following Red Skelton to the Monday 8-8:30 slot, vacated by "Lucy." P & G's ad director Paul Huth was so incensed that he telephoned CBS sales v.p. Tom Dawson that he was considering ripping "all P & G business off CBS as soon as possible."

Even though Huth apologized, by phone, to Dawson on the following day, the apology was for losing his P & G temper, not for the genuineness of the P & G resolve. Word of the sudden P & G-CBS split quickly circulated through the former's agencies, some of whom relayed it to NBC and ABC in an effort to line up a large supply of standby availabilities for next season. And thus were set in motion powerful forces to move P & G billings away from CBS-forces which could be countered only by the return of "Lucy" to CBS, which would permit "Petticoat" to remain on Tuesday.

At ABC, in particular, hopes for a P & G windfall of business grew to buoyant proportions. Besides ABC had inside information from two bluechip advertisers, with each of whom it thought it was about to close negotiations for important program sponsorships; that Miss Ball had made two distinct, but compatible, contingent commitments that she would not return to CBS with her own show next year.

ABC knew, as a matter of fact, that Miss Ball had promised Kaiser that if he renewed his weekly co-sponsorship of Desilu's "Greatest Show On Earth" next season, she would not star in her own vehicle, thus permitting her time to give important creative aid to the circus series. At the same time Miss Ball gave a similar promise to Colgate's tv director, George La Boda; i.e., she would not return to CBS (and work for Colgate's competitor, Lever Bros.) if Colgate placed Desilu's "Donald O'Connor Show" on ABC next season.

ABC's Two Big Chances

Thus ABC's Leonard Goldenson and Tom Moore had two distinct opportunities to thwart Aubrey's hard-driving efforts to persuade Miss Ball to return with her show. Miss Ball as Madame President of Desilu Productions had promised to withdraw Lucille Ball, tv's greatest comedienne, from CBS, if either of two prospective clients bought one of Desilu's productions for ABC scheduling next season. And Goldenson, subject to his ability to acquire either the Colgate or Kaiser business vis a vis either Desilu's Donald O'Connor show or "Greatest Show On Earth," was clearly in a position to put Aubrey "in a box."

When the Kaiser-ABC negotiations reached the point where Kaiser had increased its order for next season to "nine over 18" for "Greatest Show" and ABC had lowered its demand to "11 over 22," insiders felt certain that, with only 12 commercial minutes between the Kaiser order and the ABC offer, the two would arrive at a detente of '64-'65 sponsorship that would put Kaiser on ABC and "Lucy" off CBS. Quite logically, this belief was strengthened by the knowledge that ABC-TV's prime evening time was less than half sold for next season. Under such harsh economic circumstances, it was reasonable to assume that ABC would accommodate Kaiser's request for the right to cancel after 18 weeks, particularly in the difficult to sell Saturday 7:30 to 8:30 period.

But Goldenson & Co., confident that—with Lucy "I won't work on CBS so I can devote more time to your show" promise—Kaiser would increase its order, overestimated its sales muscle and abruptly lost the lucrative Kaiser billings when they were quickly placed for two minutes per week on the Walter Cronkite early evening news strip.

But despite his loss of the Kaiser biz to CBS, Goldenson continued to "box" Aubrey so far as the re-acquisition of "Lucy" was concerned. For, as the insiders knew, ABC was about to get an order from Colgate for one half of the O'Connor show Fridays at 8:30. Whereas both NBC and CBS had nixed the program, after seeing the Colgate-financed Desilu pilot, ABC agreed to accept the program provided it was fully sold. Furthermore, it was believed that, in light of the loss of the Kaiser business and the precedent of ABC accepting a half order from competitive Lever Bros. for the "Bing Crosby Show," Goldenson would not let Colgate get away. Particularly since the Aubrey "Lucy" stakes were so inextricably involved.

Enter—Bud Barry

Thus ran the trade consensus—except for the mute dissent of one lone tv expert. That one man was Y & R's Bud Barry, whose closeness to the Kaiser account through the Y & R handling of the aluminum division, gave him a ringside seat in the intriguing Kaiser-ABC negotiations, even though the involved Kaiser agency was Norman, Craig & Kummel whose ex-owner Bill Weintraub was handling the Kaiser negotiations in behalf of its Willy "Jeep" Division.

Barry was well aware that the contingent promise made by Miss Ball to one of his clients could spell the death notice of the "Lucy Show," which he wanted desperately to renew on behalf of another client, General Foods. Barry kept a strictly hands-off posture so far as the Kaiser-ABC negotiations were concerned. In fact, he remained so far removed from it that he failed to recommend that the Kaiser Aluminum Division, in past years a major tv sponsor as in the case of "Maverick," etc., come forward with any Y&R money to provide the small difference between what ABC wanted and Kaiser "Jeep" had budgeted.

But while Barry stayed removed from ABC in its dealings with Kalder, he decided to get close to CBS in its efforts to get "Lucy" back. When Dan Seymour, who had brought the "Lucy Show" to CBS a few seasons back, and Jim Aubrey had made firm plans based on Miss Ball's non-return, Barry quietly entered the picture about two weeks ago.

So quiet was the Barry entry that no one except GF's ad director Ed Ebel and not even Aubrey—knew that Barry flew to the West Coast to "sweet-talk" Miss Ball to return with her own show. In doing so, Barry was banking not only on Goldenson's inability to come to terms with Kaiser and/or Colgate re the Desilu shows but also his client and her co-sponsor, General Foods.

The problem, which had actuated Miss Ball's decision to quit working, as a star, traced directly to an adamant stand of General Foods which had blocked the proposed hourlong "Lucy" vehicle for next season which both she and Aubrey had agreed would be a wise programming move. While Miss Ball and Aubrey agreed on the hour format, co-sponsor General Foods insisted that it become a three-fourths sponsor since it had been sponsoring 75% of the hour (8:30 to 9:30) Monday in which Aubrey proposed to slot the show.

On the other hand co-sponsor Lever Bros., represented by an equally adamant Dan Seymour, insisted on full exercise of his contractual rights to renew 50% of the "Lucy" show, whether it be in half-hour or full hour form. Since Aubrey couldn't figure out how to make 75% and 50% add up to 100% and since Miss Ball insisted on the hour, rather than the half-hour, both Seymour and Barry were close personal witnesess to what looked like the death of a show. And both, together with Aubrey, were well aware that Miss Ball's feelings toward General Foods were more than slightly inflamed.

Inflamed because Miss Ball was well aware that had General Foods been willing to settle for half (rather than three-fourths) of an hour "Lucy" show (its current share of the half-hour version), the 60-minute "Lucy Show" would have been long since set.

Thus Barry, in speaking for General Foods, as Ed Ebel's emissary, was able to perform a "mollify Lucy" role that Aubrey would have been powerless to perform. And in doing so, he was able to call on his long and thorough experience in dealing with top talent since his days as v.p. of ABC programming, and then NBC programming, dating back to the late '40s.

In any event the Barry charm worked.

However, Miss Ball still had to come to terms with Jim Aubrey. But even with an increasingly anxious and concerned Bill Paley, acting as Aubrey's "consultant," now pressing for "Lucy's" return, Aubrey could not yet arrange it. Not unless, and until, Goldenson failed on both the Kaiser and Colgate fronts. An thus Barry reported to Aubrey that Miss Ball was conditioned to return based on certain "ifs," as outlined above, and of which Aubrey was painfully aware.

After Aubrey snatched the Kaiser money (for CBS News) which made it impossible for ABC to reconsider its previous disinclination to accept the Kaiser offer, Aubrey aired to the Coast to be near Miss Ball should Goldenson be as unsuccessful in getting Colgate. From there, a week ago last Monday (2), Aubrey trained his cool eye on the ABC-Colgate negotiations re the "Donald O'Connor Show," which were approaching their denouement in N.Y. Ironically the same Norman, Craig & Kummel, whose Kaiser order ABC had rejected, was now the lead Colgate agency in the ABC dickers on the O'Connor program. Aubrey hoped that the NCK role would produce the same still-born result of ABC insisting on more than the advertiser was willing to order. Besides Aubrey knew that Dick Pinkham, of Ted Bates and a key Colgate agency, was as disinclined to support the NCK buy of ABC as had been Bud Barry in lending help to the proposed Kaiser buy on ABC.

And on that fateful Monday, when Colgate gave ABC an alternate half-hour for the O'Connor show for Fridays 8:30 and ABC counter-proposed for full sponsorship, Miss Ball was freed to make her deal with Aubrey and Paley. And thanks to a resourceful and shrewd Bud Barry, who never lost his faith, she made it—and fast!

And thus (1) the toprated "Lucy Show" returns to the CBS schedule; (2) A large amount of the program and sponsor power (including P&G), which threatened to quit CBS, remains with CBS; (3) In the wake of Aubrey's triumphal "Lucy" recovery, a bewildered Level Bros., which will continue to co-sponsor the CBS Monday night "Lucy," finds itself, in addition, the co-sponsor of the Monday night ABC "Bing Crosby Show"; (4) P&G retains the coveted Tuesday 8:30 for "Petticoat Junction"; (5) ABC must now replace the four and a half minutes per week (over $8,500,000 per annum) it just missed from Kaiser and Colgate.

GF: Goody's Forecast

Hollywood, March 10.

It came to pass, almost, that the script for a comedy special on CBS-TV nearly fulfilled its prophecy. At the outset of the season, for the second time, General Foods gathered up all its comics for an hour show to famaliarize its comedy entry—the Phil Silvers show—with the free loaders at home.

Pattern of Goody Ace's script that there were now more comics than time allotted to GF so somebody had to go to make way for Silvers. Lucille Ball didn't like the format but was won over. Before her balky return to CBS, only one of the six comics on the show survived—Andy Griffith. The others missing from the GF lineup on CBS-TV are Danny Thomas, Jack Benny, Garry Moore and Silvers.

Foreign TV Reviews

Continued from page 36

is a hero in spite of the script's intention, and his final discomfiture makes an acid and unsatisfactory climax.

That is what happened with John Finch's otherwise efficient opener. Terry (John Collin) pulled off a $42,000 coup, hid the proceeds, and deliberately got himself convicted. After serving his time, he intended to enjoy the loot, for he couldn't be tried for the same crime twice. But one person knew his secret, his newlywed wife, Kathy (Julia Foster). She took herself a lover, whose real motive was to find the money, and was also hounded by the police, who knew she knew. Inevitably, the haul was discovered just as Terry was released from jail, and all his hopes were predictably dashed.

Howard Baker, who directed H. V. Kershaw's production, was incisive and neatly detailed throughout, and the show was helped by the excellent performances of John Collin and Julia Foster, the latter extracting full measure from the mixture of emotion and cunning that made up the character of Kathy. Aubrey Morris, as a sly crook, also registered strongly, and the skein promises to be above-average of its kind, although below peak "Z-Car" standard. *Otta.*

UNSERE SORGEN — FERN GESEHEN
(The Berlin Problem)
Writer-Commentator: Matthias Walden
Director: Lothar Kompatzki
60 Mins.; Tues.; 8:15 p.m.
West-German TV, from Berlin (film)

Last November, Matthias Walden, prominent political commentator, went with a camera team from SFB (Station Free Berlin) to the United States to find out what and how U.S. citizens think about West Berlin. Walden, an expert in this particular field, queried a variety of people, white and colored, politicians, trade union men, journalists, farmers, housewives, pupils, students, intelligent and indifferent, small and big people. The crew traveled across the nation, and the results were quite interesting. Moreover, they were a compliment to the city of West Berlin. Save for a few exceptions, Americans took a firm stand with regard to the still Commie-menaced city.

The documentary also answered the question: Are Americans better Berliners than the West Germans? It was a clear and distinct Yes. And the answers Walden received were often more profound than a West German pupil would have been able to give.

The program was a fine example of political matter-of-fact analysis. Both the commentator and the cameramen didn't hesitate to give and show negative aspects. The pictures were sometimes truly impressive and also gave evidence of the fact that all that glitters is not gold even in "the land of milk and honey."

All in all, Matthias Walden, a sympathetic matter-of-fact commentator did a good job.

The one-hour documentary was sponsored and produced by Station Free Berlin, which has Matthias Walden, one of its star commentators, under contract. *Hans.*

Goldenson Plea: 'B'cast Corps' To Aid New Nations

With the Sarge Shriver-led Peace Corps for inspiration, ABC prexy Leonard Goldenson is advancing the concept of a "Broadcast Corps" that would step in and assist broadcasters in the emergent nations by making them privy to the Yanks' "abundance of collective knowledge."

Exec enunciated the scheme at last week's Waldorf (N.Y.) banquet of the International Radio & Television Society, where he received the group's sixth annual Gold Medal for "outstanding contributions to broadcasting advertising."

Goldenson got across the message that more than magnanimity spawned his proposal. "For as we help them," he said, "we help ourselves and both of us help to expand communication opportunities for every section of the world." Accenting the axiomatic, he cited the 1,200 tv stations and 72,000,000 sets outside the U.S.—figures, natch, which keep rising.

There is, to be sure, the cold war impetus, acknowledged by the topper when he declared: "If we do not learn (to share our know-how around the globe), others will," specifiying the Russians, Chinese "and now the Cubans" as primed to move in and fill the vacuum. Spelling it out, the "emergent" nations, while mainly Africa-situated, also embrace, in terms of the expanding "communications revolution," Latin America, the Middle and Far East lands as prime targets for Yankee assistance.

Of the cold war adversaries, Goldenson comments: "They are adept at their techniques, are cunning with their skills. Should we fail to cooperate (with the new nations), they have an opportunity to take over to convert the communications revolution to their own design—to make radio and televesion in many parts of the world a government dictated function instead of an operation of freedom and private enterprise."

If the American private sector defaults, exec warned, then obviously the emergent broadcasters will be left to the mercy of governments—theirs and ours.

Goldenson didn't let the chance pass to get in plugs for his own web's presumably prototype overseas thrusts—ABC International's reciprocity arrangements with 48 tv outlets in 21 countries to date, plus such other evidences of enlightened self-interest as the on-the-job training program for foreign personnel at the newerk's o&o's.

WBAL

Continued from page 31

carry "Mr. Novak" at another time on delayed basis. Network refused, station said.

Station carries "Hollywood and the Stars" on two-week delayed basis (Sundays at 2 p.m.) did carry on relayed basis but has since dropped "Bill Dana Show" and does not carry "Novak," "The Lieutenant," and "Temple Huston."

Some Baltimoreans are able to pick these up on a Washington channel, but many cannot. WBAL-TV is featuring package of Hollywood films in the Tuesday spot held nationally by "Mr. Novak."

Top television station in major midwest market

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Spoken Word Disks, Once a Curiosity, Now Etching Firm Groove in LP Mkt.

By HERM SCHOENFELD

The spoken word on disks, a onetime curiosity for a highly specialized clientele, has now developed a solid and significant groove in the LP market. Growing steadily since the introduction of the LP, the spoken word recordings have spurted ahead in the last couple of years with widespread distribution in schools, libraries and bookstores, in addition to the major record retail outlets.

Arthur Luce Klein, a onetime stage actor who founded the Spoken Arts label eight years ago, noted a sharp upswing in demand for spoken word recordings over the past two years. One factor has been Klein's deal with Encyclopedia Films which handles the SA line in the educational field.

Beyond that, Klein sees the growth of the spoken word disk market as a healthy symptom that the public, particularly the young students, is becoming more aware of how effectively the cultural tradition can be transmitted orally.

Along these lines, Klein is working on several major projects. One aims to get all of the Shakespearean dramas edited down to a single LP apiece. Fourteen plays are already completed, 10 more are due to be released shortly and the full roster of 37 plays is due to be completed by next spring.

Another major enterprise is a 15 LP anthology of modern American poetry read by 78 of this country's foremost poets, from Edgar Lee Masters to Robert Frost. Even more ambitious is Klein's "Spoken Arts Treasury of English Literature," blueprinted as a 60-LP compilation of readings from Beowulf to William Butler Yeats. This would be aimed primarily at the school market.

Spoken Arts has cut out an important niche for itself via its accent on foreign language recordings, particularly French. The label is putting out 40 French plays, as read by authors such as Anouilh, Ionesco, Cocteau, et al. These LPs were produced by the French company, La Voix De L'Auteur, which markets some of Spoken Arts' disks in France. Klein is heading to London this month to open a British office for the company.

Headquartered in New Rochelle, Spoken Arts now has over 200 LPs, representing an investment of around $500,000, in its catalog. Spoken Arts and Caedmon Records, which was the first company to click with the spoken word formula, are the two largest in this genre.

Among the major labels, Columbia Records has been most active recently in the spoken word field with its recordings of Broadway and off-Broadway straight plays, including a couple of Eugene O'Neill plays, Arthur Miller's "After The Fall" and the upcoming recordings of Richard Burton's "Hamlet."

While Caedmon was really launched by the success of its Dylan Thomas recordings, Spoken Arts teed off with a talk by atomic physicist Dr. Edward Teller on the size and nature of the universe. This LP sold 20,000 copies and convinced Klein that there was something big in the Spoken Arts field.

AFM Speeds Chi Locals' Integration

Secretaries of the two Chicago musicians locals, one white and other Negro, were ordered to merge by April 1 by the American Federation of Musicians' exec board last Friday (6). Committees from both Locals 10 and 208 were at the exec board hearing.

Last August, the AFM directed both Chicago locals to "enter promptly into good faith negotiations looking toward merger, during which time neither local shall induce nor accept membership applications from each other." That order had originally suggested March 1 as a likely date for a merger agreement.

Britain Rules Top 10

London, March 10.

In one of the most dramatic turnabouts the music business has ever witnessed, Britain has more disks in the American Top 10 than the Americans have in the British Top 10, according to current VARIETY chart listings.

The Beatles are entirely responsible for British representation in the Yank singles Top 10 with "She Loves You" (1), "I Want To Hold Your Hand" (2) and "Please Please Me" (8). Brenda Lee, however is a lone American in the British listings with her "As Usual" fallen to No. 9 spot.

Beatles' 2d Cap Single Spins Up 1,700,000 Advance

The Beatles' second single for Capitol Records, due out next Monday (16), has racked up 1,700,000 in advance orders. And to prove that this figure is no publicity puff, Cap has asked the Record Industry Assn. of America to start the million-seller certifying audit the same day of the release.

The first single by The Beatles, "I Want To Hold Your Hand," has gone over the 3,400,000 mark in the 10 weeks since its Dec. 26 release. Titles of the second disk are "Can't Buy Me Love" and "You Can't Do That," both written by Paul McCartney and John Lennon, the cleffing members of The Beatles. The number were cut in London a couple of weeks ago. EMI will issue the record in England and Europe March 20.

Rather than rush the disk out this week, Capitol decided to hold it until the initial press-run goal of 2,000,000 copies was achieved. At least three outside plants, in addition to Capitol's own facilities, are pressing the Beatles' singles.

"Roll Over Beethoven," which was part of their concert repertory in the U.S., was believed to be the next single by the Beatles. But it was decided to include that number in the next Capitol LP, now in preparation.

PLAY-FOR-PAY MANDY GROOVES IT FOR CBS

Frankfurt, March 10.

Mandy Rice-Davies, London playgirl pal of the notorious Christine Keeler, who started her "show business" career with a nightclub date in Germany recently, is now also in the German disk business.

CBS Records has signed her for a platter titled "It Comes From the Big Love," for German release.

CBS in Germany also recently signed world figure skating champ Marika Kilius for her first record, and also inked newcomer Bernd Spier for a disk that now tops the German best sellers. It's tagged "You Can't Forbid Me That."

Miss Rice-Davies also has a LP upcoming in Germany, to be released by Deutsche Vogue. She'll sing in German.

Joe Csida's RIC Buys Zanetis' Samos Music

Recording Industries Corp., a new diskery formed a couple of weeks ago via a public stock issue and headed by Joe Csida, has bought Samos Island Music from Alex Zanetis. Samos Island, a Broadcast Music Inc. affiliate, was itself set up only eight months ago in Nashville, where RIC also is based via Lester Vanadore, diskery's v.p.-secretary, and Frank Poole, finance-treasurer.

Csida, RIC prexy, said the deal to buy the publishing firm did not indicate any intention to produce disks solely of its own copyrights.

Mgr.'s Crystal Ball Sees Dave Clark Five Earning Minimum of 500G in '64

London, March 10.

Impresario Harold Davison, who moved into artist management for the first time in years when he took on the Dave Clark Five, estimates his new property (signed in December) will earn a minimum of $500,000 this year.

Clark Five, whose first disk "Glad All Over" hit the top in Britain and is fast rising in the U.S., was a guaranteed $140,000 in the first year by Davison. But, according to the impresario-agent, the boys already earned well above that figure.

The group has, in just over three months, topped the bill on Associated TeleVision's "Sunday Palladium" show, video's top talent showcase, have appeared on the Ed Sullivan show and have cut two hit records. Now they are set for international tours (Sweden and Austria this summer), two week-long playdates, more than 40 one-nighters, a summer season in seaside resort Blackpool while a "Dave Clark Story" film has been lined up for the fall by Anglo Amalgamated.

All of which goes how to prove a semi-professional group can spring from nabe dates at a few dollars a night to a bigtime payoff literally overnight.

AFM Weighted Vote Under O.O. By High Court

Washington, March 10.

The U. S. Supreme Court decided yesterday (Monday) to look into the American Federation of Musicians' union dues dispute, a case which could have ramifications for the entire union movement since it involves validation of weighted voting at conventions.

Case was brought to the high tribunal by AFM national headquarters in protesting a lower court injunction against a new $6 per capita tax. The tax was voted at the union's national convention in Miami last summer.

Fighting the new $6 tax was the Orchestra Leaders of N. Y. Opponents of the tax charged the collection violated the Landrum-Griffin Act. Basis of the contention was that since delegates at the convention had weighted votes, adoption of the dues violated the Landrum-Griffin provision that such questions should be decided by "majority" votes.

The dues system was approved 158,068 to 113,743 at the convention with each Local allowed one delegate for each 100 members, but its delegation could not exceed three.

Disputing the arguments were the parent AFM and the AFL-CIO, filing as a friend of the court. They rejected the reasoning of U. S. Court of Appeals in December which upheld the injunction against the dues invoked by the N. Y. Federal Court.

AFM contends that weighted voting such as used at the convention is the method used by most international unions in adopting policies. The Appeals Court ruling that each convention delegate cast only one vote could upset the practices of most international unions, the AFM and AFL-CIO argued.

Arguments will be scheduled later by the high court.

British Disk Best Sellers

London, March 10.

Anyone Who Had a Heart (Parlophone)	Black
Diane (Decca)	Bachelors
Bits And Pieces (Columbia)	Clark Five
I Think Of You (Fontana)	Merseybeats
Needles And Pins (Pye)	Searchers
I'm The One (Columbia)	Pacemakers
5-4-3-2-1 (HMV)	Mann
Candy Man (Decca)	Tremeloes
As Usual (Brunswick)	Lee
I'm The Lonely One (Columbia)	Richard

Showdown Nears on CBS Radio's Bid For Per-Pgm. ASCAP License Deal

The road has now been cleared for a showdown hearing on CBS Radio's bid for a per-program licensing arrangement with the American Society of Composers, Authors & Publishers.

Last week, N. Y. Federal Judge Sylvester J. Ryan set an interim fee of $15,000 per month which CBS Radio will pay ASCAP until a final agreement is reached. He ordered both parties to start preparations this week for the hearing on the CBS petition.

Under the ASCAP consent decree, any licensee of ASCAP may request the Federal Court to set a "reasonable fee" if direct negotiations fail to produce any results.

Although some individual stations have per-program licenses from ASCAP, CBS Radio is the first network asking to switch away from a blanket licensing agreement to payment for the Society's music only as used on specific shows. Under such per-program deals, ASCAP wants much higher rates than exist for blanket licensing, a demand which CBS Radio refuses to meet.

The $15,000 interim monthly fee which CBS Radio will be paying to ASCAP, retroactive to Jan. 1, will be placed in escrow by the Society until the final deal is paid. Hence no disbursements from these interim fees will be made to writers and publishers. The ultimate fee to be set by the court will be retroactive to Jan. 1 and both sides are committed to remitting the money difference to the other.

Judge Ryan also ordered both ASCAP and CBS Radio to file lists of witnesses and documentary evidence they intend to use at the hearings. The court stated that neither side will be permitted to introduce any evidence or witnesses not included in such lists.

CBS Radio was also directed to keep ABC Radio, NBC Radio and the Mutual Broadcasting System informed of all court orders, hearings and pre-trial proceedings. No date for the hearing has as yet been set.

'Beatles' Mag Bonanza

The Beatles are proving a bonanza not only to the disk biz but to the fan magazine publishers. One dozen picture books and mags about The Beatles have hit the newsstands in the last few weeks and have been phenomenal sellers.

First one was "Beatles Around The World," which sold out its initial press run of 1,000,000. The most recent one, written by Stephen Kahn and distributed by Independent News, sold out over 40% of its first press run of 750,000 within three days of being in circulation.

Rack-Jobber Hits Cap's Price Policy With Antitrust Suit

Hollywood, March 10.

Pic-A-Tune Inc., a Frisco rack-jobber, has filed suit against Capitol Records Distributing Corp. in Federal Court there, charging violation of the Sherman antitrust law.

Action, the first in California, comes on heels of CRDC's one-price-for-all policy, a unilateral move instigated last Monday (2), which necessitated CRDC's eliminating Pic-A-Tune, Inc. (among other jobbers) as a customer. According to CRDC veepee-general manager Stanley Gortikov, "They did not complement our distribution."

While Pic-A-Tune Inc. has been granted a temporary injunction—enjoying CRDC from soliciting business from or selling to any of Pic-A-Tune's existing customers, Elliot Schauni, head of Capitol's legal department, winged out to Frisco Friday (6) for confabs with lawfirm of Brobeck, Phleger & Harrison which reps Cap and CRDC in the Bay area. Answer was filed late Friday to effect that CRDC has the right to select its customers.

On similar tack, Capitol Records Inc. and CRDC have been requested by the antitrust division of the Dept. of Justice in L.A. to submit explanation immediately anent Cap's cutting off certain California rack-jobbers. Further, a special trade practices conference has been called for by the Federal Trade Commission. It's slated for Friday (13) in Washington.

HOW ARE THEY GONNA PICKET 'DEPUTY' ON LP?

"The Deputy," the controversial religioso-political play by Rolf Hochhuth which has developed into a Broadway hit, is being put into the groove by Columbia Records. The American version of the Hochhuth play, produced by Herman Shumlin, stars Emlyn Williams and Jeremy Britt and runs about two-and-a-half hours, compared to six hours in the German original.

Columbia has been most active recently in preserving original Broadway performances of straight plays in disk form. It has already issued several long plays in full wax versions, including "Who's Afraid of Virginia Woolf," and "Strange Interlude."

Col, in addition, is also packaging "After the Fall," and "Marco Millions," both recently staged at the Lincoln Repertory Theatre, and the upcoming N. Y. production of "Hamlet" with Richard Burton.

UA Music Ups Deutch

Murray Deutch, general professional manager of United Artists Music, publishing arm of the film company, has been given his v.p. stripes.

Deutch has been with UA for the past year, working under Mike Stewart, exec v.p. of the music company.

'Dolly' Lifted From Par's 'Sunflower?'

"Hello Dolly," title number of the Broadway musical hit and the biggest pop song to emerge from the legit scene since "My Fair Lady," has become embroiled in plagiarism complaint initiated by Paramount-Famous Music in behalf of one of its copyrights, "Sunflower," words and music by Mack David.

Paramount-Famous took initial steps last week with formal notification to the show's producer, David Merrick, and the score's publisher, E. H. Morris Music, to cease and desist from exploiting the "Hello Dolly" tune, written by Jerry Herman who did the musical's whole score.

"Sunflower" was written in 1948 by David, who's chiefly noted as a lyric writer. Paramount-Famous execs said that "Sunflower" was a successful song.

Paramount - Famous indicated that specific legal action against "Hello Dolly" now depends on the response to its cease-and-desist notification.

Victor Nabs Cast Album Rights to Dick Rodgers' 'King,' 'Widow' Revivals

RCA Victor has wrapped up the cast album rights to the Richard Rodgers productions of the "King and I" and "The Merry Widow" musical revivals at the Lincoln Center's N.Y. State Theatre, this summer.

Rise Stevens has been signed for the femme lead for "King and I," due to open July 6, but the male star, originally played by Yul Brynner, is still to be set. Patrice Munsel will star in "The Merry Widow," opening Aug. 17.

Rodgers is producing the revival for the Music Theatre, of which he is president. Music Theatre is one of the constituent units of Lincoln Center.

Streisand's '3d Album,' Four Seasons, Peter Duchin, Sherman Top New LPs

BARBRA STREISAND: "THE THIRD ALBUM" (Columbia). Barbra Streisand's vivid vocalistics are given another superlative workout in her latest album. Miss Streisand puts powerful identity on this material, but she succeeds in never being predictable. In this collection, she works out on a collection of slow-tempoed ballads where her dramatic talents excel. Standout tunes include "My Melancholy Baby," "Bewitched," "Never Will I Marry," "As Time Goes By," "Draw Me A Circle" and "I Had Myself A True Love." Backing is by various studio orchs.

THE FOUR SEASONS: "DAWN" (Philips). One of the hotter rocker 'n' roll combos of the past year or so, The Four Seasons are characterized by that direct teenage sound which has been dominant in the pop field for so long. This group has a special peg in the vocal acrobatics of lead singer Frankie Valli whose falsetto flourishes have particular appeal to the jukebox set. Top songs in this set include "You Send Me," "Mountain High," "Dawn," "16 Candles," "Do You Want To Dance," and one of the earliest rocking ballad hits, "Earth Angel."

PETER DUCHIN: "INVITATION" (Decca). One of Decca's series of instrumental packages showcasing some top current dance bands, Peter Duchin's set makes for very pleasant listening in a lilting atmospheric mood. Backed by large string orch, Duchin features his melodic keyboard on an excellent grouping of songs, mostly ballad standards suitable for polite hoo.ology. The numbers range from "Darn That Dream," through "I Didn't Know What Time It Was" and "The Good Life" to "That's All," "Lazy Afternoon" and the current ballad hit, "I Wish You Love."

ALLAN SHERMAN: "ALLAN IN WONDERLAND" (Warner Bros.). Parody artist Allan Sherman moves into a more sophisticated musical groove with LP. A full string orch backs Sherman, arranged and conducted by Lou Busch. Among things lampooned are Green Stamps, school dropouts, psychiatry and other bits of fun. Sherman delivers in his usual underplaying manner. The orch swings well and choral work by the Jimmy Joyce Singers is also an asset. Although the humor doesn't hit as hard as past sessions, there's considerable levity here and the platter should do well in the tradition of the others.

"DELLA REESE AT BASIN STREET EAST" (RCA Victor). Belting out an array of uptempo numbers, mixed with some unsubtle ballads, Della Reese has another solid platter in this session which was recorded live during an engagement at Basin Street East, N. Y. Backed nicely by an orch conducted by John Cotter, she delivers with spirit and hip styling that pleases the Basin St. audience and will equally delight disk listeners. This is one of the singer's best wax displays.

"THE BEATLES & FRANK IFIELD" (Vee-Jay). While Capitol Records has the Beatles under its wings, Vee-Jay has also been mopping up with its issues of earlier disks made by the British combo. In this set, the Beatles are featured on four songs, "Please, Please Me," "From Me To You," "Ask Me Why" and "Thank You, Girl," the first two of which should step out as single hits. The rest of the sides are devoted to another click British performer, Frank Ifield, whose distinctive style of pop yodeling should catch on in this country. Ifield impresses on "Any Time," "Nobody's Darling," "The Wayward Wind" and "Unchained Melody."

GEORGE JONES & MELBA MONTGOMERY: "BLUEGRASS HOOTENANNY" (United Artists). This is more bluegrass than hootenanny, featuring two country artists in a bright jamboree of vocals and instrumentals. Both George Jones and Melba Montgomery have a flavorsome backwoods style and know how to pluck their guitars with the dexterity of top bluegrass practitioners. Tops in this backwoods songalog are "Dixieland For Me," "Once More," "I'd Jump The Mississippi," "Rollin' In My Sweet Baby's Arms," "House of Gold" and "I'll Be There To Welcome You Home."

LIBERACE: "MY MOST REQUESTED" (Dot). Liberace continues to roll along as a highly commercial purveyor of classics, pops and popular classics. In this album he works over the keyboard in his typical concert grand manner on a surefire program of familiar oldies derived both from the longhair and Tin Pan Alley genres. Back by a symphony styled orch, he dishes up rich servings of "Malaguena," "Star Dust," "Canadian Sunset," "All The Things You Are," "Indian Love Call," "Smoke Gets In Your Eyes" and themes by Beethoven, Tchaikovsky, Liszt and Addinsell.

"REMEMBER THESE" (Ava). Legit buffs will have a ball with this outing. George & Ira Gershwin's "Treasure Girl" and Richard Rodgers & Lorenz Hart's "Chee-Chee" are reprised, with tunes arranged by Richard Lewine and sung by Betty Comden. Lewine's arrangements are simple, with the emphasis on the basic melodic quality of the tunes. Latter are played by the arranger on piano, George Duvivier on bass and Mundell Lowe on guitar. Miss Comden also performs with simplicity, handling the songs in straight, uncluttered fashion. The result is a fine presentation. It is but one volume of a series being produced by Ava Records.

"JULIA LEE & HER BOY FRIENDS" (Capitol). Julia Lee's indigo vocals, a genre that traces back to the double entendre songs which Bessie Smith recorded in her last years, have been revived in this collection of her top numbers. Miss Lee was a rhythm & blues fave about 15 years ago and these recordings showcase her swinging, good-humored style on the uptemp numbers. She is less effective on the straight ballads. A big lift supplied by a crackerjack jazz combo on some of the numbers.

Darin's T. M. Music Sets Geller as Coast Mgr.

Hollywood, March 10.

Harvey Geller has been set by Bobby Darin as Coast professional manager of latter's T. M. Music Inc. Geller, for past 20 years a freelance rep for such firms as Joy Music, United Artists Music and Elektra Records, will coordinate all T. M. music and production activities on Coast.

Immediate project is the transference to wax of the more important properties in T.M. catalog.

N.Y. Bill Perils Jukes

Jukeboxes, among other coin-machines, may be liable to a $600 fee for a two-year permit under provisions of a bill introduced in the N.Y. State Legislature last week by Sen. Thomas Laverne (R.) of Rochester.

His measure would amend the Penal Law to provide that on and after Nov. 1, 1964 no one shall own a coin-operated "amusement machine" for profit, unless licensed upon payment of the $600 fee.



LAWRENCE WELK
Presents His New Hit DOT SINGLE
"STOCKHOLM"
B/W "GIRL FROM BARBADOS"

L.A. City Council Raps Shift of Col Factory To Santa Clara; 400 Affected

Hollywood, March 10.

Columbia Records' shutdown of its Hollywood plant—tentatively skedded for March 31—to move to new Santa Maria operation some 175 miles north of Los Angeles, has been hit by the L.A. City Council, already confronted with growing unemployment due to "runaway" film production.

Move will necessitate firing of some 400 persons, tantamount to approximately $3,000,000 in annual salaries to L.A. area residents, according to Councilman Tom Bradley in a proposal unanimously passed by the Council deploring the waxery's action.

Bradley said the only reason for move is cheaper labor available in Santa Maria.

Townsend's Statement

Coast veepee Irv Townsend, when informed of the City Council's action, made the following statement from Santa Maria:

"It is with great regret that Columbia Records has found it necessary to cease manufacturing operations in Los Angeles. Unfortunately, its manufacturing facility in this city has become outdated and, therefore, uneconomical. Every attempt has been made to make this change an orderly and gradual one, in order to relieve hardships on everyone involved.

"Since June, 1962, the employees have known of the impending change and were offered the opportunity to relocate at our new manufacturing centre. For those who were unwilling or unable to make this change, in addition to granting certain other financial benefits, we have, with the cooperation of the California State Employment office, made every attempt to find other employment."

Col Ups Vincent

Warren Vincent has been upped to producer in Columbia Records' pop artists & repertoire department, working under Robert Mersey, a&r chief.

Vincent has been with Columbia for the past two years in the music editing department.

Longplay Shorts

Deutsche Grammophone will distribute the Command classical line in Europe. All of **William Steinberg's** Pittsburgh Symphony recordings are being shipped . . . Columbia Records releasing five four-track stereo tapes this month, including two Masterworks and three pops . . . Epic Records released new LPs by English singer **Cliff Richard**, "It's All In The Game," and the **Village Stompers**, a folk-Dixieland group, in "More Sounds of Washington Square" . . . **Jan Peerce** recording two albums for Vanguard in Vienna, one singing operatic arias and the other Yiddish theatre music.

Hawaiian Room, N.Y., maestro **Sam Makia** cut an LP, "Lure of the Islands," for Riverside . . . **Solomon King**, new young gospel singer, is debuting on Victor which is planning a major promotion for him . . . **Harry Belafonte** is in focus of a Victor merchandising push this month to mark his 12th year with the label. A special promotion disk collated from nine Belafonte LPs is being distributed to disk jockeys along with an extensive ad campaign.

London has released the soundtrack of "Mediterranean Holiday," a Walter Reade-Sterling Presentation . . . Warner Bros.' March release consists of six albums featuring **Allan Sherman, Freddie Cannon, Kirby Stone Four,** fitness-expert **Bonnie Pruden, Barbara Carroll** and **Barbara McNair** . . . Columbia rushed the original cast album of "What Makes Sammy Run" to the stores last week three days after the recording session . . . MGM Records v.p. **Jesse Kaye** supervised an LP session with **Harry James** in Las Vegas last week . . . Reprise Records releasing six LPs this month with **Frank Sinatra, Trini Lopez, Nelson Riddle, Rosemary Clooney** and **Sammy Davis Jr.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

KENNY WELCH . . . . . EBB TIDE
(Cadence) . . . . . Congratulations, Baby
Kenny Welch's "Ebb Tide" (Robbins) receives this hit of a few years ago in an excellent vocal rendition by a classy singer with across-the-board impact. "Congratulations, Baby" (Atlantic†) is an okay ballad in the contemporary groove.*

* * *

GENE STRIDEL . . . . . ONE MORE MOUNTAIN
(Columbia) . . . . . Every Time Is The First Time
Gene Stridel's "One More Mountain" (Roncom) adds up to a firstrate ballad slice by a promising young singer who's due to make a big mark in the pop field. "Every Time Is The First Time" (Fascination*) is another striking ballad performance destined for spins.*

* * *

TOMMY SANDS . . . . . $10 AND A CLEAN WHITE SHIRT
(ABC-Paramount) . . . . . Won't You Be My Girl
Tommy Sands' "Ten Dollars and A Clean White Shirt" (Apt) shapes up as a neat ballad with a slight country flavor which this singer dishes up very appealingly. "Won't You Be My Girl" (South Mountain†) is in a more familiar rocking idiom, also with good chances.*

* * *

KETTY LESTER
SOME THINGS ARE BETTER LEFT UNSAID
(RCA Victor) . . . . . The House Is Haunted
Ketty Lester's "Some Things Are Better Left Unsaid" (Obie†) kicks off this fine songstress on the Victor label with a topnotch ballad with a catchy beat that could put it over the top. "The House is Haunted" (Double-A) gives this song stylist an interesting piece of old material.*

* * *

THE BAGELS . . . . . I WANNA HOLD YOUR HAIR
(Warner Bros.) . . . . . Yeah, Yeah, Yeah, Yeah
The Bagels' "I Wanna Hold Your Hair" (Leeway) is a funny enough takeoff on The Beatles to generate some action while this fad is still raging. "Yeah, Yeah, Yeah, Yeah" (Leeway*) is another slice which'll get some laughs and spins.*

* * *

LUKE WILLIAMS . . . . . YOUR BABY'S BAG
(Columbia) . . . . . Who's Gonna Be First
Luke Williams' "Your Baby's Bag" (Phyrist†) clicks solidly as a novelty item with a clever lyric riding a swinging beat for top returns. "Who's Gonna Be First" (Phyrist†) is a familiarly styled rocking ballad.

* * *

TOM GLAZER & CHOIR . . . . . LIMERICKS
(Kapp) . . . . . Michael Row The Boat Ashore
Tom Glazer & The Do-Re-Mi Children Chorus' "Limericks" is one of the most engaging pop disks in some time, setting some clever limericks in a winning rhythm format. "Michael Row The Boat Ashore" gives this traditional number another charming workover by the children's chorus.

* * *

ARTHUR GODFREY . . . . . I WISH I WERE A FISH
(Contempo) . . . . . Hootenanny Dixie Band
Arthur Godfrey's "I Wish I Were A Fish" (Music Publishers Holding Corp.), from the "Incredible Mr. Limpet" pic score, is a sharply written novelty idea delivered with this performer's customary relaxed style. It could pass as a new sound after all these years. "Hootenanny Dixie Band" (Contempo†) is a bouncy Dixie number that appears to be shaping into a new pop cycle.*

* * *

THE FREEWHEELERS . . . . . WALK, WALK
(Epic) . . . . . The Best of It
The Freewheelers' "Walk, Walk" (Panther) is a rooty-toot-toot, oldfashioned number which this combo projects colorfully with a blend of Dixieland and barbershop sounds. Could be very big. "The Best of It" (Day-Hilliard*) is a cute rhythm idea also neatly handled.*

* * *

BILLY FORD . . . . . MY GIRL
(Reprise) . . . . . This Is Worth Fighting For
Billy Ford's "My Girl" (Metric†) is a good ballad with a well-written lyric aimed at the teenagers via this skillful rendition. "This Is Worth Fighting For" (Harms) is a solid slice of patriotic material more suitable for a hot than a cold war.*

* * *

THE CAREFREES . . . . . WE LOVE YOU BEATLES
(London Int'l) . . . . . Hot Blooded Lover
The Carefrees' "We Love You Beatles" (E. H. Morris) is typical of the numerous pop posies being tossed at the British combo. Very few of this type number have ever made it in the past and it remains to be seen whether the teenagers not only want the Beatles but songs about them as well. "Hot Blooded Lover" (Chappell*) gives this rocking combo a more conventional rhythm number to work over.*

* * *

GEORGE HAMILTON . . . . . ERRAND OF MERCY
(MGM) . . . . . Does Goodnight Mean Goodbye
George Hamilton's "Errand of Mercy" (Arch) gives this film actor a well-constructed offbeat ballad with a lyric idea tailored for teenage audiences. "Does Goodnight Mean Goodbye" (Screen Gems-Columbia†), from "The Victor" film, gets another good rendition in this slice.*

* * *

GROVER MITCHELL . . . . . WHAT HAPPENED TO YOU
(TCF) . . . . . Take A Look
Grover Mitchell's "What Happened To You" (Premier†) hits strongly as a slow ballad with a good lyric which this singer belts very effectively in blues style. "Take A Look" (Life Line†) changes pace with an okay uptempo idea.

* * *

PLAS JOHNSON . . . . . PINK PANTHER
(Capitol) . . . . . It Had Better Be Tonight
Plas Johnson's "Pick Panther" (Northridge-United Artists), pic title theme by Henry Mancini, shapes up as a swinging instrumental entry slated for widespread spins. "It Had Better Be Tonight" (Northridge-United Artists*) is another nifty instrumental idea with a jazzier tempo.* — *Herm.*

**ASCAP. †BMI.*

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**SHE LOVES YOU** Beatles	Capitol
2	2	8	**I WANT TO HOLD YOUR HAND** Beatles	Capitol
3	3	5	**DAWN** (Go Away) Four Seasons	Philips
4	4	8	**JAVA** Al Hirt	Victor
5	5	5	**CALIFORNIA SUN** Rivieras	Riviera
6	8	4	**PLEASE PLEASE ME** Beatles	Vee Jay
7	6	5	**NAVY BLUE** Diane Renay	20th-Fox
8	10	8	**FUN FUN FUN** Beach Boys	Capitol
9	11	5	**I LOVE YOU MORE AND MORE** Al Martino	Capitol
10	7	5	**STOP AND THINK IT OVER** Dale & Grace	Michelle
11	12	5	**GOOD NEWS** Sam Cooke	Victor
12	15	5	**ABIGAIL BEECHER** Freddie Cannon	Warner Bros.
13	16	3	**KISSIN COUSINS** Elvis Presley	Victor
14	9	9	**YOU DON'T OWN ME** Leslie Gore	Mercury
15	13	8	**UM UM UM UM UM UM** Major Lance	Okeh
16	18	8	**WHAT KIND OF FOOL** Tams	ABC-Par
17	14	9	**HEY LITTLE COBRA** Ripchords	Columbia
18	19	5	**SEE THE FUNNY LITTLE CLOWN** Bobby Goldsboro	UA
19	20	3	**BLUE WINTER** Connie Francis	MGM
20	17	7	**A FOOL NEVER LEARNS** Andy Williams	Columbia
21	21	5	**MILLER'S CAVE** Bobby Bare	Victor
22	22	4	**PUPPY LOVE** Barbara Lewis	Atlantic
23	26	4	**SHELTER OF YOUR ARMS** Sammy Davis Jr	Reprise
24	24	8	**LETTER FROM SHERRY** Dale Ward	Dot
25	25	4	**I WANT TO BE WITH YOU** Dusty Springfield	Philips
26	23	8	**ANYONE WHO HAD A HEART** Dionne Warwick	Scepter
27	28	2	**HI HEEL SNEAKERS** Tommy Tucker	Chess
28	29	2	**PENETRATION** Pyramids	Best
29	34	2	**HELLO DOLLY** Louis Armstrong	Kapp
30	31	4	**WHO DO YOU LOVE** Saphires	Swan
31	33	2	**FROM ME TO YOU** Beatles	Vee Jay
32	27	12	**OUTER LIMITS** Marketts	Warner Bros.
33	35	2	**STAY** Four Seasons	Vee Jay
34	30	7	**OH BABY, DON'T YOU WEEP** James Brown	King
35	38	2	**MY HEART BELONGS TO YOU** Bobby Vinton	Epic
36	36	4	**I WISH YOU LOVE** Gloria Lynne	Everest
37	39	2	**UNDERSTAND YOUR MAN** Johnny Cash	Columbia
38	40	5	**HE SAYS THE SAME THINGS** Skeeter Davis	Victor
39	32	9	**FOR YOU** Rick Nelson	Decca
40	42	2	**GLAD ALL OVER** Dave Clark Five	Epic
41	—	1	**BIRD DANCE BEAT** Trashmen	Garrett
42	41	8	**SOUTHTOWN U.S.A.** Dixie Belles	S.S.T.
43	44	5	**SAGINAW MICHIGAN** Lefty Frizzell	Columbia
44	41	7	**TALKING ABOUT MY BABY** Impressions	ABC-Par
45	47	3	**HE WALKS LIKE A MAN** Jody Miller	Capitol
46	43	16	**LOUIE LOUIE** Kingsmen	Wand
47	46	3	**HERE'S A HEART** Diplomats	Arock
48	45	5	**COME ON** Tommy Roe	ABC
49	48	13	**SURFIN BIRD** Trashmen	Garrett
50	50	8	**HOOKA TOOKA** Chubby Checker	Parkway

On the Upbeat

New York

Len Levy, general manager of Epic Records, to the Coast on business . . . **New Christy Minstrels** do a concert at York, Pa., Junior College March 24 . . . WABC Radio disk jockey **Bruce Morrow** emceeing the weekly disk name shows at Palisades Amusement Park starting March 28 . . . **Bobby Breen** touring Australia this summer . . . **Norma Dorfman** named manager for Adam Distributing Co., Roulette's N. Y. branch . . . Longhair talent manager **Phil Bloom** to London for a month.

Rolf Bjoerling, son of the late Jussi Bjoerling, debuting in New York March 17 at Town Hall . . . **Lionel Hampton** into the Metropole March 16 . . . **Tim Gayle** signed **Bobbe Van,** trumpet player-singer, to a management pact . . . **Rolf Harris,** Australian singer on Epic Records, opens at the Blue Angel March 16 for four weeks . . . Columbia songstress **Linda Lloyd** on a national promotion tour for her debut single, "I'm Gonna Love That Guy".

London

Pye's 94c. "cover" wax which sports six current hit "A" sides is selling well enough to appear on British charts at No. 37 . . . **Peter Huggett** named personal assistant to **Louis Benjamin,** Pye Records' topper . . . **Ben Nesbit,** six years general manager of Feldman-Darewski, appointed a director of the firm.

Bert Corri, director of Francis, Day & Hunter, signed four British cleffers—**Alan Klein, Jimmy Duncan, Morgan Jones** and **Kay O'Dwyer** . . . **Dusty Springfield's** first extended-play disk, "I Only Want To Be With You," set for release here shortly . . . Ember Records and Oriole Records moving in on the Blue Beat phase and will release appropriate disks this month. This follows the move-in by Decca, EMI and Pye.

Tin Pan Valley

By RED O'DONNELL

Nashville, March 10.

Thursday (12) has been proclaimed by Mayor Beverly Briley as "ASCAP Day" in Nashville . . . Songsmith Edward Heyman due in from New York to rep Society prez Stanley Adams at official City Hall ceremony, along with Beasley Smith and ASCAP's local manager, Juanita Jones. Heyman is also set for radio-tv guestshots during his four-day visit.

Lineup of the Madison Square Garden, N. Y., c & w bash (four shows), May 16-17 reads like who's who of country music: roster includes Ferlin Husky, Webb Pierce, Ray Price, Hank Snow, Johnny Wright & Kitty Wells, Carl & Pearl Butler, Bill Anderson, Skeeter Davis, et al.

Hank Snow back from his first tour of Japan. The two-week trek was a financial success for the veteran RCA Victor artist. Opening night in Tokyo drew a 6,000 capacity at $5 a head for a gross of $30,000.

Deejay Ralph Emery has been signed to emcee a new weekly 30-minute taped show from Music City. Project is brainchild of JED Radio Productions, of which John E. Denny is president.

The taped program, skedded for approximately 90 markets throughout the U. S., will feature the "Nashville Sound" along with interviews with leading recording artists, songwriters and other local industry personalities. Broadcast date for the teeoff is tentatively set for early May.

Margie Singleton, Skeeter Davis, George Hamilton IV, Ferlin Husky, Bill Anderson, Roy Drusky and Stinbean signed to star in separate segments for the LeRoy Van Dyke Show—syndicated tv series—now being filmed in Toronto. Gene Nash is director-producer.

Flatt & Scruggs set for ABC's Hootenanny tver Saturday (14) . . . Johnny Cash will perform on March 21 segment of same program.

Brenda Lee and spouse Ronnie Shacklett formed the Ronbre music pubbery. Shacklett may try his voice at singing on disks.

Lonnie Donnegan due latter part of March for waxing via Hickory; the English artist's first stateside production.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	7	**BEATLES** (Capitol) Meet the Beatles (T2047)
2	2	18	**AL HIRT** (Victor) Honey in the Horn (LPM 2733)
3	3	12	**HENRY MANCINI** (Victor) Charade (LPM 2755)
4	5	4	**BEATLES** (Vee Jay) Introducing Beatles (LP 1062)
5	6	5	**HELLO DOLLY** (Victor) Original Cast (LOCD 1087)
6	4	21	**PETER, PAUL & MARY** (Warner Bros.) In the Wind (W 1507)
7	14	5	**AL MARTINO** (Capitol) Living A Lie (T 1975)
8	7	17	**THE SINGING NUN** (Philips) Soeur Sourire (PCC 203)
9	10	13	**SMOTHERS BROS.** (Mercury) Curb Your Tongue, Knave (MG 20862)
10	8	7	**ANDY WILLIAMS** (Columbia) Wonderful World of (CL 2137)
11	15	2	**BARBRA STREISAND** (Columbia) Vol. III (CL 2154)
12	16	3	**JOHNNY MATHIS** (Mercury) Tender Is the Night (MG 20890)
13	9	31	**JOAN BAEZ** (Vanguard) Vol. II (URS 9094)
14	11	7	**KINGSTON TRIO** (Capitol) Time to Think (T 2011)
15	12	25	**BARBRA STREISAND** (Columbia) Volume II (CL 2054)
16	13	15	**BEACH BOYS** (Capitol) Little Deuce Coupe (T 1998)
17	18	4	**NANCY WILSON** (Capitol) Yesterday's Love Songs (T 2012)
18	20	7	**JACK JONES** (Kapp) Wives and Lovers (1352)
19	17	17	**JOHN GARY** (Victor) Catch a Rising Star (LPM 2745)
20	21	2	**ROGER WILLIAMS** (Kapp) Solid Gold Steinway (KL 1354)
21	19	13	**ELVIS PRESLEY** (Victor) Fun in Acapulco (LSP 2756)
22	29	5	**KINGSMEN** (Wand) Louie Louie (657)
23	22	29	**NEW CHRISTY MINSTRELS** (Columbia) Ramblin' (CL 2055)
24	23	7	**VENTURES** (Dolton) In Space (2027)
25	27	48	**ANDY WILLIAMS** (Columbia) Days of Wine & Roses (CL 2015)
26	28	49	**ROY ORBISON** (Monument) Greatest Hits (MLP 8000)
27	31	8	**LAWRENCE WELK** (Dot) Wonderful Wonderful (DLP 3552)
28	24	9	**RICK NELSON** (Decca) For You (DL 4479)
29	24	122	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
30	30	46	**BARBRA STREISAND** (Columbia) Barbra Streisand Album (CL 2001)
31	32	17	**VILLAGE STOMPERS** (Epic) Washington Square (LN 24078)
32	26	93	**PETER, PAUL & MARY** (Warner Bros.) Peter, Paul & Mary (W 1449)
33	33	10	**THE WEEK THAT WAS** (Decca) Original Sound Track (DL 9116)
34	36	5	**JAN & DEAN** (Liberty) Drag City (LRP 3339)
35	34	16	**LOS INDIOS TABAJAREZ** (Victor) Maria Elena (LPM 2822)
36	35	30	**TRINI LOPEZ** (Reprise) Trini Lopez at PJ'S (6093)
37	37	60	**PETER, PAUL & MARY** (Warner Bros.) Moving (W 1473)
38	39	49	**HOW THE WEST WAS WON** (MGM) Soundtrack (1E5)
39	—	1	**FRANK FONTAINE** (ABC) How Sweet It Is (470)
40	38	45	**BYE BYE BIRDIE** (Victor) Soundtrack (LOC 1081)
41	40	53	**LAWRENCE OF ARABIA** (Colpix) Soundtrack (CP 514)
42	—	1	**PEGGY LEE** (Capitol) In Love Again (T 1969)
43	41	22	**AL MARTINO** (Capitol) Painted Tainted Rose (T 1975)
44	42	19	**SWINGLE SINGERS** (Philips) Bach's Greatest Hits (PHM 200-097)
45	44	9	**JOHNNY MATHIS** (Columbia) Romantically (CL 2098)
46	46	13	**TRINI LOPEZ** (Reprise) More at P.J.'s (6103)
47	43	8	**DRAGS** (Capitol) Big Sounds of the Drags (T 2001)
48	45	21	**BEACH BOYS** (Capitol) Surfer Girl (T 1981)
49	47	19	**CHAD MITCHELL TRIO** (Mercury) Singing Our Minds (MG 20838)
50	50	71	**TONY BENNNETT** (Columbia) I Left My Heart in San Francisco (CI 1869)

'Glenn Miller' Pkg. Shows Big Band Still Feasible if Right Formula's Used

A demonstration that the big band concept can still be artistically and economically feasible, if the right formula is used, is being given by the musical troupe now playing at the N.Y. Americana Hotel's Royal Box for a month. Booked under the umbrella title of "Music Made Famous By Glenn Miller," the show comprises a band under Tex Beneke, singer Ray Eberle and The Modernaires with Paula Kelly.

Hal Dickinson, of the Modernaires, is producer of this package and man who sparked idea for the present layout some eight years ago. It was not, however, until three years ago that he was able to persuade Beneke and Eberle to complete the layout of personalities, all of whom were associated with the late Glenn Miller.

The troupe at the Americana, however, is not linked in any way with the Miller estate, only using the general sound patterns, not the actual arrangements, of the late bandleader.

Dickinson said that during the first year of the present organization's existence, they were only booked for three weeks. The following year, they climbed to 17 weeks; now they have 30 weeks lined up at such spots as the Sahara, Las Vegas; the Ambassador, Los Angeles; Harrah's Club, Reno, and the Cork Club in Houston.

"It's now a fulltime job for all of us," Dickinson said. Capitol Records cut an album with the troupe last week under the title of "A Touch of Miller."

Dickinson pointed out that the sound of the Beneke band is designed to recall the Miller era. Actually, the arrangements have all been updated with some contemporary ideas which have been woven into the old songs.

The booking of the current show at the Royal Box was the occasion of a big get-together of music biz veterans last weeks to welcome the onetime Miller performers.

At the party, arranged by the Americana's press department, were Count Basie, Larry Clinton, Vincent Lopez, Richard Himber, George Olsen, Larry Funk, Enoch Light, Emil Coleman Jr. (pinch-hitting for his ailing father), Bobby Byrne, Enrique Madriguera, Teddy Powell, Buddy Morrow, Joan Edwards and Helen O'Connell.

All of the songpluggers from the oldline music publishing firms were also on hand, wishing that the era of the big bands had really come back.

443 RADIO-TV CRITICS CAN'T BE WRONG



CHOSEN IN 3 CATEGORIES
RADIO-TV DAILY ANNUAL POLL
MOST PROMISING NEW TALENT
WOMAN OF THE YEAR
VOCALIST OF THE YEAR
PEGGY LEE
JULIE LONDON
ELLA FITZGERALD
LINDA SCOTT
CONNIE FRANCIS
PERSONAL MGT. 1650 B'WAY PAUL CANTOR CI 5-2170

ASCAP SETS MARCH 31 FOR N. Y. ANNUAL MEET

General annual meeting in New York for members of the American Society of Composers, Authors & Publishers has been set for March 31 at the Hotel Americana.

Meeting follows a similar conclave on the Coast a couple of weeks ago where ASCAP prexy Stanley Adams reported on the Society's activities. Any member wanting to propose an amendment to the Society's bylaws by discussion at the meeting must file it with the ASCAP board before March 23.

The HIT OF THE WEEK
THE BEATLES
Sing
MY BONNIE
K-13213
M-G-M Records

The Ever Popular
TO EACH HIS OWN
THE TYMES
ON CAMEO-PARKWAY RECORDS
PARAMOUNT MUSIC CORPORATION

Pay Russ Morgan $8,614, Local 47 Orders Owner Of Pacific Ocean Park

Hollywood, March 10.

Jack Roberts, owner of Pacific Ocean Park, has been ordered by the trial board of American Federation of Musicians Local 47 to pay the Russ Morgan band $8,614. Decision culminates a contract dispute that erupted last December.

Local 47 has given Roberts until Thursday (12) to pay or again be placed on its "unfair" list along with Aragon Ballroom and POP. Roberts says he won't pay and doesn't believe the Aragon can be blacklisted because he recently leased the ballroom for five years to Duck Dale and latter's manager, Jim Monsour.

AFM placed Roberts on "unfair" list last December when he demurred over Morgan's demands that a percentage deal included part of the federal tax on box-office coin.

Victor Taps Vault For Vintage Series

RCA Victor is digging into extensive archives for a new Vintage series of historic personalities in the popular, jazz and folk music genre. All sets in the Vintage series are being remastered by the latest techniques, although the key consideration in the reissues will be the artistic value of the original disks.

First release will be in June when a package of four LPs will be put on the market. Releases will then be made regularly every other month in groups of two. On an annual basis thereafter, Victor plans to put out a minimum of 12 Vintage LPs on an alternate monthly basis.

With the price set at $4.98, the LPs will have more playing time than the contemporary pop album with 16 selections included rather than the usual 12 numbers. In remastering the old disks, Victor execs have decided firmly against the widespread practice of adding large amounts of echo to mark the original surface noise.

First releases will be "Dust Bowl Ballads," with Woody Guthrie; "Lady In The Dark," with Gertrude Lawrence, one of the earliest of the original cast albums, backed with "Down In The Valley," also composed by Kurt Weill; "Body and Soul," the jazz autobiography of Coleman Hawkins from 1927 to 1963; and "The Great Isham Jones & His Orchestra," recorded in 1932-34.

While most of the albums will be pegged to a top personality, some of the Vintage LPs will consist of anthologies of names revolving around a central theme. Brad McCuen, artists & repertoire producer, is coordinating the series for Victor.

Victor is also planning a regular reissue program in the longhair field. About 15 years ago, Victor mined its archives for one of the most extensive jazz historical reconstructions on wax via the now-defunct Label X and Vic recordings.

Ray Charles' Minimum 600 for Global Tour; Aznavour Set for U. S.

French singer Charles Aznavour comes to the U.S. for a tour next month and American blues singer Ray Charles is heading for a global concert junket this summer, both Charleses being promoted by Henri Goldgran, head of International Performers Corp., who has been specializing in booking U.S. talent overseas.

Aznavour has been set by Goldgran for three dates in the U.S., including a stand at Carnegie Hall, N.Y. April 4; a Los Angeles date April 17 and a San Francisco booking the following day.

Ray Charles, on the other hand, has been inked by Goldgran for his first round-the-world swing with a troupe of 30 singers and instrumentalists. Charles has been guaranteed a minimum of $600,000 for the 10-week tour which will carry him, starting July 7, through the major cities of England and Continental Europe, through the Middle East, Japan, Australia and Honolulu.

Beatlemania Hits Dominion So Hard Even French Canadians Show Interest

Winnipeg, March 10.

Beatlemania has hit Winnipeg hard over the last couple of weeks. Local dailies have been bombarded with thousands of letters from irate Beatle fans, department stores have been pushing Beatle wigs and wallpaper, and record outlets are crying for as many disks as the local Capitol distributor can supply.

The Free Press, city's largest daily, ran "before-and-after" photo of the Beatles on the city page, touching up "after" photo to show receding hairlines on the four Englishmen. It drew immediate compiaints from fans. Similar reaction resulted when tv critic Bob Noble gave the foursome a negative review after their appearances on the Ed Sullivan Show.

The Beatle wigs are being distributed to record bars across Canada by Capitol Records. Wigs are manufacturered by Allied Toys Inc., Toronto, Canadian licensee.

The disk industry, obviously, is overjoyed with the unprecedented interest created by the Beatles. Taylor Campbell, national sales manager for Capitol Records, in town last week on a western Canadian swing, described the Beatles as "the biggest thing that has hit the business in 25 years". He said that it has been a daily effort to cope with the demand, though all orders are being met on a 48 hour basis with disks being shipped air express daily.

Pressing 24 Hours Daily

Disks are being pressed at the company's Lachine, Quebec, plant on a 24 hour per day basis. Ordinarily, plant operates 15 days per month during the winter season.

Campbell, commenting on the situation nationally, said of the six Beatles singles available in Canada, four of them are on 90% of the radio station surveys, and 98% of the charts show all six disks in their rating.

Capitol, to date, has sold a total of over 100,000 of the two albums released by the group.

Campbell described the eastern Canadian market as being the hottest in Canada as usual although the Winnipeg area is doing extremely well. The Beatles' impact in Canada has been so great that even the French speaking market in Quebec has shown unusual interest in the group.

Both Capitol Records Inc., the U. S. company and Capitol of Canada are owned by Electrical & Musical Industries Ltd. of England (EMI).

The Beatles' mania caught on firmly in Canada in October just a few weeks before Capitol of Canada released "Beatlemania," the first Beatles long play album. Meanwhile, the fourth Beatles record became a good seller as soon as it came out here on Sept. 30. As of two weeks ago, it had sold more than 100,000 copies.

The latest Beatles release was on Feb. 3 and Capitol had shipped over 100,000 disks after just two weeks in release. Altogether the company has sold an estimated $500,000 worth of singles and LPs. Advance orders on the Beatles single expected to be released this month is unprecedented.

Campbell said pseudo-Beatle records by unknown groups doing Beatles songs in Beatles style are on sale in Canada and in some cases even doing well. Campbell cited several "pirate groups" such as the Mersey Beats, The Beats and the most current, The Bugs, who even call their album "Beatlemania", the same as the Capitol LP release here.

N.Y.FAIR'S JAZZLAND SETS LOTSA NAMES

Jazzland, located in the Louisiana Pavilion of the upcoming New York World's Fair, has lined up Maynard Ferguson, the Dukes of Dixieland, Gene Krupa and Carmen McRae for appearances at the 750-seater club.

Jazzland, teeing off April 22, will run seven days a week from noon to midnight. Henraetone Enterprises, headed by Dr. Henry P. Wager, is operating the club. Wes Myers is v.p. and general manager.

Victor Taps Rosica As Promotion Coordinator

John Rosica, recently named manager of artists relations at RCA Victor, has been given the additional job of coordinating special promotional activities in the field. Special fieldmen will be added in specific markets as required.

Rosica works under Ben Rosner, manager of popular artists & repertoire at the company.



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SILVER SHORTAGE & TALENT

No Strippers at Dixieland Hall, N.O., Yet Jazz Citadel Toots Into 3d Big Year

New Orleans, March 10.

Dixieland Hall, a citadel of jazz here, moved into its third phenomenal year Wednesday (4) as one of the town's top attractions despite the fact that it is operated on a donation basis, does not feature strippers like other Bourbon Street spots and serves only coffee and soft drinks.

Performing to a 50-50 mixture of natives and tourists are such New Orleans jazz vets as Paul and Louis Barbarin, Louie Cottrell, "Papa" French, Waldren "Frog" Joseph, the redoubtable "Kid" Howard, Emmanuel Sayres, and others who offer jazz in the tradition of King Oliver, "Papa" Celestin and the "early" Louis Armstrong.

That their music has universal appeal and cuts across "cult" lines in jazz is proven by the fact that teenagers are as enthusiastic about such traditional specialties as "Royal Garden Blues" or "Bourbon Street Parade" as their elders. If the older fans are somewhat more in proportion attendancewise, it's because they have a faster recognition factor.

According to Al Clark, founder of Dixieland Hall with Eddie Mangrum and Ione Anderson, people who hear the driving rhythm pouring out of the hall know it's the genuine article and a part of their youth. But don't overlook the kids. They may like their rock-and-roll, guitars, espresso and modern jazz, but once they get a load of that good oldtime jazz erupting in the night they come charging in to find out what's going on.

There's no set admission fee at Dixieland Hall, visitors feeding the entrance "kitty" an average of 50c a head. Clark admits no one is getting rich on the take, but he points with pride the fact that the musicians are paid scale and everybody's happy.

That everyone concerned with the idea is satisfied is evidenced by the fact that Cottrell, Sayres, French and Joseph have recorded albums for Clark's Dixieland Hall Nobility label.

One of the most interesting Dixieland Hall units is led by French, who for years was a key figure in "Papa" Celestin's band. Three other Celestin vets are in the group: Jeannette Kimball, pianist; Joseph "Cornbread" Thomas, clarinet, and Louis Barbarin, drums.

Paul Barbarin, generally conceded one of the top composers of New Orleans style jazz with such

(Continued on page 50)

William Morris Agency Widens Its Scholarship Pgm. to Aid New Talent

William Morris Agency has widened its program of writing and theatrical scholarships designed to encourage new talent. Five additional grants of $1,000 each on a year-to-year basis have been made by the William Morris Agency Foundation to Mt. Holyoke College, Mt. Holyoke, Mass.; Howard U., Washington; U. of No. Carolina, Chapel Hill; Carnegie Institute, Pittsburgh and Cleveland Institute of Music.

The Morris Agency, according to company treasurer Nat Lefkowitz, is now providing annual scholarships at three other schools. In 1955, a writing fellowship donation of $1,000 annually was given to Yale School of Drama.

In March, 1956, the office founded a Robert Sherwood Award of $1,000 on an annual basis at the Columbia School of Journalism and last year, a $5,000 scholarship was allocated to Brandeis U., Waltham, Mass., for a student showing special aptitude for the theatre. Latter award was created in memory of the Agency's founder, the late William Morris, and his wife Emma.

An additional $1,000 contribution was made to the National Cultural Centre, Washington, in the name of the Morris Foundation.

Synagogue to Replace Cincy's Big Castle Farm

Cincinnati, March 10.

Castle Farm, Cincy's largest suburban entertainment spot since the lush Prohibition era, fades June 1 for replacement by a synagogue.

Opened in 1927 by the late A. J. "Toots" Marshall as a nitery with name bands, it later added floor shows produced by Ernie Young. There were indoor accommodations for close to 2,000 tablers and dancers, extended in summer to its Dream Garden.

Milt Nagel and his wife Ruth assumed ownership in 1944, after operating the Casa Madrid in Louisville. They sold the layout four years ago and continued operation pending takeover decision by present owners. Fare has been weekend dancing, rentals to industrial and social groups for parties, and occasional trade exposition.

Ga. Mixed Drinks Bill Ruling Cheers Atlanta Niteries

Atlanta, March 10.

Many were the sighs of relief emanating from Georgia metropolises when Attorney General Eugene Cook ruled state's controversial mixed drinks bill constitutional. Measure will become law March 28, clearing way for Georgia's eight larger counties and cities within them to hold referendums on the issue.

Gov. Carl Sanders announced when General Assembly passed hotly contested legislation that he would not sign the measure, but would allow it to become law without his signature. Governor made no comment on Cook's ruliing.

Measure, passed on final day of recent legislative session, affects only those wet (Georgia has local option) counties with 40,000 or more population. They cannot legally permit mixed alcoholic beverage sales until or unless voters in the individual areas approve in advance.

Although there has been a Georgia law on the books against the selling of mixed drinks, Atlanta and some of state's other larger cities have issued socalled "wine pouring" licenses for some time. Cutting alcoholic content of drinks with mixers thus made it okay.

Mixed drink bill originally affected only Fulton County (Atlanta), where a suit was filed against some establishments in Atlanta in an attempt to stop them from selling such drinks.

Suit was filed by Heart of Atlanta motel management, which closed its own lounge and ran advertisements in Atlanta papers saying it was making the move to either legalize serving of mixed alcoholic beverages or quit resorting to subterfuge.

Fulton legislators contended that if they didn't get a mixed drinks bill passed the Atlanta area's annual $35,000,000 convention business would be seriously affected. Nitery ops obviously were pleased by Cook's ruling.

Litz Joins 'Capades'

Tommy Litz, 18-year-old American figure skater who placed sixth in the Olympic figure skating competition at Innsbruck and sixth in the world campionships at Dortmund, Germany, has turned pro and will join "Ice Capades."

Youngster will join the show in Los Angeles later this month to prepare for the new edition which will preem in New York next August.

OASES FOR ACTS YEN HARD COIN

Reno, March 10.

This could indirectly hurt talent by crimping a principal market for performers.

A predicted shortage of silver dollars—used extensively in Nevada on the gaming tables and in all forms of commerce—has prompted a concentrated effort to persuade Congress to allocate funds to mint a new supply of "cartwheels."

Since Eva Adams, director of the U.S. Mint (and a native Nevadan) predicted in Reno recently that the reserve supply of $26,000,000 will last for no longer than one year, collectors and hoarders have initiated such a run on silver dollars that Reno bankers have instituted a policy of selling silver to businesses only.

Silver dollars are used exclusive on Nevada's gaming tables because of ease of handling in accepting and paying off bets. Any paper dollars that cross the tables are immediately taken out of circulation. And the larger bills are immediately converted to chips. Dollar bills are commonly referred to as "California money." Even in retail stores dollar bills are normally taken out of circulation in preference to the silver.

Nevada Gov. Grant Sawyer, who has enlisted the support of 11 of the 12 western governors, reports a shortage of silver dollars would have "a serious economic effect on Nevada. We use silver dollars for a purpose paper dollars cannot fulfill. There's something about using a silver dollar that seems to have a great deal more substance than using a (gaming) chip."

Nevada's congressional delegation in Washington is also exerting pressure to secure approval to mint a new supply of dollars. They were last minted in 1935.

On the day before his assassination in Dallas, President Kennedy had proposed minting 50 million silver dollars in 1964 and 100 million in 1965.

The U.S. Treasury Department has stopped selling mint supplies of dollars to eastern banks and is sending the cartwheels West, according to a source close to Nevada Sen. Howard Cannon.

Sex Rears Head In N. M. Revamp Of Fair Display

Albuquerque, March 10.

A touch of sex is going to be added to the New Mexico display at the 1964 N.Y. World's Fair, in hopes of offsetting criticism in some areas on the southwestern "pueblo" style architecture being used in the four-building exhibit.

Last week, the sponsoring New Mexico Development Corp. named six attractive native girls to serve as guides for the display from April to October. A budget of about $15,000 has been set aside for their salaries.

Girls represent the state's three basic cultures: two are Indian maids, two are of Spanish ancestry, the other two are "Anglo" types. Ranging in age from 19 to 23, they leave in early April with exhibit manager T. J. Gabaldon and a staff of six other persons to man the display.

State's architect fraternity leveled some strong blasts at the planned New Mexico exhibit at the fair. They charged that the New Mexico pueblo style buildings gave the impression that the state was a poverty-stricken area.

State officials countered by say-

(Continued on page 50)

Amusement Ops in Fair's Lake Area Join in Co-op Campaign to Lure Biz

The amusement operators in the Lake Area of the New York World's Fair have apparently taken the view that "it's us against the rest of the Fair." Concessionaires of the various amusement enterprises have band together not only to buy a free act which can be seen throughout the entire Fair, but are also putting out a cooperative brochure and exploitation film.

The amsuement impresarios have inked the Nerveless Nocks, a swaypole act, for the entire first year of the Flushing exhibit. The group will perform four or five times daily from a height of 100 feet. They'll work in front of the Amphitheatre with times to be figured out so that the free show will not compete with layouts charging admission.

Fair's announcement last week that upwards of 28,000,000 tickets have been sold in advance spurred a renewed business drive among the amusement concessionaires. The pro showmen have taken the view that they can compete with the huge free shows being put on by big industry and government.

The showmen's biggest ally, they figure, will be the long waiting lines in front of such exhibits by Ford, General Motors, General Electric and other blue chip outfits.

Thus, by creating excitement within the area in which they operate, the amusement operators can get a sizable portion of those who will not waste vacation time standing in long lines. The concessionaires figure that they will get a big portion of those who pass up some of the free shows because of the queues.

The Lake area operators are putting on cooperative campaigns stressing the $100,000,000 Amusement Center — "biggest in show business." Brochure will list all the tenants of the area, along with descriptions, prices, showtimes, etc. These brochures will get nationwide distribution, as will the film

(Continued on page 50)

Waters' Fountain Display Adds a Femme Dancer

Dancing Waters is changing the format of its presentation and will have a femme dancer as a permanent addition to its fountain display. Harold Steinman & Sam Shayon, heading the operation, are introducing the change at their World's Fair exhibit. They have signed the butterfly dancer Ista, recently at the Radio City Music Hall, N.Y., for the duration of the first season at the Fair.

Inasmuch as Dancing Waters will go on every 15 minutes, there will be several understudies for Ista.

Dancing Waters has booked a unit for the California State Fair at Sacramento, Sept. 2, and also installed another on a sixmonth deal at the Hotel Claremont, Berkeley, Calif.

AGVA Wins Todd Minstrel Show In 4As Arbitration

The Mike Todd Jr. minstrel show, "America, Be Seated," which will go on tour prior to its opening at the New York World's Fair, was party to an arbitration last week that awarded its jurisdiction to the American Guild of Variety Artists.

The arbitration, under auspices of the Associated Actors & Artistes of America, ruled that the minstrel show format hewed more to a variety line, and therefore belonged to AGVA. Actors Equity Assn. had asked the 4As to decide its jurisdiction.

The decision was one of two made at the meeting. The same panel also ruled that the cafes version of "Can Can" at the Town & Country Club, Brooklyn, was under Equity jurisdiction. Thus each union walked off with one win each at the confab.

The minstrel show has been set for the Shubert, New Haven, April 8-11; the Wilbur, Boston, April 13 for two weeks; Walnut, Philadelphia, April 27, also for two weeks; Bushnell Auditorium, Hartford, May 11-12, and then to the Place des Arts, Montreal, May 13-16. Its bow at the Fair will be made after the formal preem of the Flushing exhib.

Cast includes Ronny Graham, Timmie Rogers, Bibi Osterwald, Mae Barnes, Louis Gosset and Peter Conlow. Latter is doubling as choreographer. David Axelrod & Sam Pottle did the music and lyrics, with Winn Morton responsible for sets and costumes.

GRAHAM PAVILION BOWS PRIOR TO FAIR'S DEBUT

The Billy Graham Pavilion at the New York World's Fair will open ahead of the main event. The evangelist will preem his stand April 6, which is 16 days ahead of the official Fair opening, with dedication of a 28-minute Todd A-O film, "Man in the Fifth Dimension." Picture will have a simultaneous translation system to permit patrons to hear the sound in French, Spanish, Russian, Chinese, German and Japanese.

The film, incidentally, will be topped off by Graham's plea to "make a decision for Christ" as he is accustomed to doing in all his personal appearances. Those prevailed upon to convert will converge backstage, where 40 volunteer counsellors will be on hand.

The Graham Pavilion, costing $1,500,000, has been underwritten by the Billy Graham Evangelical Assn., homebased in Minneapolis. It was designed by Edward Durrell Stone.

Tex. Court Okays Beer License for Vegas Club, Dallas; Ruby Ex-Owner

Dallas, March 10.

Judge D. Brown Walker of 162d District Court in Austin last week ordered a new beer license issued to the Vegas Club here, dancery formerly owned by Jack Ruby, now on trial for the murder of Lee H. Oswald. Judgment was entered after an agreement with the Texas Liquor Control Board and the Nolley Corp., new owners of the suburban spot.

Mrs. Delores Nolley, prexy of the new corporation, had appealed a ruling by Dallas County Judge Lew Sterrett last month, denying the club a beer permit. Mrs. Nolley claimed in her application for a new license that the corporation was buying the entire operation from Ruby and his family. Club's dancing license was canceled by the Dallas Police Dept. last fall and remains canceled.

The midtown Big D Copa, formerly the Carousel, is operating under an old beer permit which expires in March, and the Ruby family has indicated that their interest in the midtown strippery will be sold.

Maksik Going Steady With Names Next Fall

Ben Maksik, operator of the Town & Country, Brooklyn, will continue the name kick for his nitery next year. He has signed the Tommy Dorsey Band with Frank Sinatra Jr. starting Nov. 6 for three weeks, on a deal set by Stan Scottland of General Artists Corp.

The opening show for next season is still to be lined up. However, Maksik is perusing all lists so that he can start working on pre-booked banquet and party biz, some of which depends on the headliner available.

Concessionaires' Rights Save Fair's Food Pavilion From Being Razed

N.Y. World's Fair had a legal setback last week when the N.Y. Supreme Court enjoined Fair execs from dismantling the partially completed World of Food Pavilion. The Fair had cancelled the contract with the World of Food Corp. because of the likelihood that the project would not be completed in time for the Fair's April 22 opening. Fair officials planned to landscape the area.

Pavilion officials stated that even with overtime, the building would not be completed until June. Work had been halted in January.

The Fair had felt that it would give an erroneous impression of the entire expo if the first building (Food Pavilion) encountered when walking through the main gate would be incomplete. Because of the late start, the Pavilion planners will shield as much of the construction as possible so as not to embarrass the Fair.

Original cause for the contract cancellation was the Fair's claim that the Pavilion was in financial difficulties and had failed to meet its contractual obligations. However, the Pavilion execs charged that they had appraised the Fair of every difficulty encountered.

Justice Thomas Dickens opined that if it were not for the rights of the sub-tenants, who had invested about $900,000 in the $2,200,000 project, he might have ruled in favor of the Fair.

Fair prexy Robert Moses is still to decide whether to appeal the decision.

Entertainment Greenlight Looms for Glasgow Pubs; Dominoes Already Okay

Glasgow, March 10.

Entertainment in city inns and public houses may be okayed here soon, following talks between the licensed trade and magistrates. Idea is that the drinking spots would have singers and musicians on same lines as north of England clubs and the British commercial tv program "Stars and Garters," which is set in a fictitious public house.

In the past both the police and licensees have frowned on singing in Glasgow bars because they felt it might cause trouble. Now several magistrates feel the experiment is worth trying.

The singing would be done both by paid entertainers and the public, with the licensee in control. Latter would appoint an emcee. But some publications feel that, if their customers are singing, they would not be drinking.

A senior magistrate, Bailie Tom Fulton, told VARIETY: "The day of the public house being a mere drinking den is finished. There have been vast changes in the past few years." Recent innovations here have included darts, dominoes, television, plus music from radio, tape recorder and record player.

Big-Name Turnout For Man Who Came to Own Dinner—Hershfield

Harry Hershfield, who has appeared at more dinners for a wider variety of causes than any other after-dinner speaker since Chauncey Depew got the treatment himself at a dinner tendered him by the March of Dimes Sunday (8) at the Americana Hotel, N. Y. Event, attended by about 600, was chairmanned by the N. Y. Post's syndicated columnist Earl Wilson and drew a star-studded dais which required four tiers to accommodate.

There were two U.S. Senators, one a Presidential aspirant, a multitude of judges, civic officials, show biz reps, and literary figures. Hershfield, during this more than half-century on the celery circuit, has entertained in all these fields. There has been hardly an important charitable event that hasn't brought Hershfield to the rostrum.

Sometimes these events bring surprises. For example, Sen. Barry Goldwater (R.-Ariz.), who wound up an arduous campaign in the New Hampshire primaries, proved to be one of the hits of the show. He got as many laughs as some of the more experienced comics. The Presidential hopeful cited the reversal of the normal situation where the comedians were in New York and the statesmen were in Washington. The measure of a politico's value, he said, was not what you say about government, but how many laughs you get. His talk was laced with comedy as well as satirical references. He got a standing ovation for his effort.

Sen. Kenneth Keating, the New York Republican, opened the proceedings because he had to leave early, and saluted Hershfield's wit and charitable activities in a quickie which left a good impression.

Another comedy hit was Rube Goldberg, the cartoonist, who noted that the guest of honor still had problems. "Well—I had 'em too when I was 78."

Among the professional comics, the major hit was Nipsey Russell, who has become surefire on the damask time. Russell has become one of the more sought after dais occupants. His quickies on Cassius Clay, small references to Negro situations and to a hotel which had towels so fluffy he couldn't close his suitcase were punctuated with laughs throughout. He made every line count to the maximum.

There were notable contributions by others as well. Walter Kiernan, Henny Youngman, writer Les Kramer, Stage delicatessen operator Max Asnas, Jack Waldron, Herald Tribune columnist Hy Gardner, Peter Lind Hayes, Louis Nizer, Peter Donald, and Sen. Ed Ford, all brought in a few homilies. Al Kelly came on at a crucial point in the proceedings, and put the show back on a fun groove with his brand or organized confusion. Paul Screvane, president of the N.Y.C. Council, gave Hershfield a citation. Joey Adams, who came back earlier in the week from Indonesia, was the toastmaster.

The dinner opened with a eulogy and a memorial to the late Susan Wagner, wife of Mayor Robert F. Wagner who died earlier in the week. Sufficient time elapsed between this portion, and the Hershfield tribute not to leave a pall on the proceedings. *Jose.*

Vaude, Cafe Dates

New York

Sergio Franchi's date at the Copacabana shifted from April 2 to March 26. **Joey Forman** on the bill with him. Franchi also set for the Cocoanut Grove, Los Angeles, Sept. 28 . . . **Jackie Vernon** tapped for the Village Gate, N.Y., March 20 . . . **Carmel Quinn** pacted for the Roostertail, Detroit, June 22 . . . **Johnny Mathis** and **Henry Mancini** to touch base at the O'Keefe Center, Toronto, May 18 to 23 for five days. They're in on a 70-30 split.

Mills Bros. into Sciolla's, Philadelphia, April 13 . . . **Wayne Newton** pacted for the Surf Supper Club, Revere, Mass., starting April 13 for a week . . . **Jerry Vale** down for the Americana, Cleveland, May 18 . . . **Frankie Avalon** set for two days at the Shrine Auditorium, Los Angeles, Friday and Saturday (13) . . . **Half Bros.** into the Riviera, Las Vegas, April 27.

Gene Krupa set for the Embers, Indianapolis, March 19 . . . **Ronnie Robertson,** formerly with "Ice Capades," pacted for the Dick Button-Paul Feigay "Ice Travaganza" at the New York World's Fair . . . **Van Joyce,** of Jolly Joyce office, set **Five Female Beatles** in Wagon Wheel. Same agency inked **Bill Haley** for two-week tour of Bavarian arenas starting in Munich the end of April.

Neil Sedaka inked for the Diplomat, Miami Beach, March 18 . . . Publicist **Steve Barrie** back on the scene following a hospital siege in which he lost the sight of one eye . . . **Renee Taylor** opened at the Sniffen Court Inn Monday (9) . . . **Diane Hall & Annita Ray** into the Surf, Revere, Mass, April 27 . . . **Bill Cosby** down for the Crescendo May 6 . . . Personal manager **Moe Gale** discharged from Mt. Sinai Hospital last week following surgery.

Saskatoon's Only Cafe Folds; Owes 4 Tooters $1,364 in Back Wages

Saskatoon, Sask., March 10.

The Blue Grotto, which opened last July as Saskatoon's "first and only nightclub," died officially Friday (28) when four musicians appeared in city police court to claim back wages totalling $1,364.

The club, listed as Sequoia Restaurants Ltd., pleaded guilty to four charges under the Wages Recovery Act of failing to pay salaries.

Because of financial failure, the club closed a week before and Fred Kanwischer, general manager, withdrew from the operation. But Max Reznick, building owner, allowed the four musicians to continue work until the end of the month.

Judge H. G. H. Gilding ordered the club to pay the four men immediately, although it was said that its financial condition would necessitate seizure of furniture in the premises as part of the back wages. One of the musicians is Jesse Smith, organist, who toured with the Harlem Revue show on the Royal American Shows midway last summer. He claimed $452.

Hello Ella... thanks, Duke



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BERNADETTE CASTRO

New York Journal-American

BERNADETTE CASTRO IN A STYLISH DEBUT

By JACK THOMPSON

BERNADETTE CASTRO, an extremely pretty, 19-year-old girl with a good voice which she uses stylishly made her nightclub debut this week at the Living Room.

Her only previous theatrical experience was in pulling open one of father's convertible sofas on their TV commercial.

Miss Castro has chosen a selection of songs out of the common run and she belts them across with great effect. They include "Pick Yourself Up," "The Things We Did Last Summer," "Trouble," from "Music Man," and Cole Porter's rarely heard "Every Time We Say Goodbye."

For a debutante she displayed enormous aplomb and has the savvy in handling an audience usually acquired only after years of experience.



VARIETY New Acts

BERNADETTE CASTRO
Songs
17 Mins
Living Room, N. Y.

Bernadette Castro is quite impressive on her nitery debut in the Living Room. In fact, this is her initial professional playdate. A comely, blackhaired miss, daughter of the original "Castro convertible-maker," she previously had her principal experience in helping with commercials for said furniture. But in this act, Miss Castro depends strictly on her own talents. It is a well-put-together turn, such a promising talent that she obviously should go places in this type of room.

Miss Castro, fetchingly garbed, early shows nice mike presence and an ability to belt out a song or croon a tune. "Pick Yourself Up" opens her act in smash fashion, and then she swings over to "The Things We Did," a slower number.

She has made "Fascinating Rhythm" into a talk-type tune, ringing in "Big Apple" before reverting to the original refrain. "Walk Right In" was another effective song. "Got Trouble," from "Music Man," has been modernized with new lyrics. It's a toughie to handle and it's hardly worth the strenuous effort for a nightclub crowd. But her signoff, the standard "Every Time We Say Goodbye," is topflight. Miss Castro has a promising act, and scored here.

Wear.

EARL WILSON, *New York Post*
"Bernadette Castro debuted excitingly at the Living Room."

New York Herald Tribune
". . . She's affable, pretty, and has a great many friends cheering her on . . ."

New York World-Telegram
"Now the 19-year-old brunette is trying for another kind of Living Room smile. This is her professional singing debut . . ."

ROBERT SYLVESTER, *New York Daily News*
"Anybody remember the early days of TV when a little girl in a nightgown opened that folding couch and took herself to bed? Well that little gal is Bernadette Castro and there she is up all night singing at the Living Room and sounding good, too."

Newsday, L. I., New York
"CASTRO CONVERTIBLE GIRL IS SLEEPER AT LIVING ROOM."

". . . She is also an impressive singer in her 20-minute Living Room set. . ."



New York Times
"Avoiding all suggestions of rock 'n' roll, she sings a group of lively well established pop tunes in an unpretentious bouncy manner that is amiable and disarming . . ."

New York Journal-American
"Bernadette Castro scored such a success at the Living Room that Jackie Mason has signed her to appear in his show at The Boulevard beginning April 17."

TED GREEN, *Radio TV Daily*
"Bernadette Castro a wow at the Living Room . . ."

GOTHAM GUIDE
"Bernadette Castro . . . is like a breath of fresh air. She's cute, personality-laden, and has plenty of bounce . . . look for Bernadette to play some of our top supper clubs . . ."

CASHBOX
"We were fortunate to catch Bernadette Castro, who's just finished a very successful two week engagement at the Living Room. The lass is a charmer both on and off stage . . ."

Opening APRIL 17
with JACKIE MASON

BOULEVARD, New York

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1697 Broadway, New York 19, N. Y. CI 7-5907

Personal Management Regal TALENTS, INC.
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Copacabana, N. Y.

Mort Sahl, Barbara McNair, Kelly Wood, Ken Michaels, Joseph Mele & Frank Marti Orchs; staged by George Moro; costumes, Billy Livingston; $6.50-$7.50 *minimums.*

The Copa's bill is unusual to say the least. It's topped by one of the top topical wits of the day who struggles through a harrowing session on the floor. And neither he nor the audience gets much satisfaction out of the stint.

Mort Sahl came to the fore a few years ago as the delight of the young intellectuals. His quips on current events, and observations on the political and social scene were widely quoted and enjoyed. He was a magnet wherever the young gathered.

There were many who felt that Sahl, per running minute, could knock off more funny observations on present day mores than the late Will Rogers. That may be true—but the essential difference was that Rogers was an entertainer, acted like one, and reached the people.

Sahl, apparently, never learned to work on that level. He comes to the Copa with a lot of penetrating lines, pertinent wit and sapient observations; but he's not communicating.

It's true that the Copa, is not a room for the avant garde. But still there's an audience who come to listen and laugh, and they will try to accomplish that aim if given the chance. Sahl has the mental equipment to bring about that result, but alas—not the mechanical know-how.

Sahl in this session lacks the comedy disciplines evident in many of his less-talented contemporaries. A combination of basic communication with an audience, together with his material, would make Sahl one of the comedy greats. But without added focus and hardness he's a problem in rooms of this type and is fit only for the crowd content with intellectual nods and heavy breathing.

Barbara McNair making her bow in this room, is a vet Negro songstress. Pretty and personable, she pleases the Copa crowd. She also shows bounce, vigor and a lot of taste. She will be returning to the more important rooms locally.

Miss McNair, who recently toured in "No Strings," selects her tunes from the legit musical roster. The entire session is easy and pleasant and she's a winner in this room.

The new Moro-Landis production is different than any exhibited previously on the Copa shows. The Billy Livingston designed costumes are excellent and the Michael O'Brien choreography is lively. The major difference is the lack of original music, a feature of all prior Copa displays, and a distinguishing asset too.

Even a well staged "My Fair Lady" medley of some length fails to make up for that deficiency. Production singers Kelly Wood and Ken Michaels do their work nicely. The Joseph Mele Orch showbacks well with Frank Marti in the Latin relief. *Jose.*

Deauville, Miami B'ch

Miami Beach, March 8.

Ella Fitzgerald with Roy Eldridge (4), *Dave Astor, Les Rhode House Orch;* $5-$7.50 *minimum.*

Ella Fitzgerald is a regular returnee to the Deauville's Casanova Room. For this outing she's brought Roy Eldridge and his expert unit along for the basic backings, to turn it into a sound session that includes all the evergreens with an occasional current tune tossed in.

The Fitzgerald phrasings and those trick scat inserts turn even an ordinary cleffing into a bright ear-pleaser. Her songbag hits nearly a score of excerpts from her albums to keep the faithful flailing the palms for more.

Arrangements, with Eldridge soloing on his horn, are standouts. They're especially slick during the latter portions of Miss Fitzgerald's stint for the encore demands. She takes one, then offs, evidently content with what she's served up; but auditors still wanted more.

New comedy face to hotel-row here is Dave Astor. He'll be back, on the basis of first nighter's palm-praise. He's a refreshing departure from the usual comic playing the supporting act slots.

A literate gent with a manic flair, Astor swings from the zany to the satiric with the tablers responding from giggles to all out howls.

He does his sound-effects briefly, but it's the lampoonings on golf, children, poetry "readings," booze and a bit in which he works out a novel idea using his hand that hits him into a surprise click.

As noted, Eldridge is superb on the backings for Miss Fitzgerald; Les Rhode's orch supports solidly.

Due Friday, Eddie Fisher. *Lary.*

Diplomat, Fla.

Hollyw'd Beach, Fla., March 7.

Eydie Gorme, Corbett Monica, Van Smith Orch; $6.50-$7.50 *minimum.*

Eydie Gorme is back in the posh Cafe Cristal of this sprawling hotel-country club, working sans spouse Steve Lawrence who's costaring in "What Makes Sammy Run" on Broadway.

The return to solo spotlighting here is smoothly taken up by the multi-octaved thrush, although on first tune or two she seemed to be adjusting. Once she hits her songstride, the build achieves a steady tempo winds her into warm reception.

The book is upbeat with insert of mood-change ballad to balance out a set that allows Miss Gorme her moveabout-penchant, light gab, occasional clowning and chance to hit those high peaks of vacability. All her recording clicks are reprised, with currents a la "As Long As He Needs Me" slotted in, to keep interest on high.

Corbett Monica hits the laugh mark steadily with his underplayed comedics. Mixture of routines contains the now frazzled "life with wife" run-down, but in this case, dressed up with fresh variations on the theme.

Spoof on Hollywood actor-types is a smart gambit that hits the yockmeter: Caps with smart twist "What Kind Of 'Egg' Am I," to lead into palming for more.

Joe Guerico plays for and conducts the expanded Van Smith orch for Miss Gorme, the big group responding in top fashion.

Due end-week, Gordon & Sheila MacRae. *Lary.*

Fair's Lake Area

Continued from page 47

describing various shows to be seen in the amusement compound.

The concessionaires have described Fair execs as being "extremely cooperative" and sympathetic to their problem of getting people into the Lake Area, which is separate from the major part of the Fair.

The Fair has okayed 15 scrip book plans in which admissions to the Lake Area enterprises will be at reduced rates. The Chemical-New York Bank has sold upwards of 30,000 reduced rate books.

Lake Area concessionaires take the view that they must get a minimum of 25% of those going through the front door. They feel that it can be done.

It's pointed out that cooperative ventures among showmen are extremely rare because generally, each will be in competition with each other. Fact that they got together, made cooperative buys and agreed on a mutual campaign indicates more than usual determination to come out ahead in this venture.

Tucson Annual Rodeo Stomps Up 18G Take

Tucson, March 10.

Tucson's annual Rodeo last week attracted 38,000 fans for the four days. Beutler Bros. of Elk City, Okla., furnished the stock, while Glenn Randall's Ben Hur Chariots were featured.

Bernie Roth, secretary of the Chamber of Commerce, said his group would probably net $18,000 on the promotion.

FP&M Hot $57,256, Chi

Chicago, March 10.

Peter, Paul & Mary grossed a redhot $57,256 for three shows over the past weekend in the Arie Crown Theatre at McCormick Place.

Top ticket in the 5,000-seat theatre was $5. Show was presented by Triangle Productions.



GALE SHERWOOD

Now at the Royal York Hotel, Toronto, with **NELSON EDDY.** "Alarmingly pretty and shapely... she creates such a shining, stunning picture, and her lovely lyrical way with a song puts her in a class by herself... They're an immensely winning pair." Thank you, Don Hearn, of the Washington Daily News.

A.P.A., Inc., Handles

Venetian Room, S.F.

San Francisco, March 3.

Buddy Greco, Ernie Heckscher Orch (11); $3.50-$4 *cover charge.*

Buddy Greco, playing his first date in the posh Fairmont Hotel supper club on Nob Hill, has achieved considerable success since his debut approximately three years ago as a standup singer. He shows why in a pleasant, swinging show featuring a solid set of tunes.

He bounces in with "Most Beautiful Girl In the World," follows with "Let There be Love" and switches to a ballad, "I Wish You Love," before he even greeted the enthusiastic crowd.

Thrown in, to the best possible advantage, are a couple of straight piano solos and songs at the 88 in Greco's old, lounge tradition. The piano bits are the high point of the evening—technically slick and masterfully arranged.

The boyish, personable singer has put together a show of thorough professional polish. He chats enough to establish rapport with the audience, but doesn't attempt to be a comedian; mixes ballads and up-tempo numbers well, using songs that have already sold themselves; and avoids anything that smacks of hokeyness or corn.

His voice is good and pleasant, and the fact that it goes the tiniest bit flat is not going to worry anybody. Greco appears to be a member of the hip or "swingers" school, which means that he is obliged to periodically snap his fingers, change lyrics and occasionally call "hup!" "yeah" and "whee!" But this is only a minor irritation and the well-paced show is generally boff.

The New Christy Minstrels are next. *Joaq.*

Dino's, L. A.

Los Angeles, March 3.

Beverly Ballard, Jack Elton, Steve LaFever; no cover, no minimum.

If looks and taste alone determined the destiny of a singing aspirant, Beverly Ballard could ride to the end of the line. She's one of the most attractive in a long line of Dino's dolls. But vocally she's not as easily distinguishable from the many capable canaries who have served their two-week hitch in this casually elegant eatery.

Within the natural limitations of her vocal equipment, Miss Ballard works at a fair degree of efficiency. Only when she reaches for overly intricate melodic ideas does strain and uncertainty begin to show.

Miss Ballard's voice is pleasant, but ordinary, a circumstance of nature that necessitates development of an unmistakable singing identity.

This month marks the sixth anniversary at Chez Dino's for that top duo, pianist Jack Elton and bassist Steve LaFever. *Tube.*

Hotel Continental, Chi

Chicago, March 4.

Mara Lynn Brown, Frank York Orch; $2-$2.50 *cover.*

While the Chateau Continental in the Hotel Continental is one of the most plush supper clubs in Chicago, it has proved anything but a model show room. The stage is located at the long end of a rectangular room, and consequently sight lines and acoustics are less than adequate.

Too, nearly 25% of the room is cut off from the stage by posts, and an out-of-sight bar is not out of hearing during the show.

Despite these handicaps, the room has been doing excellent biz since it opened a couple of months ago. It's apparent that the strikingly posh room is itself the show, and the acts just lagniappe.

Mara Lynn Brown more than overcame the dampening effect of the layout. A longstemmed brunet Chi thrush with an offbeat and pixie charm, she shows exceptional polish for her comparatively short time in the cabarets.

However, much of this sheen derives from her act, which has been honed to a high gloss by John Frigo, house orch leader at Mister Kelly's. Both the vocal and orchestral arrangements in her repertoire of standards are inventive and tailored to her vocal requirements.

With one demurrer Miss Brown could well be on her way to regular status in the swank intimeries. At this point (and perhaps it was opening night jitters) she's still selling a little hard and some of her gestures and facial expressions are a bit broad. *Mor.*

N. M. Exhibit

Continued from page 47

ing that the style was typical New Mexican and that it had the blessings of most state residents, plus officials of the New York Fair.

Minn. Twins' Exhibit

Minneapolis, March 10.

Local suburb Bloomington, four other Minnesota cities and the Minnesota Twins American League baseball club are forking out dough to be represented by exhibits in this state's building at the New York World's Fair. In doing so, they'll join a number of Minnesota industries.

Bloomington and the Minnesota Twins baseball team have committed themselves to $7,000 and $5,000 respectively, for the Fair. The Twins' stadium is located in Bloomington which is adjacent to Minneapolis and St. Paul, the Twin Cities. Latter will also be repped at the expo along with Duluth and Rochester.

20,000 Hawaiian Visitors

Honolulu, March 10.

It's only a drop-in-the-bucket compared to the overall 90,000,000 attendance now predicted for the New York World's Fair, but it's a cinch at least 20,000 Hawaii residents will trek to the fair.

Travel agents already are cautioning customers they'd better allow several days to "do" the fair adequately.

No Strippers

Continued from page 47

hits as "Bourbon Street Parade" and "Second Line," shares the spotlight with Cottrell, bassist Placide Adams, trumpeter "Kid" Howard, trombonist Wendell Eugene and others on the nights when "Papa" French and his crew is not on stage.

Dixieland Hall occupies the lower floor of a former old New Orleans mansion now tenanted by show people who work the adjoining Bourbon Street bistros. The jazz concerts are held in what were once two spacious reception rooms. Folding chairs and wooden benches provide the seating, and since there are seldom enough seats to accommodate the customers, standees pack the rear of the hall.

Dixieland Hall began as an idea back in 1962 to provide New Orleans style music for Mardi Gras visitors to the city, but stayed with its successful format.

TV's Shari Lewis Bows Nitery Turn in Houston

Shari Lewis, who's long been on television kidshows, will desert that field to do a nitery act. She breaks in at the Shamrock Hotel, Houston, May 21. Other dates are still to be set by the Ashley-Steiner-Famous Artists Agency.

Bill Foster, who directed many of Miss Lewis' tv shows, will direct and choreograph her cafe turn. Saul Turteltaub will do the special material, and Moose Sharlip is cleffing the music. Peter Metz will be conductor-arranger.

Palmer House, Chi

Chicago, March 5.

Anna Maria Alberghetti, John Bubbles, Szony & Claire, Ben Arden Orch; $2.50-$3.50 *cover.*

This is much show for the money. The pairing of Anna Maria Alberghetti and John Bubbles is one of those fortuitous bits of booking that make nightclub going worthwhile, and (Francois) Szony & (Nancy) Claire are of the first rank of supper club terp duos.

Miss Alberghetti and Bubbles have interwoven their acts into as charming a tandem turn as has played the swank Empire Room in many moons. Their stage personalities and styles make for a firstrate blend without sublimating either of their considerable individual talents.

As a solo performer Miss Alberghetti scores with such numbers as "It's A Grand Night For Singing," a poignant handling of "Tonight" and "Love Makes The World Go Round", a powerful rendering of "Irma La Douce", a buoyant version of "I Feel Pretty" and a dandy Italo medley.

Bubbles is the consummate song-and-dance man and a master of that languid legomania for which he is w.k. His terp and patter in his "Lady Be Good" centrepiece ranks with the best of that genre.

The pair hit their top stride as a double. Their byplay has a nifty ring of naturalness as she chirps "Summertime" and he scat sings along, and as they do a nostalgic Buck & Bubbles routine.

High point is their tandem handling of a medley from "Porgy & Bess" (he was Sporting Life in the original cast). The tunes are just right for Miss Alberghetti's pure voice, and Bubbles' throaty chanting of his numbers is a fine characterization.

Szony & Claire have that suave polish that goes with only the tops in their field. Vet ballroom terpster Szony has styled the turn along traditional acro-ballet lines, using serious music for backgrounds in two of their four numbers. Miss Claire is redheaded, shapely and agile, and is up to the demanding requirements of the energetic but smooth twirls, tosses and turns.

Ben Arden's firstrate house orch is always in there pitching behind the performers, and never misses a beat in this somewhat tricky show. Miss Alberghetti's arrangements are of the first order, and the Arden group does them justice. *Mor.*

Whisky a Go Go, L.A.

Los Angeles, March 2.

Johnny Rivers Trio; no cover, no minimum.

On the bandstand, a guitarist with a Beatle-oriented hairdo (Johnny Rivers) moans and wails a melancholy pop refrain to the deliberate twist tempo of the rhythm section of his trio. The small dancefloor is crammed with the gyrating torsos of L.A.'s rabid twist colony. A kind of disorganized stag line forms at one corner of the floor.

Upstairs, in "a booth dedicated to beauty and sound," an entrepreneur Shelly Davis puts it, two "Go Go girls" are shuffling and undulating to the beat. They share their lofty perch, or glorified birdcage suspended out over the dancefloor, with a $5,000 disco-tech stereo set which is purported to produce the ultimate in recorded sound.

The ultimate is featured when the Rivers Trio takes a break, but the twisters seem not nearly as impressed as the owners. Most of them wait for Rivers to return.

Around the room, in slightly elevated booths along the walls, couples and parties sip drinks and stare blankly at the ferocious scene. Here and there a flashbulb pops at an accommodating celebrity. Uniform of the day seems to be anything from mink to gold lame, formal gown to jax slax.

A bored chef in the corner looks out at the customers. Dinner from four p.m. on, breakfast from two to four a.m., it says, but no one seems to be eating. Drinking is the order of the day, $1.25 at table, a buck at the bar.

Rivers, booked indefinitely, continues alternating plaintive ballads ("Unchained," "Memories Are Made Of This," "500 Miles") with wild forays into torrid twistdom. It is all sound and fury signifying, for the moment, a successful new nitery establishment at the heart of the Strip. This is the Whisky a Go Go that is. *Tube.*

Latin Quarter, N. Y.

"Diamond Fair" revue, with Eleanor Powell, Ruth Wallis, La Cayne & Gel Somina, Rebertes (3), *Jerry Michelle, Hill Roberts, Ana Raines, Dancing Diamonds* (14), *escorts* (6) *showgirls* (9); *Jo Lombardi Orch;* $7.50 *min.*

Eleanor Powell is back at the Latin Quarter again after nearly three years, and again she has her appeal of June, 1961, when she racked up the same record coin that Milton Berle garnered at this spot. Greeted by a near-capacity audience opening night Wednesday (4), she still retains that smooth blend of assurance and modesty which immediately ingratiates her with the audience.

Her current act doesn't differ materially from the click one she had in 1961, except that instead of her "four gentlemen," Miss Powell has Jerry Madison to warble while she's changing her garb. A comely blonde and smartly garbed, she is at her best, naturally, when she is tapstering. But even her vocal efforts seem to dovetail nicely. And her minimum amount of gab seems to pace the current turn.

Miss Powell has added a motion picture gimmick, showing her first in standard black-and-white, latter to which she adds her own tap tancing, off to one side. She then color and a repeat of the smartly fits her own tapping to the dance sequence shown on the screen. This, she says, is the way she formerly added the terp sound to the action in the film. It's a nice novelty touch that the auditors went for.

Same screen is employed to give the titles for such hit Broadway shows (in which she was starred) as "Fine and Dandy." "The Scandals," and the "Broadway Melody" film, with youthful Madison warbling, and Miss Powell tuning in occasionally. A talky bit, supposedly in her dressing room off stage, serves as a means of bringing in the name of Bill "Bojangles" Robinson. This segues into Miss Powell emulating Robinson in his noted stairs dance. She cleans up with this skillful bit of tapstering.

Miss Powell comes on with "I'm Having Myself a Time," with the tapping steps heard before she actually appears. And she does just that, her initial appearance being in top hat, cane and tails. Her first change is to a sweeping, black cape which she soon doffs for the standard abbreviated tap-dancing outfit which reveals her fine chassis.

Ruth Wallis, who made her bow in New York about six years ago, has a much smarter act now. She is a masterful delineator of double-entendre songs, so deftly and swiftly put over that even the most ribald ones seldom seem offensive. She smartly varies the pace with two straight vocals — "Laugh Clown Laugh" and "This is the Only Life I Know," latter for a closer. She scores heavily.

An import from Italy, Jack La Cayne & Gel Somina, appear groping for a set act but provide enough novelty to do nicely. Pair start as a typical Elvis Presley guitar strummer and singer, with the comely femme providing most of the singing.

Tipoff that she's no ball of fire as a warbler is her high note which is almost a falsetto scream. From this, the pair develops into a wild knock-about semi-acrobatic turn. The rougher it becomes, the fewer clothes the long-tressed blond has on. Climax is almost an Apache bit with the petite blond mopping up the floor with her husky partner. Some routining could make it a better act.

The Rebertes, three comical acrobats, continue while the remainder of the bill is a carryover. Jo Lombardi, as customary, cuts a sharp show. Maitre D' Gigi should be busy for the next two weeks while Miss Powell is here. *Wear.*

Blackstone, Chi

Chicago, March 3.

Matt & Ginny Dennis, Frank York Orch; $2-$2.50 *cover.*

Matt Dennis is a tunesmith, pianist and singer in about that order. Teamed with his wife, Ginny, the pair will not create any substantial cafe excitement at the posh little Cafe Bonaparte during the Lenten season, but hotel residents and drop-ins will find the half-hour show diverting and ingratiating.

Dennis has going for him the noblesse oblige mitting that goes with playing and singing his own tunes that have become standards, such as "Angel Eyes," "Let's Get Away From It All," "The Night We Called It A Day," "I Bought You Violets" and a newie called "Be Good To Me" which shows promise.

Ginny Dennis is an experienced band singer, who sang under the name Virginia Maxey with the Ziggy Elman, Charlie Barnett, and Tony Pastor orchs, with the Modernaires and in an act with Bob Crosby. On opening night her projection was a little strong for this intimery, and seemed to be a little too jazz-oriented for such ballads as "He Loves Me" and "The Sweetest Songs".

In vocal tandem, the duo is dealing with her prime ability and his supporting strength, and at times the uneveness makes him look bad by comparison. He's a firstrate pianist, and their best pairing would be to have him accompany her as she sings his hit compositions, but there was none of this in the show caught. *Mor.*

Tidelands, Houston

Houston, March 3.

Dave Madden, Philly Duke, Freddie Noble Orch (5); $1.50 *entertainment charge.*

Dave Madden is more than a comic with a style somewhere north of Shelley Berman; he's also a top satirist and draws excellent returns from good opening house at the Tidelands Motor Inn nitery. Not only does he find something new about often explored subjects, but he also explores fields that other comics apparently have found barren.

He sings outrageous folk tunes, accompanying himself on a toy zither or a real guitar to such as "Gidget Meets King Kong," or he does "Old White Joe" on the Leopoldville Hootenally. Madden has had national tv exposure, seems certain to have much more with top supper club bookings. He was on 40 minutes in show caught.

Philly Duke is a comely thrush who wears low-cut gown that undoubtedly was responsible for some of the male mitting, as she makes such lovely bows. Pipes, phrasing and presentation all first rate. She features such tunes as "These Foolish Things," and "Chicago." She works well in this intimate room.

Show plays two weeks. *Skip.*

Crescendo, L.A.

Los Angeles, March 5.

Vaughn Meader, Village Stompers; $2.50 *cover plus two-drink minimum.*

There is apparently considerable curiosity as to Vaughn Meader's new act, despite the fact the comedian who scored with his "First Family" JFK impersonation never did it locally. At any rate, judging from the jammed Wednesday (4) opener, one could expect Meader to be a top draw.

Meader may be the magnet for the engagement, but the quiet, near-stoic comedian has a whale of a job following the Village Stompers. Lead by trumpeter Frank Hubbel and featuring Eddie Graham on the greatest drums since the big band Gene Krupa era, the seven-piece group stomps, toots and swings through a session of folk dixie that really hits home.

Unit's theme is "Washington Square," and most of their tunes are similarly modernized classic standards. There is the banjo favorite, "Bye Bye Blues" and a steady flow of dixie strains done with just a slight, bright folk flair. "Moscow Nights" is a solid entry and a frenetic "Ol' Man River" gives Graham his amazing drum exhibition.

A polished performer, Meader has a well paced act. Much of his material is subtle and highly satirical, touching on politics, social conditions and geographical areas. But, it is a quiet, thoughtful, esoteric act that may appeal mostly to the egghead, socially aware audiences. He remains a specialty.

While striving to avoid the take-off association with the late JFK, Meader unfortunately cannot escape occasional reminders. He still uses a vocal twang and other characteristics of his one-shot specialty. And these add to the slightest visual similarity that gives him an immediate Kennedy look.

Top bit and very hip is closing "You Gotta Have a Closing Song," in which he blends bits of every closer used by top names in one imaginative piece of material. Other bits are one-liners, some old and some new jokes and some satires to a guitar. *Dale.*

Hotel Roosevelt, N. O.

New Orleans, March 4.

Jan Murray, Rosette Shaw, Leon Kelner Orch; $2.50 *weeknight minimum;* $4 *Sats.*

Seymour Weiss' new musicomedy attraction in the plush Blue Room pairs Jan Murray and singer Rosette Shaw for good b.o. results despite the Lenten season.

The comic has honed his act to a high in sharpness. Whether clowning about tv westerns and medical shows, his family or his last plane ride, he had firstnighters in the palm of his hand. His style, aimed primarily at an adult audience, adds up to a solidly entertaining turn.

Miss Shaw, a looker with a pixie personality, has whipped together a stint fashioned with care and a sharp sense of song. Her rapport with the audience is genuine and effective.

Nicely coutured and coiffed, she registers from her opening as a poised and polished performer. She displays a fine set of pipes, moving from moody to happy tunes with ease.

For the finale, Murray and Miss Shaw combine in song and comedy to provide a delightful finale.

Giving topdrawer backing to the new show is Leon Kelner and his musical crew, who also keep the dance floor packed during the ankle-bending sessions.

Show runs until March 10. *Linz.*

Stork, Shreveport

Shreveport, March 11.

Patti White, Gary Welles, Jack Nelson Trio; one-drink minimum.

Now in her eighth week, ex-teacher Patti White is solid with local audience which never before turned out for same headliner over two weeks. Miss White's record should stand.

She varies show with topical patter built around her main gimmick, the schoolteaching background. In addition to belting the usual fare, she includes some operetta schmaltz ("My Hero," "Wanting You.")

Gary Welles, a local favorite, seems near overexposure here. He has a good delivery and needs only quality material to rate with the names. His current act includes, for instance, a creative bit on Harry Truman, but 12 years late.

Comedian sports pipes of wide range and impressive flex which bring biggest hand of the eve for "You'll Never Walk Alone." Welles is ripe for better bookings, needing only the material.

For the engagement here, Miss White and Welles team on a couple of duets ("Make Believe," "When Sunny Gets Blue") which are surprisingly solid.

Nelson Trio is sure and swinging both in backing and for dancing. *Waljo.*

Rendezvous Room, L. A.

Los Angeles, March 2.

Toni Lee Scott, George Wood & Katie; no cover, no minimum.

If singers like Toni Lee Scott continue to pop up here, this room could turn into a solid pro spot instead of a showcase for promising talent. Miss Scott certainly is promising, but it is apparent she is far beyond the norm for the Rendezvous. No performer can have the fully professional stature that she projects without having worked for a long time.

There is a wonderful individuality about Miss Scott, both in her personalized, musicianly style and in the sultry, but gutsy, sound of her unusual and interesting voice. And she has a rich, appealing strong look about her, as well.

Primarily a blues singer, thrush occasionally gets into a hard sell jazz flavor, as in "Hard-Hearted Hannah" (which she chooses to sing as "Hard-Headed") and in a boozy-voiced "Day In."

And there is one solid new tune of significance tagged "Why Try to Change Me Now?" which could be a fine selection for her Ava Records cuttings. But highlight of act is Roger Perry and Johnny Melfi's movingly poignant "I Wish We Were Kids Again," which shows Miss Scott as an equally fine actress as well as singer.

On earlier are folk comedy duo of George Wood & Katie, husband-wife team who also have recorded for Ava. Pair work lightly through group of chiefly their own tunes, many of them special lyrics to familiar folk melodies.

Some of the musicalized limericks are amusing, but delivery is low and lacks punch. Woods' own "Black is the Color of Night" is a handsome ballad and he sings with a strong, sometimes pleasing voice. But the act needs pacing and a brighter, more outgoing personality. *Dale.*

The Hootenanny, Calif.

Canoga Park, Calif., March 4.

Junior Mance 3, Joe Williams; $1.50 *admission weeknights,* $2.50 *Fri.-Sat.; one-drink minimum per person.*

The Junior Mance 3 and Joe Williams opened last Tuesday (3) and quickly relegated this plush, big-city bistro in remotesville to a misnomer. Owners Charles Greene and Brian Stone, who unveiled their nitery with the Kingston Trio, evidently have modified their original concept; jazz acts like the one caught Tuesday have been featured roughly 50% of the time since Hootenanny's opening Nov. 5, 1963.

After the Jr. Mance Trio neatly serve up a fancily arranged "Summertime," an okay rendering of the Ray Bryant Latune, "Cabana Chant," and a torrid "Happy Time," Joe Williams comes on with "Without A Song" and couldn't leave the stage for 65 minutes. The sanguine opening night crowd nailed him to mike with heavy post-song mitting as well as frequent on-the-beat hand-thumpng. He followed with 15 more tunes.

Williams today is the epitome of poise and showmanship, his rich, masculine tones injecting immediate rapport, which is sustained with excellent act balance. Backing is superb with the colorful Jr. drums and Al McKibben on bass. Mance on 88, Mickey Roker on *Joex.*

Bimbo's 365, S.F.

San Francisco, March 5.

Sue Carson, Les Appletons (3), *Dancers & Showgirls* (14); *choreography, Rene De Haven; Roy Palmer Orch* (9); $2-$2.50 *entertainment charge.*

"Bimbo" Giuntoli's new show, "Voila Les Paris," is a fast-paced and colorful presentation in which the three production numbers are more impressive than the headliners.

Sue Carson, a sleek, shorthaired and well-assembled young lady, apparently is confused about what she is trying to do. She's attired in a skintight sheath which says "I'm a woman" but often affects unfeminine movements and gruesome facial expressions.

Moreover, she doesn't seem to know whether she's a singer-comedienne, or a comedienne-singer. She hies to the latter when the former would be more effective. She sings "I Believe In You," her one straight number in a most pleasant fashion (even though she was having throat trouble) and it would have been best for her to continue in this vein, injecting light humor and eschewing the spasmodic expressions and movements.

Miss Carson's material is good, and shows a perceptive eye for human foibles, but her delivery does not do it justice. Her take-offs of such names as Pearl Bailey and Lena Horne are topnotch. She draws laughs but her act could be much more effect with further polish.

Les Appletons are three dancers, two curvy women and a man, who race through a highly amusing satire on French Apache dancers. "Chubby" Appleton throws his two vampy girl-friends hither and yon with skill and enthusiasm, and they have all mastered the art of pulling punches and taking falls in this often hilarious parody. Appleton's knife-throwing demonstration is chillingly effective.

After a lamentable absence of several years, Bimbo has reinstated nudes a la Las Vegas, in this new show. The dancers are competent and luscious. Their ensemble work could be more precise, and the choreography more imaginative, but the numbers are vibrant, colorful and fast-moving. The costumes, left over from an earlier show, are beautiful but stylistically dated.

Lead dancer Vicky Duran, a Vegas veteran, is smoothly professional and a petite blond, Evana, adroitly handles the production-number vocals.

Next show: Lili St. Cyr. *Joaq.*

Chase Club, St. L.

St. Louis, March 6.

"Chips Off Old Block" (5) *with Barry Ashton Dancers* (7), *ventriloquist Jay Nemith, Johnny Polzin Orch* (10); $1.50-$2 *cover.*

Producers Stan Seiden and Zev Bufman have a fast-paced, sparkling package in "Chips Off the Old Block," spotlighting four talented offspring and one nephew of entertainment names — Mickey Rooney Jr., Carole Costello (daughter of Lou), Lorraine Bendix (daughter of Bill), Stephanie Foster (daughter of Preston), and Ted Lewis Jr. (nephew of Ted). All are fresh as tomorrow and a fine eyeful and earful in both singles and ensemble flings.

Rooney, who has guitar, will sing, does a fetching folk song bit on his dad's film roles, which he can never do because he's too tall. Miss Bendix, who can belt a song, has a dynamic romp with a wig warble in which she takes off on a flock of girl types with a variety of hairpiece changes.

Miss Costello has a sultry way with a ballad (her "Love for Sale" especially), and Lewis is a nostalgic hit, complete with old top hat and cane, doing "Me and My Shadow" and a couple of other Lewis Sr.-flavored memory-laners.

Miss Foster, ailing opening night and going on against doctor's orders, had to leave out her solo numbers. She has a pair of polished operatic pipes and gives the show a cultural top-off with soaring flights into the classics.

Preeming in St. Louis. "Chips" offers a light-footed helping of extra eye appeal in the Barry Ashton Dancers, three girls, four guys, and a sharp comedy session with ventriloquist Jay Nemith and his brash doggy puppet.

Rounding out the "off the old block" gimmick, special songs for the show were written by Stanley Styne (Jule's son) and Donald Kahn (Gus's son), with special material by Sid Kuller. It will be on hand for three weeks, with Ray McKinley and the Glenn Miller Orch following for two. *Bob.*

White House, Mpls.

Minneapolis, Feb. 29.

Eddie Heywood Trio; 50c *cover,* 75c *weekends.*

Terry Gibbs was such a potent coinmaker preceding fortnight at this suburban Minneapolis bistro that boniface Irv Schectman is considering bringing in w.k. jazz artists as a regular policy. This round he has another nifty musician in his intimate Bamboo Room, pianist Eddie Heywood who was intercepted on his way to the Coast, where he will begin scoring background music for Columbia Pictures' "Love Has Many Faces" next month.

Last in this area three years ago, Heywood has been an infrequent nitery performer in recent years, being busy in other fields such as film scoring in Hollywood, where his latest assignment was "The Prize" for MGM. He's right at home on the bandstand, however, and his quiet, melodic style is particularly effective in a small room such as this one.

His fans are loudly appreciative of Heywood's efforts, especially on his own compositions, "Canadian Sunset" and "Soft Summer Breeze." Reggie Willis on bass and Steve McCall on drums blend neatly with Heywood who also does one or two solos each set.

Room was not as heavily populated at midweek show caught as it was during Gibbs' stand, but the okay crowd was plenty enthusiastic and in a mood for good music.

Heywood is in through March 14. *Rees.*

Kaliph, Tel Aviv

Tel Aviv, March 3.

Clay Douglas, Voice & Instrument Quartet; $5 *cover.*

Located in the renovated ancient Casbah of Jaffa's historic port, this nitery is headlining American singer Clay Douglas who's dishing out r&b and modern jazz to a youthful crowd. Biz is capacity, mainly on Friday and Saturday nights.

Douglas, who puts the full weight of his 250 pounds on rock 'n' roll, is on for 35 minutes to score solidly with the patrons. He's booked here until March 15, when he's slated to go to Italy for tv stints and possibly an upcoming film with Ava Gardner.

Voice & Instrument quartet, a pleasant combo, keeps the dancing customer on the floor. *Rap.*

CURRENT BILLS

WEEK OF MARCH 11

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME—Gerry & The Pacemakers, The Bachelors, Sounds Incorporated, Tommy Quickly, Bobby Shafto, Johnny Hart, Larry Burns, Toni & Terry Calder.

BRIGHTON HIPPODROME—The Royal Ballet.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

NOTTINGHAM THEATRE ROYAL — Max Bygraves, The Three Monarchs, Polka Dots, Les Giross, Lynton Boys, Flack & Lamar, Toni et Margo, Anthony Bygraves.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Pat O'Brien, Sarah Vaughan.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR — Andy Thomas, Three Flames, Jean Paul Vignon.

BLUE ANGEL—Woody Allen, Joan Proctor Dick Glass.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Lili.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA — Mort Sahl, Barbara McNair, Eddie Albert, Joseph Mele Orc.

CAFE AU ROOM—Joe Mooney.

EMBERS—Joey Bushkin.

GRINZING — Kalman Banyak, Henry Butz

HAWAIIAN ROOM — Telko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA — Tex Beneke, Ray Eberle, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Caterina Valente, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Jack Carter, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls." Mike Durso Orc.

LATIN QUARTER — Eleanor Powell, Ruth Wallis, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Tito Guizar, Mambo Aces & Tina, Pancho Cardenas Orc., Candido.

LIVING ROOM—Lenny Kent, Bob Ferro Orc., Jeanne Castle.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Lyle O'Hara, Bob Simpson.

RAT FINK ROOM—Jackie Kannon.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Bain ray Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Geordie Hormel

TOWN & COUNTRY—"Can Can."

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN — Lena Grun, Margarette Chisholm, Ernest Schoen Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (3), Jimmy Palmer Orc.

HOTEL CONTINENTAL — Mara Lynn Brown, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broad way" revue.

DRAKE HOTEL — Angelo Picardi, Jimmy Blade Orc.

LONDON HOUSE—Bobby Short Trio, Jose Bethancourt Trio, Larry Novak Trio.

MARYLAND HOTEL — Louis Bellson Orc.

MISTER KELLY'S—Woody Allen, Judy Henske, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Anna Marie Alberghetti, John Bubbles, Szony & Claire, Ben Arden Orc.

PLAYBOY—Jackie Gayle, Paul Gray, Skip Cunningham, Judie Lawler, Emme Kemp.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Matt & Ginny Dennis, Frank York Orc.

SUTHERLAND HOTEL—Della Reese.

LOS ANGELES

COCOANUT GROVE — Jane Morgan, Allen & Rossi.

CRESCENDO—Village Stompers.

DINO'S—Jack Elton, Beverly Ballard, Steve LaFever.

ICE HOUSE — Jerry & Myrna, Ken Greenwald, Mason Williams.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Sallie Blair, Dorothy Claire.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Amanda Ambrose, The Shaggy Gorillas.

YE LITTLE CLUB—John Conte.

LAS VEGAS

BOURBON STREET—Peter Anthony

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Eartha Kitt, Morey Amsterdam, Maldonado Dancers, Russ Black Orc. **Lounge:** Harry James, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Frankie Laine, Frank Gorshin, Jack Cathcart Orc. **Lounge:** Shecky Greene, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA — Shelley Berman, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Nat King Cole, Pete Barbutti, Merry Young Souls, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lill St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Romo Vincent, Dwight Allwyn, Barbara Barry, Don Stalton, Golden Girls, John Carleton Orc.

HAROLDS—Vivienne della Chiesa, Paul Gilbert, Don Conn Orch.

HARRAH'S (Reno) — Billy Eckstine, Jerry Colonna, Joan Fairfax Orc., Top-Notchers, Red Coty.

HARRAH'S (Tahoe)—Vic Damone, Ford & Hines, Leighton Noble Orc. **Lounge:** Louis Prima with Sam Butera and Witnesses, Characters, Jubilee Four, George Rock.

HOLIDAY—Andrini Bros., Cousinaires, Paul Dino Revue, Charles Gould's Satin Strings.

MAPES — Murray Arnold, Tunesters, Jack Melick, Joe Karnes, Bobby Page.

NEVADA LODGE (Tahoe)—Ree Brunell and Winners.

NEW CHINA CLUB—Skip O'Connell

NUGGET (Sparks)—Patti Page, Will Jordan, George Arnold Singers and Dancers, Foster Edwards Orc.

RIVERSIDE—Clyde McCoy Orc.

WAGON WHEEL (Tahoe)—Juan Esquivel Orc., Ink Spots, King's IV, Frankie Fanelli Show, Yojo Sepp Native Dancers, Melodiacs, Jack Nye Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Cobv, Sammy Morris, McCormick's 3, Georgie Kaye, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Ella Fitzgerald, Dave Astor, Les Rhode Orc.

DIPLOMAT — Eydie Gorme, Corbett Monica, George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH—Count Basie Orc., Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC — Connie Francis, Jackie Mason, Michael & Paula, Val Olman Orc., Belle Barth.

FONTAINEBLEAU—Robert Goulet, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—The Yacoublans.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Rankin

FAIRMONT HOTEL—Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry i—Sister Rosetta Tharpe, Stiller and Mears, Vicki Frazier.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Jack McDuff Trio.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Woody Herman Band.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Louis Prima, Gia Maione, Sam Butera & Witnesses.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito) — Bob Dorough, Joe Sullivan.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—Mickey Rooney, Bobby Van, Cesar Concepcion Orc., Montero 4. **Lounges:** The Treniers Revue, Joe Vallejo 5, Ralph Font.

CARIBE HILTON—Barry Sis, Duendos Gitanos, Miguelito Miranda Orc., Luis Benjamin 5. **Lounge:** Mandy Campo 5, Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Lolita Vargas, Paul Dillinger.

EL CONVENTO—Carol Sloane, Juan Bruno Tarraza, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounges:** Gregg Jones.

LA CONCHA—Silva Bros. 4, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis, Leonela.

PONCE DE LEON—Robert Clary, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Aponte, Palao Diaz, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.

SHERATON — Denise Darcel, Bobby Capo Orc., Hector Narvaez 5.

House Review

Prince Charles, London

London, Feb. 28.

Harold Fielding presentation of "Fielding's Music Hall." Cicely Courtneidge, Billy Russell, Donald Wolfit, David Watson; Marcia Owen, Joyce Grant, Joanna Rigby, Hope & Kean, Duo Russmar, Chagrin & Ogilvie, Due De Mille, Line (6); staged by William Chappell; decor & costumes, Loudon Sainthill; music adviser, Burt Rhodes; lighting, Richard Pilbrow; Ian Macpherson & His Players (6). Opened Feb. 27, '64 at Prince Charles Theatre, London; $3.50 top.

Harold Fielding has turned his little theatre into a mock musichall with usherettes dressed as in the heyday of vaude, a bowler-hatted gent playing the '88 in the bar and similar trappings. The result is an uneven, but overall, amusing evening that beguiles a couple of hours pleasantly.

But rarely is the true brash, vulgar and hearty atmosphere of the old musichall days fully captured. The fun is mainly too genteel and an effervescent compere might have worked wonders. David Watson, who performs these duties between other appearances, often cannot be heard, even in this tiny auditorium, farther back than a few rows.

The result is a hybrid that good-naturedly mixes Edwardian musicomedy, revue and concert hall. But it hardly invokes memories of the old Met, Holborn Empire or Collins' Music Hall.

First really authentic infusion of the essence of musichall stems from Billy Russell, veteran comic speaking on behalf of the working classes. His bewhiskered gags, down to earth philosophy and immaculate timing are fine.

Donald Wolfit impersonates an oldtime monologist with his recitative on the death of Bill Sikes while Cicely Courtneidge pumps vitality into familiar and poor material as a faded panto fairy queen.

The first half closes with a very condensed version of "Cingalee," a Daly's musicomedy of 1904, which merely pokes fun at a now long forgotten form of entertainment.

Joyce Grant, in several appearances, has more than an amusing touch of variety, as has Marcia Owen. A patter double act (Hope & Keen), mimist's Chagrin & Ogilvie, a pair of acrobats and a strong man turn (all of whom are later pressed into service as dudes and walkers on) give a hint of past musichall glories. There's also a small line of shapely girls (headed by a charmer named Joanna Rigby).

Loudon Sainthill's decor and costumes are a feast of color and William Chappell has staged the show with verve, but without a steady conception of the type of show that the title purports to convey. Still, this is a cheerful little experiment which, twice nightly, should intrigue both the nostalgic and those to whom the zest of pre-war vaude is a closed book. *Rich.*

OBITUARIES

FRANK ALBERTSON

Frank Albertson, 55, film, legit and tv actor, died Feb. 29 in Santa Monica, Calif.

He appeared in numerous films and plays in a career which spanned 35 years. His first billing was in the film "Prep and Pep" in 1928. Two years later, Albertson was one of the stars in "Happy Days," William Fox's first grandeur talkie.

Among his other pictures were "Bachelor Mother," "Alice Adams," "Louisiana Purchase," "Room Service," "Psycho," "Men Without Women," "It's a Wonderful Life," "Ah, Wilderness" and "A Connecticut Yankee in King Arthur's Court." His last film role was that of the mayor in "Bye Bye Birdie."

His Broadway legit and touring company credits include "Late Love," "Seventeen," "Mr. Adam," "The More the Merrier" and "Brother Rat." He recently completed a seg in "Destry" tele series.

His wife, two sons and two daughters survive.

CHARLES COLLINS

Charles Collins, 83, Chicago drama critic, author and newspaper man for 60 years, died March 3 in that city. He joined the Chicago Record-Herald in 1903, and one of his first major stories on that paper was the Iroquois Theatre fire.

In 1908 he was hired by the Chicago Interocean as theatre critic, a position he held until 1914 when that paper folded and he went to the old Chicago Evening Post in the same capacity.

In 1925 he took a five-year sabbatical during which he free lanced to several publications, collaborated with Gene Markey on a South Seas adventure novel called "The Dark Island," wrote a book of short stories, and wrote the libretto for a musical comedy, "One Girl In A Million," which was staged at the old LaSalle Theatre in Chi.

Collins was drama editor and critic for the Chicago Tribune from 1930-1938, at which time he took over the "A Line O' Type Or Two" column. Since 1951, he contributed to various sections of that paper.

Survived by a niece.

ALESSIO DE PAOLIS

Alessio De Paolis, 71, Metropolitan Opera tenor since 1938, died March 9 in Maspeth, L. I., in a motor accident. Often called a man of a thousand faces and a hundred voices, he played nearly 50 roles in Met productions.

De Paolis was born in Rome, and began his singing career when he was seven years old, later studying opera at the St. Cecelia Academy. During World War I he served in the Italian Army. After the war he sang a wide variety of tenor roles in the leading opera houses of Europe, including La Scala, Milan.

During his early career he specialized in light-opera roles, but in 1931, at the Royal Theatre in Rome, he began to concentrate on character parts and later became one of the best known artists in the field. At the Met he song as often as five times a week.

His wife, son and daughter, actress-fashion designer Alexandra De Paolis survive.

DR. MILTON BENDER

Dr. Milton Bender, 69, who deserted dentistry for artist management, died March 1 in New York. At various times he had such clients as Lorenz Hart, Vivienne Segal, Desi Arnaz, Jose Limon, George Balanchine, Steve Reeves and John Latouche.

Bender first became interested in show biz when Hart visited him as a patient. He soon gave up his practice in order to manage the lyricist. Bender was the first to produce a Richard Rodgers musical, "One Minute Please," which was staged at the Hotel Plaza in 1917 to raise funds to buy tobacco for servicemen. During his last days, he was working on his autobiography, "Always on a Bender."

BESS McCAMMON

Bess McCammon, 80, pioneer radio actress, died March 2 of a heart attack in New York, where she retired in 1958 due to the folding of soap operas. Her final role was in the "Helen Trent" serial.

She was a dramatic teacher at the Schuster-Martin Academy in her native Cincinnati before entering radio as a staffer of Crosley's WLW in the early 1930s. There she acted in several longrunning shows prior to moving to Chicago and later New York for network serial originations.

While on WLW she filled the "mother" part on a weekly web program for "little boy" skits by starrer Red Skelton. Serials in which she acted included "Life of Mary Southern," "Mad Hatterfields," "Waterfront Wayside" and "Famous Jury Trials."

Survived by a son, in Cincinnati, where funeral services were held, and a sister.

LINDSAY TURNER

Lindsay Turner, tv and film producer, died (along with his wife) in an airplane crash over Innsbruck, Austria, Feb. 29. He was chairman and managing director of Anglo-Scottish Pictures, which has produced many documentaries.

A graduate of Edinburgh U., he was associated with the Films of Scotland Committee since its inception, and produced one film a year for the Committee. Prior to flying to Austria, he had visited Scotland making arrangements for a closer association with Campbell Harper Films Ltd., of Edinburgh.

His wife was the former Anthea Cadbury, daughter of L. J. Cadbury, who retired recently from the chairmanship of Cadbury Bros. Ltd. and J. S. Fry & Son Ltd., and who was previously chairman of the News-Chronicle, London.

GEOFFREY HEAL

Geoffrey Heal, 49, film publicity executive, was killed Feb. 29 in the airplane crash at Innsbruck. He was publicity controller of Rank World Film Distributors—Overseas Division.

He had had theatre experience as a stage director, then as a studio manager with BBC-TV. He later joined the publicity department of Circuits Management Assn. before switching to RWFD.

Survived by wife and four children—two by a previous marriage.

In Memory

PERRY J. LeROY

March 15, 1963

Loving Wife and Children

HERMAN C. MAHR

Herman Carl (Curly) Mahr, 62, composer-arranger and son of the late Emil Mahr, Boston Symphony first violinist, died of Hodgkin's disease Feb. 27 in Duarte, Cal. He became interested in modern music while a student at New England Conservatory of Music, and began composing songs and arranging music for jazz bands.

He was a member of the American Society of Composers, Authors & Publishers. During his career he worked at NBC and CBS and with such singers as Dorothy Kirsten, Bea Wain, Martha Tilton, and more recently, the Roger Wagner and Ken Darby Singers.

At one time, too, he had his own chorus, the Carl Mahr Singers. He also had worked at most of the major studios, particularly Paramount and Columbia Pictures, and did tv commercials and recordings.

Two sons, brother and sister survive.

ALBERT E. SIMPSON

Albert E. Simpson, 58, veteran sales executive for Decca Records who was one of the original members of that company when it was formed in 1934, died of a heart attack March 5 at the Meadowbrook Hospital, Westbury, L. I. He had been vice-president of Decca's eastern sales division for 19 years.

Simpson entered the recording industry in 1926 as a representative of the original Columbia Gramophone Co. After the formation of Decca, he was named sales manager for the N. Y. branch and became sales manager of the eastern division in 1945, shortly after getting v.p. stripes.

Surviving are his wife, son and daughter.

WRAY R. HILLER

Wray R. Hiller, 76, one of Minnesota's pioneer exhibitiors, died

(Continued on page 63)

Shumlin Quits N.Y. Theatre League; Elect Harold Prince New President

Herman Shumlin, acting president of the League of N.Y. Theatres since the death last November of Herman Bernstein, resigned last Thursday (6) from the organization of Broadway producers and theatre owners. The producer-director attributed his withdrawal to his "unalterable opposition" to the league's support of the legislative reforms proposed for the Broadway theatre by N.Y. Attorney Louis J. Lefkowitz. Shumlin indicated be favors some corrective measures, but is against the central control attached to the legislation.

In resigning, Shumlin also took himself out of the running as a candidate for the presidency of the league in the election of officers conducted by the organization at last week's meeting. As the league's first vice-president, he took over the presidential duties when Bernstein died a month after having been elected to a one-year term. He was being opposed by Harold Prince for formal election as president. Prince had been nominated by petition.

Shumlin disclosed that he had been asked several weeks ago by Robert Whitehead to withdraw from the election. Whitehead was said to be acting in behalf of a group of league members. This incident followed Shumlin's official nomination as a candidate for president by a four-member committee consisting of Richard Barr, Alexander H. Cohen, Elaine Perry and Emmett Rogers. Shumlin was presiding officer at last week's meeting and after calling the session to order, read a two-page statment of resignation and then left, ignoring pleas to reconsider his action.

Prince then objected to his own election because of the unexpected development, but was voted down. Theatre executive Louis Lotito was elected first vice-president. Shumlin, currently represented on Broadway as producer-director of the controversial German import, "The Deputy," had once before in 1955 resigned from the League in a policy dispute.

Figure 1966 Start For Saratoga Arts Center; Plan Flexible Program

Saratoga, March 10.

A delayed start will be made this summer in the construction of a Saratoga Center for the Performing Arts, on the State Reservation. Richard P. Leach, recently appointed executive director of the center and formerly programming executive director of the Lincoln Center in New York, revealed plans for the project last week at a meeting of the Saratoga Center Committee.

"We will take our time and build at leisure," Leach explained, as commitments of the N.Y. City Ballet and of a yet-to-be-identified symphonic orchestra will prevent them from appearing here before 1966. The Ballet troupe will be touring Europe in the summer of 1965, and the orchestra has plans firmed for the same period.

It would be unwise to begin without the two groups, Leach believes, and he cites the complications with the accoustics of Lincoln Center's auditorium as proving the desirability of proceeding carefully. "The potential here is about the best in the world for a summer festival, with a superb national and geographic location, Leach said. He added that the program will be flexible, with the first summer schedule not necessarily to be repeated the second.

Tentative plans are for eight ballet performances weekly, for four weeks, and about five weekly concerts by the symphony orchestra. Also under consideration are such offerings as silent and sound films, opera and chamber music.

Skidmore College, in Saratoga, will play an important role in the Center's operation. New dormitories and eating facilities are to be constructed. These can be used for the housing and feeding of the N.Y. City Ballet and school when the latter are in summer residence at the Center.

London 'Oliver' Lawsuit Claims Contract Breach

London, March 10.

A damage suit, brought by two of Emile Littler's companies against Donmar Productions, is awaiting trial. The action alleges breach of contract in respect of the management and supervision of "Oliver."

The suit claims that Donmar Productions did not take the opportunity, in violation of contract, of acquiting properies and equipment for the show, but have continued to hire them on a rental basis. Donmar Productions, one of the companies headed by Donald Albery, is presenting "Oliver," at the New Theatre.

Littler and Albery are rival West End producers, but occasionally are partnered in legit ventures.

Habimah to Tour; Sets Bookings For Boston, Montreal

Montreal, March 10.

The Habimah Theatre, currently at the Little Theatre, N. Y., has been set for a March 31-April 1 stand at the Place des Arts here. It'll be one of the few road bookings undertaken by the Israeli troupe. Habimah management announced last month that because of high costs and limited public interest, it had dropped plans to follow its Broadway engagement with a cross-country tour.

A March 23-27 booking in Boston has also been set by the company, which will present only "The Dybbuk" in the Hub. The same play will be performed here March 31 and the following night's local offering will be "Each Had Six Wings." The booking here is being promoted by Louis Shochat. "Wings," incidentally, opens in New York tomorrow night (Wed.) as the last in a series of three Habimah offerings during the engagement. The other two plays presented by the group, which ends its New York engagement March 22, were "The Dybbuk" and "Children of the Shadows."

Half the company performed "Wings" recently on successive Saturday and Sunday evenings at the Mosque Theatre, Newark, while the balance of the troupe was presenting "Shadows" in Manhattan. "Shadows" is to be presented Thursday night (12) in Hartford. Only half the Habimah company brought over for the Little Theatre engagement is required for "Shadows" and "Wings." The full contingent is used in "The Dybbuk."

'STOP' O.K., MELBOURNE, BUT LOTSA WALKOUTS

Melbourne, March 10.

"Stop the World—I Want to Get Off" is doing better business at the Tivoli here than "The Black & White Minstrel Show" did, according to Kenn Brodziak, managing-director of Aztec Services. The latter firm is presenting the Anthony Newley musical in partnership with the Tivoli Circuit, as it did "The Minstrels." "The Minstrels" reportedly broke the Tivoli boxoffice records.

Brodziak admits that members of the audience walk out on "Stop the World," but claims that the percentage is smaller than in Britain and the U.S. The Aussie production which stars Jackie Warner and Evelyn Page, both Americans, received good press notices.

Brodziak is currently living up to his reputation of being the Aussie Sol Hurok. With "The Minstrels" a solid success in Sydney and "Stop the World" here, he is on the eve of touring the Scots Guards Band in Australia and, in association with J. C. Williamson Theatres Ltd., the Bayanihan Philippines Dance Company.

And in June he brings The Beatles to Australia.

Betty Grable, Dan Dailey Cast for 'Guys' in Miami

Hollywood, March 10.

Betty Grable and Dan Dailey, who costarred in "Guys and Dolls" at the Dunes in Las Vegas, will team up again in the musical opening May 5 for two weeks at Stan Seiden-Zev Bufman's Cocoanut Grove Playhouse, Miami.

The show will follow "Milk and Honey," starring Molly Picon.

Aim 'Premise' For Stock and Road

Rights to "The Premise," the improvisational venture which was a longrunning off-Broadway click, have been acquired by Troubadour Productions Inc., of which Peter Rachtman is president. Troubadour, a prominent concert-producing firm, plans putting together a company for a stock trek this summer. Rachtman then contemplates a one-niter tour of colleges and universities, as well as regular road bookings in key cities.

Rachtman, who's been headquartered in Orlando, Fla., has been booking bus-and-truck companies for dates in that state. He's presented "A Thousand Clowns," "Mary, Mary" and "Sound of Music" in various municipal auditoriums in Florida and also has "Camelot" upcoming. That's in addition to Troubador's main activity in the booking of pop concerts as far south as Miami to as far north as Carnegie Hall, N.Y.

"The Premise" rights acquired by Troubador cover all in-person appearances in the U.S., Canada and Australia. There's already been a London edition and companies have also played such places as Washington and Miami. Rachtman figures that the low overhead on the presentation, which uses a cast of three men and one femme, will allow booking flexibility, as dates could be played in both small and large houses.

Theodore J. Flicker, who was the producer and director of "The Premise," will cast and direct the company to be sent out by Troubadour. He owns all the established material. However, one of the four performers in the touring company will also double as director for the improvisational segments. Flicker, who achieved success with "The Premise," is now concentrating on film activities.

No set is required for the presentation, which will enable the company to travel by station wagon. The projected stock tour will be handled by packager Harold J. Kennedy. The subsequent one-niters are to be booked by International Talent Associates which will also go after club dates.

London Palladium Back To Panto for Next Xmas

London, March 10.

Leslie MacDonnell, chief of Moss' Empires, admits that he was wrong in his assessment of the fading pull of pantomime. It will be back at the Palladium next Christmas, he says.

The theatre executive experimented last Christmas with a space-age musical, "Man in the Moon," starring Charlie Drake, which he expected to run for nearly two years. It will fold in three more weeks, however, to be followed by a show headed by Frankie Vaughan and pop singer Cilla Black.

Ross-Singer Revising 'Difference of Opinion'

London, March 10.

George Ross and Campbell Singer are still working on their West End play, "Difference of Opinion," currently in its fourth month at the Garrick. Audiences were previously left in doubt as to the guilt of one of the principal characters. The new ending leaves little room for doubt.

John Gregson and Raymond Huntley continue as stars of the Peter Bridge production, which is skedded for Broadway next fall as a Theatre Guild presentation.

'Fantasticks,' An Off-B'way Ft. Knox, Has Netted $165,000 on $16,000 Ante

By JESSE GROSS

An off-Broadway smash obviously doesn't have the Fort Knox potential of a Broadway click, but it can hit a substantial profit. That's vividly illustrated by "The Fantasticks," which has netted over $165,000 in nearly four years of operation at the 150-seat Sullivan St. Playhouse, N.Y.

Included in that take is operating profit, as well as a hefty hunk of subsidiary revenue, mostly in royalties from a flock of other productions of the musical in the U.S. and overseas. It does not reflect any revenue from MGM on cast album sales. Coin relating to this area of operation is a matter now being disputed by attorneys for MGM and Lore Noto, the show's producer.

As of last Dec. 29, the profit divvy on the production was $149,000. That amount, split equally between the backers and the management, gives the former a return of over 450% on their $16,500 investment. Such a payoff, with more coin anticipated from the continuing presentation, isn't equalled by many Broadway shows and is an enormous return on an investment by any standards. The tuner's overall net of more than $165,000 to date puts it in the 1,000% profit class.

As producer of the musical, for which Tom Jones wrote the book and lyrics and Harvey Schmidt the music, Noto gets only 33⅓% of the management's 50% share the profits because of certain deals he made. Of the profit distributed thus far, his share was $49,915. In addition, his total earnings as of last Dec. 29 on a

(Continued on page 58)

Stevens College Set To Enlarge Summer Theatre

The Stevens College Okoboji Summer Theatre in Spirit Lake, Ia., is to be remodelled. A construction program, scheduled to start April 1 for completion in early June, will include the addition of 100 seats and a new front for the house.

William F. West Jr., head of the theatre arts department of Stevens, is director of the theatre.

Bufman-Seiden's 'One Bed' Sequel To 'Pajama Tops'

"Pajama Tops," the E. Mawby Green-Ed Feilbert adaptation of a French farce, is continuing to prosper on the road. So the producers, Zev Bufman and Stan Seiden, have come up with another Green-Feilbert offering of a similar nature. The new entry, "In One Bed (And Out the Other)," was tried out recently by the producing team at their Coconut Grove Playhouse, Miami, and is currently at the Nixon Theatre, Pittsburgh.

"Bed," following the "Tops" pattern, goes in for mass distribution of two-for-one discount tickets. Its exploitation emphasis is also on sex and the visual lure of its femme star. Greta Thyssen shares costar billing in "Bed" with Jules Munshin, while "Tops" has June Wilkinson costarred with Richard Vath. The "Tops" company, opened at the Seattle World's Fair in June, 1962, and has been touring continuously since then, except for an eight-week layoff last summer.

"Tops," currently playing the Shubert, New Haven, recently concluded a five-week engagement at the 1,447-seat Blackstone Theatre, Chicago. The total gross there was around $110,000 on a potential capacity of about $130,000 on a full discount sale. According to Bufman, the company has grossed over $2,500,000 in less than two years. He also claims that over $250,000 has been spent on the show's two-fer campaign alone with another $250,000 going into advertising in newspapers and other media.

Prior to touring "Tops," which had an earlier road trek under another management, Bufman and Seiden had a production running for several years on the Coast, where they also operate several legit houses. An edition of the comedy is still running at their Le Grande Theatre in Hollywood. A tab version for niteries in Miami and then Las Vegas is in preparation and a tour of England, Australia and New Zealand is planned for next season.

During the next few weeks "Tops" will be booked for return engagements in some cities it played during the last 14 months. A tour of stock theatres is also planned for the summer.

"Tops" is an adaptation of "Moumon," by Jean de Letraz, and "Bed" is based on the same author's "Une Nuit Chez Vous, Madame."

$465,000 CAPITAL FOR 'GOLDEN BOY' MUSICAL

The musical version of the Clifford Odets drama, "Golden Boy," which Hillard Elkins is producing for Broadway next season, is capitalized at $465,000, with provision for 20% overcall. Two Britishers will be contributing to the decor. The tuner will have a Negro as the title character rather than an Italian as in the original play and subsequent film. Sammy Davis Jr. is set for the role.

Tony Wilton is designing the sets and costumes, and Richard Pilbrow is devising rear and front projections. The adaptation by the late Odets is being revised by Louis Peterson, with music and lyrics by Charles Strouse and Lee Adams. The show is to be directed by Peter Coe, with Tharon Musser designing the lighting.

Jan Moody, Geo. Wallace 'Camelot' Leads in Hub; Say Anne Jeffreys Set

Boston, March 10.

Arthur Treacher, costar of the touring "Camelot," went a long way toward saving the opening performance at the Colonial Theatre here last Tuesday night (3) when Kathryn Grayson, the femme lead, failed to appear. The ex-film comedian appeared in front of the curtain just before the start of the show to give spoofing explanation that Jan Moody would go on for Miss Grayson, and that George Wallace had succeeded the ailing third costar, Louis Hayward.

"Miss Grayson is in the hospital and is not well," Treacher informed the audience. "She has often been unwell, and Miss Moody has had the opportunity to play the part more than 200 times. So she knows the words, anyway.

"When Hayward was also taken to the hospital, we tried to get Richard Burton, who originated the part. Burton apparently was busy, but luckily we were able to get Wallace, who was in a little dingle-dangle called 'Jennie,' opposite Mary Martin. That didn't last long, so he has had lots of time to learn the words. He also sings.

The only one you have to worry about is me."

When "Camelot" moved here following its engagement in Chicago, the management had expected Miss Grayson to accompany the musical. Arrangements had been made for the airline to allow her dogs to fly with her. Originally, she had intended to make the trip by motor, but then she reported that she had laryngitis and that a Chicago doctor had advised her to fly. However, the management asserted that it had been informed by telephone that she returned to her home in Hollywood instead of coming here.

C. Edwin Knill, general manager for the production, reportedly lodged a complaint against Miss Grayson with Actors Equity. Jim Miller is company manager for the show, with Bob Reud as pressagent. The local critics gave "Camelot" one favorable review, two mild okays, one yes-no and one pan.

According to a Coast report, Anne Jeffreys has been signed to take over as regular femme star of "Camelot," and will go into the cast late this week. It's understood that Miss Moody will remain as understudy.

Shows Abroad

Woman in a Dressing Gown

London, Feb. 20.

Kent Plays & Bob Swash presentation of a two-act (five scenes) drama by Ted Willis. Staged by Simon Oates; decor, Glen Edwards; lighting, John Hayes. Stars Brenda Bruce; features David Hemmings, Christine Finn, Roy Purcell. Opened Feb. 19, '64, at the Vaudeville Theatre, London; $3.15 top.

Amy Preston ..... Brenda Bruce
Jim Preston ..... Roy Purcell
Brian Preston ..... David Hemmings
Georgie Barlow ..... Christine Finn
Hilda ..... Joy Stewart
Willie ..... Colin Rix
Christine ..... Alethea Charlton
Paul ..... Richard Dobson
Paul's Girl Friend ..... Angela Ellison

First a successful television play, later a convincing film and now trotted out as a play. That is the case history of the Ted Willis drama, "Woman In A Dressing Gown." The third time appears to be one too many.

Time, repetition—and television — have blunted audience acceptance of humdrum, middleclass family plays with drab setting and cliche-ridden dialog. Willis is a skilled craftsman and there are several impressive moments in his play, but not enough to make audiences feel that they have been given a new insight into a familiar situation.

If anything can give "Dressing Gown" even a modest run, which seems doubtful, it will be the forceful, sensitive playing of Brenda Bruce in the title role. The actress does much to allay suspicion that the author is not sure what type of character he has created, and she has to exert skill to be at once a scatterbrained slut, a downtrodden wife and a virago fighting for her husband.

The story involves a dull husband who after some years of slothful contentment with his warm hearted, scatterbrained and slatternly wife, falls for a spry, pretty secretary at his office. When it comes to a showdown, the wife pulls out all the stops in front of him and the young mistress. Whereupon the girl walks out and the husband settles back into the nuptial rut.

This scene between the three is the best. Roy Purcell plays the husband as a dull dog without imagination, and Christine Finn is attractive enough to make it unlikely that he would have pondered so long about abandoning his domestic ties. There is a neat, understanding performance by David Hemmings as a teenage son, wise beyond his years.

The others are mainly stooges and are adequately played by Joy Stewart, Colin Rix, Alethea Charlton, Richard Dobson and Angela Ellison. *Rich.*

Zoo

Paris, Feb. 22.

Theatre National Populaire presentation of three-act (12 scenes) comedy by Vercors, based on his novel, "Les Animaux Denatures" (The Perverted Animals"). Staged by Jean Deschamps; scenery, Claude Perset; costumes, Perset, Nicole Bize. Features Georges Wilson, Emmanuelle Riva, Claude Pieplu, Gabriel Cattand, Roger Mollien, Georges Riquier. Opened Feb. 15, '64, at the Palais De Chaillot, Paris; $1.60 top.

Judge Draper ..... Georges Wilson
Sybil ..... Emmanuelle Riva
Douglas ..... Roger Mollien
Prosecutor ..... Georges Riquier
Jameson ..... Gabriel Cattand
Kreps ..... Jean Martinelli
Knaatsch ..... Andre Julien
Eatons ..... Robert Rimbaud

Zoo," the first contemporary play to be staged by the state-subsidized Theatre National Populaire in four years is a treatise on the meaning of man, using the missing link theory as the premise. The comedy has successful segments, and appears an acceptable repertory piece for this house, but is somewhat too heavyhanded and repetitive for export.

For his first play, Vercors has adapted his own book, "Les Animaux Denatures" ("The Perverted Animals"), and the result is a sketchy work. It takes place in a courtroom as a journalist is on trial for having murdered a baby he had engendered by artificial insemination with a female of a recently discovered group of primitive men, probably the link between man and monkey.

The jury must decide whether the child is man or monkey, which raises the matter of definitions of man, examination of race and racist theories, and concludes that man is against nature and animals are within and part of it.

The show drew so-so reviews, but seems to please audiences. *Mosk.*

Black Theatre of Prague

Melbourne, Feb. 1.

Elizabethan Theatre Trust & J. C. Williamson Theatres, Ltd., presentation of Black Theatre of Prague production of "The Visions of Mr. S." with libretto by Jiri Srnec, Pavel Kopta, Frantisek Kratochvil; music arranged by Jiri Srnec; choreography, Eva Kroeschlova; decor, Jiri Anderle, Jiri Balcar, Frantisek Kratochvil, Jiri Srnec; artistic direction, Jiri Srnec. Stars Jiri Srnec. Opened Jan. 31, '64, at the Comedy Theatre, Melbourne; $3.50 top.

The visiting Black Theatre of Prague is offering a delightful, delicate and subtle entertainment that is an almost indescribable blend of modern ballet, puppetry and mime. Humans take equal prominence with inanimate objects like umbrellas, cameras, suitcases, clothes on a line and birds floating through the air, and houses that seemingly build and then demolish themselves.

The show has a sort of Marcel Marceau air about it, with a taped continental musical background adding to the charm. The stage is dark, with black velvet drapes, and members of the company similarly garbed. Ultra-violet light is extensively used. It is intriguing how certain effects are achieved.

In all there are seven parts of "The Visions of Mr. S." All except one are entertaining, embracing tragedy and a Chaplinesque mixture of pathos and comedy. The exception is an overlong, confusing piece about a pack of cards. There is a musical background but no dialogue.

The principal exponent is Jiri Srnec, who has an impish quality about his work. Seven members of the company take a curtain call, but there are obviously several more than that, although the program is not specific. *Stan.*

Von Luft und Liebe

(Of Air and Love)

Zurich, Feb. 23.

Theatre am Hechtplatz presentation of three-act comedy by Leo Nadelmann. Staged by Nadelmann; sets, Fritz Hellinger; technical director, Georges Irman. Opened Feb. 22, '64, at the Theatre am Hechtplatz, Zurich; $2.30 top.

Prof. James Tately ..... Johannes von Spallart
Isabelle Tately ..... Rose Marie Ritter
Kay Wingfield ..... Dorit Fischer
Peter Fluegelschlag ..... Hellmuth Hron
Bax ..... Maximilian Wolters

Swiss pianist and composer Leo Nadelmann has turned to playwriting recently, and this unpretentious, but pleasant and swiftmoving comedy indicates a successful transition from music to straight legit. It reveals the author's flair for snappy dialog and his ability to come up with a fresh slant to an old theme.

Set in a New York drama class, the slight plot involves an elderly professor, his young wife and three students studying the technique of playwriting. One of the students suggests to switch from theory to practice by acting out their own mixed-up personal relationships as the basis of a fictitious play.

That leads to a sort of featherweight-Pirandello-type development as five characters are presented in search of an author. It all ends quite cheerfully, with the two right couples getting together and the fifth character, who pulled all the strings, as the leftover.

The play's title derives from the fact that one of the students is a shapely airline hostess and several key scenes are set on the plane on which she works. Since the author has lived in the U.S. for a time, the American locale looks reasonably authentic.

As author-stager, Nadelmann has done a commendable job on both counts. His staging keeps the action moving without any apparent lagging or false moves. Due to the small Theatre am Hechtplatz's technical limitations, the set by Fritz Hellinger is simple, with only the barest props used for the "imaginary" scenes.

The no-name cast of only five players does full justice to the required changes of mood and appearance as the action moves to and fro between past, present and imaginary. In the meatiest role, as the student who sets the scheme going, Maximilian Wolters almost bursts with drive and vitality in an effective portrayal. As the professor, Johannes von Spallart registers in a subtle characterization, whilst Rose Marie Ritter is charming as his wife. Dorit Fischer and Hellmuth Hron round out the small cast adequately. *Mezo.*

'Barefoot' an Aussie Hit Due for Melbourne Run

Melbourne, March 10.

"Barefoot in the Park" has settled down at the Princess Theatre here for a smash run for Garnet H. Carroll. It will then tour other Australian cities for what are expected to be successful stands.

The show's three leads, brought from the States, are Lee Kurty as the young wife, Ed Griffith as the husband and as the bride's mother, Estonian-born Eric Reiman, a resident of Australia since before the war, plays the neighbor from upstairs.

The staging is by the local management's New York representative, Hartney Arthur.

The Princess is too large a theatre for this comedy, but that doesn't appear to deter the customers at the boxoffice.

Show Out of Town

Never Live Over a Pretzel Factory

Boston, March 6.

Paul Vroom, Buff Cobb & Albert Marre presentation of comedy in three acts, by Jerry Devine. Staged by Albert Marre; setting and lighting, Howard Bay; costumes, Frank Thompson; music, Mitch Leigh. Stars Dennis O'Keefe; features Nancy Franklin, Lawrence Pressman, Martin Sheen, Lanna Saunders, Gino Conforti, Marc Marno, Paul Huber, Sidney Armus. Opened March 5, '64, at the Shubert, Boston; $4.95 top weeknights, $5.50 Friday-Saturday nights.

Sam ..... Lawrence Pressman
Winona ..... Nancy Franklin
Benny ..... Marc Marno
Cheryl ..... Lanna Saunders
Rick ..... Gino Conforti
Mike ..... Martin Sheen
Robert Miller ..... Dennis O'Keefe
Mr. Balzac ..... Sidney Armus
Inspector ..... Alan North
Mr. Callahan ..... Paul Huber
Bel Air Bonnie ..... Lorna Thayer
Myrna ..... Gloria Bleezarde
Rhonda ..... Sally Ackerman
Carlotta ..... Charlene Ryan
Cheryl's Aunt ..... Sally De May
Attendants ..... Richard Higgs, Robert Jepson, Panama Francis Quartet—Panama Francis, Edward Barefield, Ray Diehl, Eric Gale.

"Never Live Over a Pretzel Factory" is capitalized at $135,000 and already sold to 20th Century-Fox for a minimum of $80,000 (and ceiling of $300,000), with the film company also investing $55,000 in the legit production. The comedy may make a better film than a stage presentation.

It's a gimmicky play from set to title, but the gimmicks fail to ignite. The piece is contrived, obvious and at times almost amateurish. The action in a one-set boiler room below street level in New York undergoes transformation by means of tricky props into a beat apartment to foil the building inspector, but the device is not sustained.

The author's intended hip lines on films, filmmakers, production, location costs, inside jokes, and emphasis on booze and broads, fail to jell. Too many characters and too much exposition makes a dull "Pretzel."

Take three lads on their uppers yearning to make a $5,000 egghead film short, mix in one slightly daffy eggdomed girl, another one whose aunt has money, throw in one wild Barrymorian drunk film star type, an old director who frequents whorehouses, an erratic motion picture producer, and the rest is practically obvious and inevitable.

Dennis O'Keefe turns in a creditable job as the boozy film star, and when he's onstage the piece has impact, but when he's offstage, it's dull. Nancy Franklin is good as the egghead dumb girl of causes who's really sharp. Sidney Armus stands out in the role of the Hollywood producer, but as written it's too much bigger than life. Lawrence Pressman is realistic as one of the boy film producers. Martin Sheen and Gino Conforti are credible as the other two boys.

Mark Marno does a nice job as the Chinese waiter whose chop suey parlor is above the boiler-room. Paul Huber turns in a slick character bit as the wenching old film director. Lornay Thayer is okay as the madame, and her three charges, Gloria Bleezarde, Sally Ackerman, Charlene Ryan are lookers who cut it up in sexy fashion.

Albert Marre's direction is slow and uneven. Howard Bay's setting is pure Rube Goldberg with boilers converting into closets, crates opening into chairs, tanks converting to flower stands. There's also a pretzel dance devised by Donald Saddler that brightens the proceedings for a bit. *Guy.*

Asides and Ad-Libs

London producer **Peter Bridge** was due in New York yesterday (Tues.) to confab with Theatre Guild executives on the scheduled Broadway production of his West End melodrama hit, "Difference of Opinion." He'll remain through March 25, catching the new shows . . . **Things Are Tough All Over for Actors Department:** A dispatch from Hong Kong reports that Chinese peasants, indignant over the presentation of propaganda plays presented by the Communist government, have stoned traveling theatrical troupes . . . **Adele Franz,** of the Ashley-Steiner play department, will take next week off to visit her family in New Orleans . . . Legit stager **Joseph Anthony** plánes today (Wed.) to Iowa City to participate in panel discussions on playwriting at the speech and drama department of the State Univ. of Iowa. Also speaking at the sessions is **Tom Jones,** lyricist of the Broadway musical, "110 in the Shade" and the off-Broadway revue, "The Fantasticks."

The news bureau of Florida State Univ., at Tallahassee, quoted **Frank Daly,** on hand as guest star of the college theatre production of **James Forsyth's** "Trog," as pontificating, "True creativity is making its last stand in college theatres across the country . . . It's the only place left in the world today where legitimate drama is being sustained". . . Meanwhile, it's a job . . . **Donald Harron,** after a year as male lead in the London production of "Mary, Mary," is doing a series of television assignments for Canadian Broadcasting Corp. in New York. He leaves May 15 for the Coast to portray Edmund in a UCLA revival of "King Lear," with **Morris Carnovsky** in the title role.

The Carnegie Institute of Technology is celebrating the 50th anniversary of its drama school this year . . . The New American Library has published a new edition of "The Tempest" in its Shakespeare series, and Ibsén's "Peer Gynt," both paperback, at 60c and 50c, respectively . . . Although the agate credits correctly listed **Beni Montresor** as designer of the expressively exotic costumes for the Lincoln Center Repertory revival of "Marco Millions," at the Anta Washington Square Theatre, N.Y., the text of the VARIETY review erroneously credited **Theoni V. Aldredge** with the assignment.

Zero Mostel, in London to star in Metro's screen whodunit, "The ABC Murder," by **Agatha Christie,** is living in the Ivor Novello apartment over the Strand Theatre, whose current tenant is "A Funny Thing Happened on the Way to the Forum." The comedian recently withdrew as star of the original Broadway production of the musical. Mostel, who took along his dresser, former vaudevillian **Frank Coonville** is due back in New York in June for the start of rehearsals of "Tevye," the **Harold Prince-Fred Coe** musical production to be staged by **Jerome Robbins.**

"Dylan," the **Sidney Michaels** play based on the books "Left-over Life to Kill," by **Caitlin Thomas,** and "Dylan Thomas in America," by **John Malcolm Brinnin,** has been published by Random House, paperback, $1.45 . . ."Dear Me, the Sky Is Falling," by **Leonard Spigelgass,** based on a story by **Gertrude Berg** and **James Yaffe,** has been published by Samuel French, paperback, $1.25 . . . A discussion of the Lincoln Center Repertory Theatre and its aims was aired last Sunday (8) by WNEW radio, New York. Participants included **Robert Whitehead, Harold Clurman, Barbara Loder, Salome Jens** and **Joseph Wiseman.**

Show on Broadway

Le Pieton de L'Air

(The Pedestrian of the Air)

and

Salut a Moliere

(Tribute To Moliere)

S. Hurok, by arrangement with the French Government, presentation of Theatre de France (under the direction of Madeleine Renaud, Jean-Louis Barrault) production of double bill, comprising a one-act drama by Eugene Jonesco, staged by Jean-Louis Barrault, with scenery and costumes by Jacques Noel, music by Georges Delerue and special effects by Guy Bert, and a short program of excerpts from the plays of Moliere, staged by Jean-Louis Barrault. Opened March 3, '64, at the City Center, N. Y.; $4.95 top.

LE PIETON DE L'AIR

M. Berenger ..... Jean-Louis Barrault
Mme. Berenger ..... Madeleine Renaud
Mlle. Berenger ..... Dominique Arden
Journalist ..... Luis Masson
First Englishman ..... Jean Paredes
His Wife ..... Sabine Lods
Second Englishman ... Robert Lombard
His Wife ..... Jane Martel
John Bull ..... Dominique Sabtarelli
Old English Ladies... Christian Carpenter, Marie-Helene Daste
Uncle Doctor ..... Regis Outin
Undertaker's Employee ... Michel Bertay
Apparition from the Anti-World ..... Georges Coste
Judge ..... Georges Coste
Man in White ..... Henri Gilabert

SALUT A MOLIERE

Narrators ..... Madeleine Renaud, Jean-Louis Barrault, Jean Desailly
Actor ..... Jean Henneveux
Valet ..... Luis Masson
M. Jourdain ..... Dominique Santarelli
Mme. Jourdain ..... Marie-Helene Daste
Don Luis ..... Henri Gilabert
Marquis ..... Jean-Pierre Granval
De natura rerum ..... Georges Coste
Sganarelle ..... Jean Paredes
Martine ..... Denise Benoit
M. Robert ..... Michel Bertay
Lycarsis ..... Andre Batisse
Sganarelle ..... Pierre Bertin
Geronimo ..... Regis Outin
Georgette ..... Sabine Lods
Alain ..... Robert Lombard
Ariste ..... Jean Desailly
Angelique ..... Jane Martel
Agnes ..... Dominique Arden
Arnolphe ..... Jean-Louis Barrault
Celimene ..... Madeleine Renaud
Alceste ..... Jean-Louis Barrault
M. de Fonandres ..... Georges Coste
M. Tomes ..... Michel Bertay
M. Filerin ..... Henri Gilabert
Bary ..... Jean-Pierre Granval
Elomire ..... Jean Paredes
Mlle. Moliere ..... Jane Martel
Valet ..... Luis Masson
Tartuffe ..... Pierre Bertin
Dorine ..... Denise Benoit
Elmire ..... Simone Valere
Don Juan ..... Bernard Laik
Sganarelle ..... Jean-Pierre Granval
Don Juan ..... Jean Desailly
Pauper ..... Regis Outin
Argan ..... Robert Lombard
Beralde ..... Michel Bertay
Geronte ..... Pierre Bertin
Scapin ..... Luis Masson
Madeleine Bejart ..... Madeleine Renaud
Moliere ..... Jean-Louis Barrault
L'Amour ..... Georges Coste
Psyche ..... Simone Valere

Cushioned between Racine and Moliere, the skilfull Theatre de France company has come up with a new play by the French-Rumanian author Eugene Ionesco. It is about the author's perennial hero, Berenger, who, in his last appearance, was the only person not being turned into a Rhinoceros. This time he walks or bicycles on air. The way Jean-Louis Barrault plays him, this "theatre of the absurd" character seems perfectly natural, such is the sense of buoyancy, of lift and release when he ascends into the air.

The play opens on a quaint English country setting on a spring afternoon as the Berengers and friends are strolling and exchanging greetings with friends. The hero is stopped by a journalist, but has nothing to say, as he fears death and wants to be cured of it. He is flown off to what the author calls the "anti-world," a place of great promise, but returns ashen faced at the abyss of destruction, pain and anguish he has seen.

Ionesco makes his point deviously, and his communication is not easy to follow, but has created a combination of the real and the fantastic, as performed by the Theatre de France, it expresses wide emotional range. Madeleine Renaud, as the conventional wife, and the charming Dominique Arden, as the dacghter, are outstanding in an excellent cast. Jacques Noel's bizarre sets and costumes emphasize the surrealistic mood.

In the second half of the evening, the company moves effortlessly on to "Salut a Moliere" a tribute to France's great playwright. It is a survey of the author in the form of narrations and bits of his plays. Fluid, elegant, exhilarating and engaging is the entire company when gliding in and out of the Moliere characters, from "Le Bourgeois Gentilhomme" to "Le Medcin malgre lui" and "Les fourberies de Scapin" or "L'Ecole des femmes."

Exuberantly played and splendidly costumed, with no apparent star, it is a perfect example of ensemble playing. *Goth.*

Maurice Evans is hospitalized in N. Y. with a slipped disk, suffered when he was shoveling snow in front of his home in Wilton, Conn.

'Hamlet' Record $100,947, Toronto; 'Ear' $22,863, L.A.; 'Bed' $21,175, Pitt.; 'Whistle' $49,844 for Nine in Philly

The big noise on the road last week was "Hamlet," which established a straight-play record for the O'Keefe Centre, Toronto. The second highest take was registered by "Funny Girl" in Philadelphia.

Business ranged from so-so to satisfactory for most of the other offerings.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Beyond the Fringe, Wilbur (R-RS) ($4.95-$5.50; 1,241; $36,699). Previous week, $18,675 with Show of the Month Club patronage.

Last week, $22,133 with Show of the Month Club patronage.

Camelot, Colonial (MC-RS) (1st wk) ($7.50; 1,685; $70,562) (George Wallace, Arthur Treacher). Previous week, $74,135, Opera House, Chicago.

Opened here March 3 to one endorsement (Maloney, Traveler), two mild approvals (Guidry, Monitor; Tavlor, Herald), one yes-no (Miller, Globe) and one negative notice (Norton, Record American). Kathryn Grayson, who had been top-starred in the touring production, did not open here and is out of the show. Understudy Jan Moody subbed in the part which is being taken over by Anne Jeffreys.

Last week, $48,535 for five evening performances and three matinees.

Never Live Over a Pretzel Factory, Shubert (C-T) (1st wk) ($4.95-$5.50; 1,727; $49,000) (Dennis O'Keefe).

Opened here last Thursday night (5) to three affirmative reviews (Guidry, Monitor; Kenny, Globe; Maloney, Traveler) and two negative notices (Harris, Herald; Norton, Record American).

Last week, $8,198 for four performances.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (17th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $57,730.

Last week, $53,044.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (2d wk) ($5.50-$6; 1,200; $34,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $21,012 with Theatre Guild-American Theatre Society subscription.

Last week, $25,372 with TG-ATS subscription.

CLEVELAND

Little Me, Hanna (MC-RS) (2d wk) ($6.95; 1,515; $53,000) (Sid Caesar). Previous week, $43,348 with TG-ATS subscription.

Last week, $41,052.

DENVER

Hollow Crown, Bonfils (DR-BT) (1st wk). Previous week, $5,769 for six performances and one matinee, Academy, Minneapolis.

Last week, $11,038 for seven performances.

DETROIT

Never Too Late, Fisher (C-RS) ($4.85 - $5.50; 1,500; $48,000) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $32,134 with Fisher Playgoer subscription.

Last week, $30,171 with Fisher Playgoer subscription.

LOS ANGELES

Private Ear and Public Eye, Biltmore (CD-RS) (1st wk) ($5.50-$6; 1,636; $55,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $13,332, Morosco, New York.

Last week, $22,863 with TG-ATS subscription.

LOUISVILLE

Pajama Tops, Auditorium (C-RS) (June Wilkinson, Richard Vath). Previous week, $27,419 with twofers.

Last week, $19,248 with twofers.

PHILADELPHIA

Anyone Can Whistle, Forrest (MC-T) (1st wk) ($6.60-$7.50; 1,760; $65,000) (Lee Remick, Angela Lansbury, Harry Guardino).

Opened here March 2 to one affirmative review (Schier, Bulletin), one on the fence notice (Murdock, Inquirer) and one pan (Gaghan, News).

Last week, $49,844 for eight performances with TG-ATS subscription, plus one preview.

Funny Girl, Erlanger (MC-T) (5th wk) ($6.60-$7.50; 1,894; $72,300) (Barbra Streisand, Sydney Chaplin). Previous week, $72,620.

Last week, $63,416 for seven performances. Refunds were made for one performance cancelled due to illness of Miss Streisand.

High Spirits, Shubert (MC-T) (1st wk) ($6.50-$7.50; 1,907; $70,000) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $67,769, Colonial, Boston.

Opened here last Wednesday night (4) to one endorsement (Murdock, Inquirer), and two qualified approvals (Gaghan, News; Schier, Bulletin).

Last week, $47,139 for six performances and one preview.

PITTSBURGH

In One Bed (And Out the Other), Nixon (C-RS) (2d wk) ($5.90; 1,760; $28,500) (Jules Munshin, Greta Thyssen). Previous week, $17,116 with twofers.

Last week, $21,175 with twofers. The parenthetically designated potential capacity gross above is the amount the show can do on a full discount sale.

SALT LAKE CITY

Sound of Music, Capitol (MD-RS) (Barbara Meister, John Van Dreelen). Previous week, $54,735, Biltmore, Los Angeles.

Last week, $36,995.

ST. LOUIS

National Repertory Theatre, American (Rep-RS) (1st wk) ($5.50; 1,863; $50,000) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, $27,037 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, about $24,000 for same repertory.

SAN FRANCISCO

Thousand Clowns, Curran (C-RS) (1st wk) ($5-$5.50; 1,758; $42,000) (Dane Clark, Margaret O'Brien). Previous week, $19,117, Hartford, Los Angeles.

Last week, $23,529 with TG-ATS subscription.

SEATTLE

How to Succeed in Business Without Really Trying, Moore (MC-RS-3d Co.) (3d wk). Previous week, $51,980.

Last week, $56,628.

TORONTO

Hamlet, O'Keefe (D-T) (2d wk) ($6.50; 3,211; $102,827) (Richard Burton). Previous week, $76,060 with TG-ATS and O'Keefe subscription for five performances and one preview.

Last week, $100,947 with TG-ATS and O'Keefe subscription; a house record for a straight play.

Stop the World—I Want to Get Off, Royal Alexandra (MC-RS) (4th wk) ($5.50-$6.50; 1,497; $42,322) (Kenneth Nelson, Joan Eastman). Previous week, $31,161 with TG-ATS subscription.

Last week, $33,362 with TG-ATS subscription.

WASHINGTON

Man for All Seasons, National (D-RS) (2d wk) ($4.50-$5.95; 1,673; $48,926) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $35,050 with TG-ATS subscription.

Last week, $43,771.

WILMINGTON

Funny Thing Happened on the Way to the Forum, Playhouse (MC-RS) ($6.50-$7.70; 1,251; $54,000) (Jerry Lester). Previous week, $52,229 with Show of the Month Club subscription, Shubert, Boston.

Last week, $50,116 with TG-ATS subscription.

UNREPORTED

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jennie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill), split-week.

Toronto's O'Keefe Parts with Cohen

Toronto, March 10.

The 3,200-seat O'Keefe Centre and its Broadway rep, producer Alexander H. Cohen, will part company when Cohen's present five-year contract expires in October. Hugh Walker, general manager of the theatre, described the parting as amicable.

Walker said no immediate decision will be made whether to hire a new representative or whether he and his associates will book the theatre. The arrangement with Cohen, he added, "worked out extremely well, he being a producer and right on the doorstep."

The Centre's manager said the decision to part was made because Cohen plans to go into films. Hence he could not be as available to the theatre as he had been. Cohen has been on a retainer from the O'Keefe since 18 months before it opened on Oct. 1, 1959.

The break-up followed an article on Cohen in the Toronto Telegram by theatre critic Ron Evans. In it, Cohen boasted, "I've done a helluva job. I've been booker, consultant, promoter, pressagent and teacher for the Centre."

Cohen also was critical: "Walker needs more professional help. They don't seem to learn very fast there." He rapped them for not sticking with a summer season. (Cohen produced the two productions they had, breaking even in the first year and losing a reported $300,000 the second. Last season the theatre remained dark. Next summer they have plans but with other New York producers than Cohen).

"His words were most regrettable," Walker admitted, "but he is a flamboyant person and a bit indiscreet." Walker felt that Cohen was letting off steam as the result of the failure of his musical, "Rugantino." However, the manager insisted that he and Cohen had "agreed to part company on a very friendly basis before seeing the article."

Cohen, before flying last night (Tues.) to London, explained, "Because of the pressure of my Broadway production activities and my plans to go into film producing, I regretfully notified the O'Keefe management last week that I might not be able to continue booking the theatre when my contract expires next October."

The producer is due back from England this weekend.

'Let It Rain' Will Open Stanley Dubens Season

London, March 10.

"The Man Who Let it Rain," by Mark Brandell, launches a three-play project by Stanley Dubens Productions set for this summer. The show is a comedy thriller, to be directed by Herbert Wise, as the opener May 11 at the Theatre Royal, Stratford, East London. So far, Moira Redmond and Patsy Rowlands have been cast.

The Dubens outfit will next do a comedy, "No Dope for Spotjack," by new playwright Peter Cook, whose two novels, "Crust On Its Uppers" and "Bonne Surprise" had good receptions. The play deals with old Etonian con men in the Mayfair and Chelsea smart zones. Stuart Burge will direct.

Paul Ssofield is being sought to star in "Outrageous Apostle," by Baron Corvo, pen name of Frederic Rolfe. No director or actors have been set.

The Dubens firm, which also embraces Rayleigh Films, has appointed Doris Barry as production supervisor and Ruth Phillips as publicity head.

B'way: 'Deputy' $42,686, 'Never' 30G, 'Wednesday' $39,900, 'Sammy' $45,615, City Center 62G, 'Succeed' $48,771

Broadway was generally down last week, particularly for the Monday-Wednesday period. However, two entries, the controversial "The Deputy" and the comedy, "Any Wednesday," were strong, the former going clean, along with "Barefoot in the Park" and "Hello, Dolly."

"Dolly" was the top-grosser, trailed by Theatre de France at the City Center. "The Girl Who Came to Supper," folds next Saturday (14) at the Broadway Theatre. Also exiting then, for a road trek, will be "Enter Laughing."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (3d wk; 23 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $37,259.

Last week, $39,900.

Barefoot in the Park, Biltmore (C) (20th wk; 155 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,619 with parties.

Last week, $38,765 with parties.

***Beyond the Fringe**, Golden (R) (72d wk; 571 p) ($7.50; 799; $34,874). Previous week, $22,179.

Last week, $18,359.

Case of Libel, Longacre (D) (22d wk; 170 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $18,089.

Last week, $17,939.

Chinese Prime Minister, Royale (D) (10th wk; 76 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $21,304.

Last week, $19,551.

Deputy, Atkinson (D) (2d wk; 13 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremey Brett. Previous week, $26,180 for five performances.

Last week, $42,686 with parties.

Dylan, Plymouth (D) (8th wk; 57 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $43,154 with parties.

Last week, $39,803.

Enter Laughing, Miller's (C) (52d wk; 411 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $15,775. Exits next Saturday (14) to tour.

Last week, $12,372.

Foxy, Ziegfeld (MC) (3d wk; 24 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $36,815.

Last week, $34,256.

***Funny Thing Happened on the Way to the Forum**, Alvin (MC) (96th wk; 765 p) ($8.60-$9.40; 1,334; $65,096) (Dick Shawn). Previous week, $34,017. Moved last Monday (9) to the Hellinger Theatre.

Last week, $32,948.

Girl Who Came to Supper, Broadway (MC) (13th wk; 104 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $55,065 with parties.

Last week, $48,747 with parties. Closes next Saturday (14).

Hello, Dolly, St. James (MC) (8th wk; 60 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $70,822 with parties.

Last week, $70,848 with parties.

Here's Love, Shubert (MC) (23d wk; 178 p) ($9.60; 1,453; $67,923). Previous week, $41,992.

Last week, $34,806.

How to Succeed in Business Without Really Trying, 46th St. (MC) (126th wk; 999 p) ($9.60; 1,342; $66,615). Previous week, $60,472.

Last week, $48,771.

***Luther**, Lunt-Fontanne (D) (24th wk; 187 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $23,606. Exits March 28 to tour.

Last week, $19,830.

***Mary, Mary**, Hayes (C) (157th wk; 1,250 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $15,613.

Last week, $17,003. The comedy marked its fourth anniversary on Broadway last Sunday (8).

Never Too Late, Playhouse (C) (67th wk; 533 p) ($6.90- $7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,934.

Last week, $30,094.

Nobody Loves an Albatross, Lyceum (C) (12th wk; 92 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $29,647.

Last week, $25,667.

Oliver, Imperial (MD) (61st wk; 487 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $46,486.

Last week, $38,925.

110 in the Shade, Broadhurst (MC) (20th wk; 154 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $51,493.

Last week, $42,571.

What Makes Sammy Run? 54th St. (MC) (2d wk; 12 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $47,670 for four performances and three previews.

Last week, $45,615 with parties.

***Who's Afraid of Virginia Woolf?** Rose (D) (74th wk; 584 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $13,680.

Last week, $13,840.

MISCELLANEOUS

Habimah, Little (D) (5th wk; 40 p) ($6.90-$7.50; 603; $27,000). Previous week, $14,392 with parties for "Children of the Shadows."

Last week, $18,360 with parties for "Shadows." "Each Had Six Wings" begins a two-week run tonight (Wed.) as the last of three offerings by the Israeli company.

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (7th wk; 52 p) ($6-$6.50; 1,158; $46,500). Previous week, $41,973 with subscription for five performances of "Marco Millions" and three of "After the Fall."

Last week, $28,200 for two subscription performances of "Marco" and six non-subscription previews of "But for Whom Charlie" which opens officially tomorrow night (Thurs.).

Theatre de France, Center (Rep) (2d wk; 16 p) ($4.95; 3,015; $91,000). Previous week, $52,886.

Last week, $62,016.

PREVIEWING THIS WEEK

Funny Girl, Winter Garden (MC) (Barbra Streisand, Sydney Chaplin). Previews began last night (Tues.) with official opening scheduled for March 22.

Murderer Among Us, Morosco (C). Previews begin tomorrow night (Thurs.) with the official opening scheduled for March 25.

OTHER THEATRES

ANTA, Ambassador, Barrymore, Beck, Belasco, Booth, Cort, Hellinger, Hudson, Majestic, O'Neill.

A translation by **R. V. Forslund** of Henrik Ibsen's "Little Eyolf" will be presented at the Actor's Playhouse, N. Y., beginning next Monday (16), by Northwestern Productions, formed by eight recent drama graduates of Northwestern Univ. Larry Kamm is producer, **Marshall Mason**, director and **Robert Thirkield**, designer.

Much Pressure to Close 'The Deputy'

But License Commissioner (Who Saw Play) Opposes Rationale of Suppression—Deplores 'Nazi' Pickets

New York City License Commissioner Bernard J. O'Connell has been besieged with numerous letters, as has Mayor Robert F. Wagner, demanding a "shutdown," "revocation of license" and/or other action against the Brooks Atkinson Theatre and "The Deputy." The license commissioner will take no such action because, while he has his own personal attitudes about the freedom of speech, he knows his department has no legal power to do so.

On a personal basis, separate and apart from being a Catholic, he feels himself thoroughly privileged as an American to enjoy "this great right that we have of free speech" but adds that, under the democratic principle of freedom of assembly and freedom of expression, "there are some inequities about it. As for example, what would be the result of a play holding Herman Shumlin (producer of "The Deputy") up to obloquy, instead of the Pope as in this case?"

The Mayor's office has also been inundated with similar complaints from individuals and organizations such as the Knights of Columbus, Ancient Order of Hibernians, Jewish War Veterans and other non-Catholics also look askance at Rolf Hochhuth's spotlight on the Pontiff whom he indicts for "silence" during the Nazis' genocide of 6,000,000 Jews.

Facetiously told that the License Commissioner probably now has a form letter, or should get one, in light of his commentary about the "great volume of mail," O'Connell stated that's not feasible because each letter is different and each is given a separate reply.

As an individual, O'Connell saluted Walter Kerr's critique in the N.Y. Herald Tribune. He regrets that the American Nazi Party's pickets on that premiere night "in their crisp new uniforms" sought to be "on the same side with the Catholics because we have nothing in common."

O'Connell is one official who did see the play so, unlike some of the German author's and the producer's expressed impatience with Cardinal Spellman—who castigated it—and others "who expressed opinion without having seen it," he says he is at least in an authoritative perspective.

Meantime Shumlin and Hochhuth, latter speaking through an interpreter (an exec of Grove Press, which just published the unabridged version of "Der Vellstreter," or "The Vicar," or "The Deputy," as it is variously translated), have been talking up the play on radio, tv, Overseas Press Club and kindred forums.

A footnote intra-show biz opinion runs the same extremes—anti-censorship by pressure groups versus "imported hate," particularly in a community where interfaith relations are good and could be irritated by this foreign play. On the latter score, some express themselves that "fire," in a community, is also freedom of speech. There are some, also, who see vicarious antiSemitism in a play whose thesis is antiCatholic (or so interpreted by many Catholics) because of the reflex actions it may generate.

The curtailed play looks for a fair run at the Atkinson. The dramatist has expressed himself that the Shumlin version is "only 35% of what he had in his full-length, seven-hour version.

The "antiSemitism" angle, it is pointed up, stems from two scores. In Europe, the impresarios were not Jews. And, along with the Catholics' attitude that the thesis could be suspect of shifting Nazi guilt to the doorstep of the Vatican, it also vividly creates an interfaith schism and partisanship.

Touring Shows

(Figures cover March 9-21)

Anyone Can Whistle (tryout)—Forrest, Philly (March 9-21).
Beyond the Fringe (2d Co.)—Capitol, Montreal (March 9-14); O'Keefe, Toronto (March 16-21).
Boys From Syracuse (bus-truck)—Split-weeks (March 9-21).
Camelot—Colonial, Boston (March 9-21).
Camelot (bus-truck)—Split-weeks (March 9-21).
Enter Laughing—Wilbur, Boston (March 16-21).
Funny Thing Happened on the Way to the Forum (2d Co.) — Shubert, Cincy (March 9-21).
Hamlet (tryout) — O'Keefe, Toronto (March 9-21).
High Spirits (tryout)—Shubert, Philly (March 9-21).
Hollow Crown (bus-truck) — Bonfils, Denver (March 9-12).
How to Succeed in Business Without Really Trying (2d Co.) — Shubert, Chi (March 9-21).
How to Succeed in Business Without Really Trying (3d Co.)—Paramount, Portland, Ore. (March 9-14); Capitol, Salt Lake City (March 16-21).
In One Bed (And Out the Other) — Nixon, Pitt. (March 9-14); Royal Alexandra, Toronto (March 16-21).
Little Me—Blackstone, Chi (March 9-21).
Man for All Seasons—National, Wash. (March 9-14); Shubert, New Haven (March 16-21).
Man for All Seasons (bus-truck)—Split-weeks (March 9-21).
National Repertory Theatre—American, St. L. (March 9-21).
Never Live Over a Pretzel Factory (tryout)—Shubert, Boston (March 9-14, moves to N. Y.).
Never Too Late (2d Co.)—Fisher, Det. (March 9-21).
Pajama Tops—Shubert, New Haven (March 9-14); Auditorium, Rochester (March 16-21).
Private Ear and Public Eye—Biltmore, L. A. (March 9-21).
Sound of Music—Split-week (March 9-14); Orpheum, Mpls. (March 17-21).
Stop the World—I Want to Get Off — Shubert, Det. (March 9-21).
Thousand Clowns—Curran, S. F. (March 9-14); Auditorium, Denver (March 17-21).
Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (March 9-21).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amorous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End (2-24-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63)
Jo, Orpheum (2-12-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Repertory, Phoenix (3-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

SCHEDULED OPENINGS

Dynamite Tonight, York (3-11-64).
White Rose & Red, Stage 73 (3-18-64).
Salad Mad Cafe, Wash. Sq. (3-16-64).
Little Eyolf, Actors (3-16-64).
In Summerhouse, Little Fox (3-17-64).
Cindy, Gate (3-19-64).
Life is a Dream, Astor Pl. (3-19-64).
Diary Madman, Gram. Arts (4-9-64).

Meanwhile, Back At the Theatre . . .

'Deputy' Controversy Erupts at Overseas Press Club Luncheon—Furore Sparks Sellout Business

Since its Broadway opening in English translation, the German play of Rolf Hochhuth has continued to charge the atmosphere with religious feeling. A climax came Wednesday (4) at the Overseas Press Club, N.Y. where a scheduled discussion of "The Deputy" produced great bitterness.

The divisive aspects were predictable. Those committed to the defense of the late Pope Pius XII were arrayed against those willing to go along with the play's thesis that the Pontiff was guiltily silent during the rule of Adolph Hitler, in the matter of German extermination of the Jews of Europe.

Some observers at the Overseas Press Club luncheon had the impression that neither producer Herman Shumlin nor Msgr. John M. Oesterreicher, of Seton Hall Univ., Orange, N.J., was free of bias. These observers thought that the young German author, Rolf Hochhuth, conducted himself better than the others on this particular occasion.

Shumlin appeared to have a legitimate point against the club in claiming he and Hochhuth were invited to present their position and were confronted by the Roman Catholic theologian. The Monsignor came to the club armed with a seven-page speech, with mimeograph copies for distribution. It opened with a quote from Hugh Leonard, a London critic, that in writing his play Hochhuth had been inspired by the late great Thomas Mann, creating the bon mot that he was "a boy on a Mann's errand."

The club agreed that the luncheon expanded with the offer of the Seton Hall spokesman, but asserted that the playwright was also an added starter. Shumlin displayed rage when the prelate was reading his speech.

"I think you should learn manners," remarked Msgr. Oesterreicher, who holds the title of Director of the Institute of Judaeo-Christian Studies. (Born a Jew he became a Catholic convert in the 1920s).

"I think you should learn to speak briefly," Shumlin retorted.

The producer took the position that having invited him to answer questions on "The Deputy," it was unfair to make him listen to a formal dissertation.

Hochhuth for his part may have scored a valid point in declaring he reserved the right to refuse to discuss his manuscript with persons who have neither seen the play in performance nor read it in printed book form. Against that a frequent charge levelled against the author is that he was not privy to the behaviour of Pius XII and that he has fictionized both the scene and the dialog in the Vatican.

The playwright declined to comment on the denunciation of "The Deputy" made by Francis Cardinal Spellman, of New York, on the ground that His Eminence had not attended the play. Spellman commented wholly in terms of the personality of the late Pope, whose virtues he extolled in decrying the German play as slander of a great, noble man no longer living and able to speak for himself.

Meanwhile, back at the Brooks Atkinson Theatre, N.Y. the play has been profiting from the public clamor by doing surprising sellout business. Pickets, protesting the drama's theme and defending its right to be presented, are supervised by a few wary gendarmes. There have been no disorderly or disruptive incidents in the theatre during performances.

Dallas Summer Musicals has filled half of its six-show, 12-week schedule. **Ginger Rogers** returns to open the season in "Tovarich," June 8-21, **Ann Blyth** stars in "Sound of Music," June 22-July, and **Jeannie Carson** stars in the touring "Camelot," Aug. 17-30.

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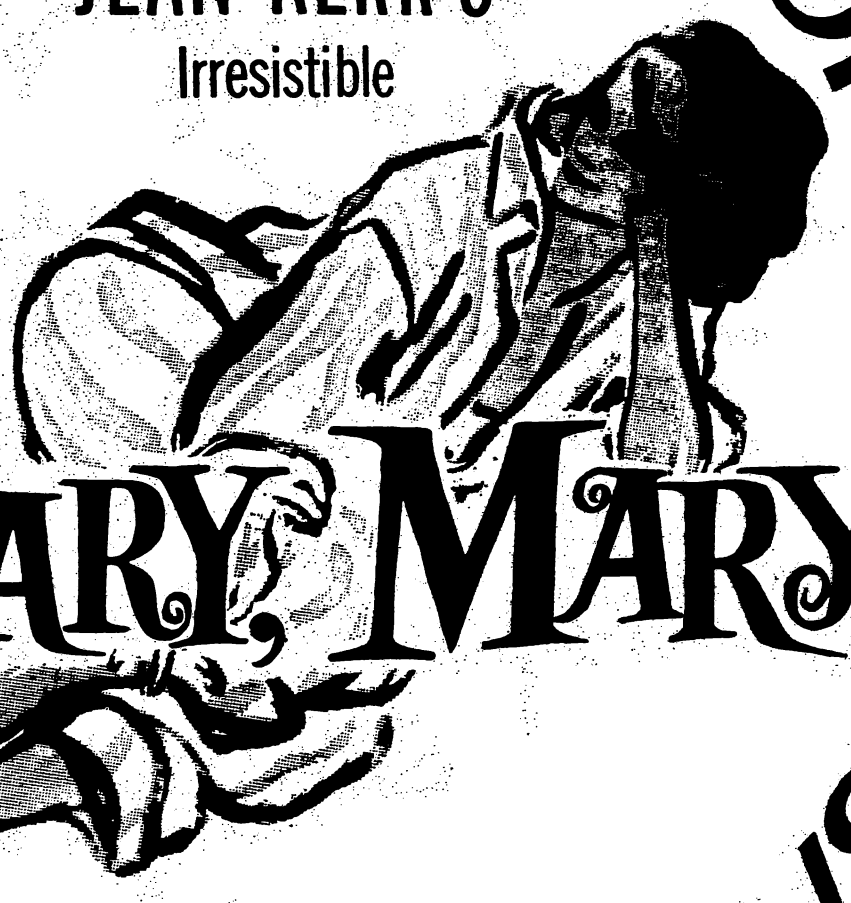
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Repertory Reviews

Right You Are (If You Think You Are)

Phoenix Theatre (T. Edward Hambleton, Norris Houghton, managing directors) presentation, by arrangement with Assn. of Producing Artists, of a comedy in three acts by Luigi Pirandello, English version by Eric Bentley. Staged by Stephen Porter; scenery, James Tilton; music composed and played by Conrad Susa; costumes, Nancy Potts. Opened March 4, '64, at the Phoenix Theatre, N.Y.C.; $4.95 top.

Cast: Paul Sparer, Nancy Marchand, Jane McArthur, Gordon Gould, Keene Curtis, Jan Farrand, Eve Roberts, Richard Woods, Joanna Roos, Sydney Walker, Christine Pickles, Joseph Bird, Ellis Rabb.

The Assn. of Producing Artists, the repertory company that won glowing notices when it presented three plays in New York in 1962, has formed an alliance with the Phoenix Theatre, where it will be housed for part of each season. Judging from the opening production, Pirandello's "Right You Are (If You Think You Are"), the APA is as fine a group as ever, and should be a welcome addition to off-Broadway.

Stephen Porter has staged this comedy about the illusion of truth with an emphasis on broad humor rather than on subtlety. But his direction is inventive and skillful, and save for part of the first act, the play moves along rapidly. The actors work well together, making the most of their own moments and allowing their colleagues to do likewise.

Joanna Roos is highly effective as a woman who may or may not be mad, and Sydney Walker is equally good as her similarly enigmatic son-in-law. Paul Sparer gives an amusing, John Barrymore-like performance as the playwright's spokesman, and Nancy Marchand and Richard Woods are well cast as the curious couple in whose home the action takes place. Eve Roberts and Christine Pickles overdo it a bit as two daffy neighbors, but Jane McArthur, Gordon Gould, Keene Curtis, Jan Farrand, Joseph Bird and Ellis Rabb round out the cast capably.

James Tilton's set and Nancy Potts' costumes *Kenn.*

The Tavern

Phoenix Theatre (T. Edward Hambleton, Norris Houghton, managing directors), by arrangement with the Assn. of Producing Artists, revival of a comedy in two acts, by George M. Cohan. Staged by Ellis Rabb; scenery, Lloyd Burlingame; music arranged and played by Conrad Susa; costumes, Nancy Potts. Opened March 5, '64, at the Phoenix Theatre, N.Y.C.; $4.95 top.

Cast: Clayton Corzatte, Jane McArthur, Sydney Walker, William Larsen, Ellis Rabb, Nancy Marchand, Richard Woods, Joanna Roos, Christine Pickles, John Ragin, Keene Curtis, Donald Briscoe, Gordon Gould, George Pentecost, Joseph Bird.

Although the first act of "The Tavern" is often more frantic than funny, the second act contains delightfully zany humor. The APA players approach the George M. Cohan farce-meller with tongue-in-cheek, and make it, on the whole, diverting nonsense.

The setting is a hostel, to which an odd assortment of people come on a wildly stormy night. Ellis Rabb, who directed, plays the main role, an escaped lunatic who sees life as one huge, multi-charactered piece of theatre. He gives a proficient performance, mannered but amusing. Nancy Marchand is fine as another deranged escapee who accuses every man she sees of having ruined her reputation and her life.

As the state governor, Richards Woods is properly stuffy, and Joanna Roos is entertaining as his bewildered wife. Sydney Walker, Clayton Corzatte, Jane McArthur and William Larsen perform capably as tavern employees, and John Ragin is good as one of the men falsely accused of having seduced the demented lady. Keene Curtis is excellent as a cliche-spouting sheriff-turned crook.

Entertaining though it is, this production is not as effective as the one presented in New York by this same group in 1962. The chief reason is the absence of Rosemary Harris, who gave a delectable performance as the governor's coquettish daughter in the earlier revival. Christine Pickles plays the character as a combination Carol Burnett-Joyce Grenfell. *Kenn.*

M'pls Tunetent Delayed A Year, Until June, 1965

Minneapolis, March 10.

Instead of this June, as originally contemplated, the new musical tent in suburban Minneapolis is now scheduled to open in June of next year. There was a delay in obtaining the necessary property rezoning and it didn't leave sufficient time to exercise options on the seven contemplated guest stars for the proposed 16-week season.

The project is planned by Melody Lane, a Chicago tunetent management firm. The scheduled stars were Louis Nye, Walter Pidgeon, Peter Lawford, Martha Raye, Howard Keel, Betty Hutton and Dorothy Provine, all of whom were already booked for the group's tents in Chicago and Milwaukee.

Siobhan McKenna to Do Molloy 'Daughter,' Dublin

Dublin, March 10.

Siobhan McKenna is to star in Michael J. Molloy's "Daughter from Over the Water" at the Gaiety Theatre here later this year. She has already recorded a radio version of the play for transmission from Radio Eireann later this month.

Before deciding on the Gaiety date, the actress was mulling a return visit to the U.S. for the Shakespeare season.

Australian Shows

(Week Ending March 7)

ADELAIDE

Philippine Dancers, Thebarton.

BRISBANE

Merry Widow, Her Majesty's.

HOBART

Black Theatre of Prague, Royal.

MELBOURNE

Barefoot in Park, Princess.
Camelot, Her Majesty's.
Hamlet, Union.
Naked Island, St. Martins.
New Moon, St. Kilda Palais.
Stop the World, Tivoli.

SYDNEY

Boeing-Boeing, Palace.
J. B., Independent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.

165G 'Fantasticks' Profit

Continued from page 53

producer's fee of 1% of the gross and other income came to $7,905.

Thus, his income from profits and producer's fee from the show's opening May 3, 1960, to the end of last year totaled $57,820. Noto, functioning as a one-man office, has also gotten office expenses of over $12,000 so far.

The producer, who gave up being an artists' agent after "The Fantasticks" was established off-Broadway, is now aiming for the big time with a musical version of Majorie Kinnan Rawlings' novel, "The Yearling" (a 1946 Metro film), which he plans producing on Broadway next season. He collaborated on the book with Herb Martin, who also wrote the lyrics. The music was composed by Michael Leonard.

In moving to the Main Stem, Noto would be covering the same trail taken by the authors of "The Fantasticks." They're currently represented on Broadway as the songwriters for "110 in the Shade," the musical adaptation by N. Richard Nash of his play, "The Rainmaker."

As authors of "The Fantasticks," Jones and Schmidt get 6% of the show's gross on profitable weeks. Their share of the gross, otherwise, is 3%. Royalties paid them on the musical's gross income through last Dec. 29 totaled $42,711.

Also, Jones and Schmidt are figured to have taken in a hefty sum thus far from subsidiary productions of the tuner. The authors share in subsidiary revenue on a regular 60-40 basis with the production, which had taken in $42,529 in subsidiary income as of Dec. 29 after the deduction of various expenses. Out-of-town and world-wide production rights to the tuner are owned by the Music Theatre International Licensing firm.

Word Baker, who directed "The Fantasticks," gets $75 weekly if boxoffice receipts are above $3,000. If that weekly take falls below that amount, Baker's salary is reduced to $60. Royalties paid him from May 3, '60, to last Dec. 29 totaled $14,168. He also gets an unspecified share of the profits. Incidentally, the potential capacity gross at the Sullivan St. Playhouse on a regular scale ($4.90 top Friday-Saturday nights; $4.20 top all other evenings except Monday, when there's no performance, and $3.90 top Sunday matinees) is around $4,400 weekly. However, for the week ending last Jan. 5, with upped prices New Year's Eve, the take for the frame was $5,132, on which the operating profit was $1,630.

The off-Broadway company consists of nine performers, three understudies, a stage manager and an assistant stage manager. Salaries paid the cast from the show's opening through the end of last year came to $112,277. There were also sundry cast and theatre expenses during the same period of $11,911.

The total grossed by the show at the Sullivan St. showcase through last Dec. 29 was $734,343. Opearting expenses during that period, which tallied $596,835 included, besides some of the items previously mentioned, the following:

Rent, $72,837; payments to scenic and costume designer Ed Wittstein, $4,578; pressagent, $28,950; advertising, $64,443, and musicians (musical director, harpist and pianist), $47,918. The cost of producing "the longest running original musical in off-Broadway history" was $14,284. Pre-opening receipts of $1,078 reduced the tab on the show to $13,206 as of its preem.

Hackett Skeds a 'Ball'

Buddy Hackett is to star on Broadway next season in "I Had a Ball," a musical with book by Jerome Chodorov and lyrics and music by Jack Lawrence and Stan Freeman. It's being produced by Joseph Kipness for a November opening on the Main Stem.

Lloyd Richards will direct.

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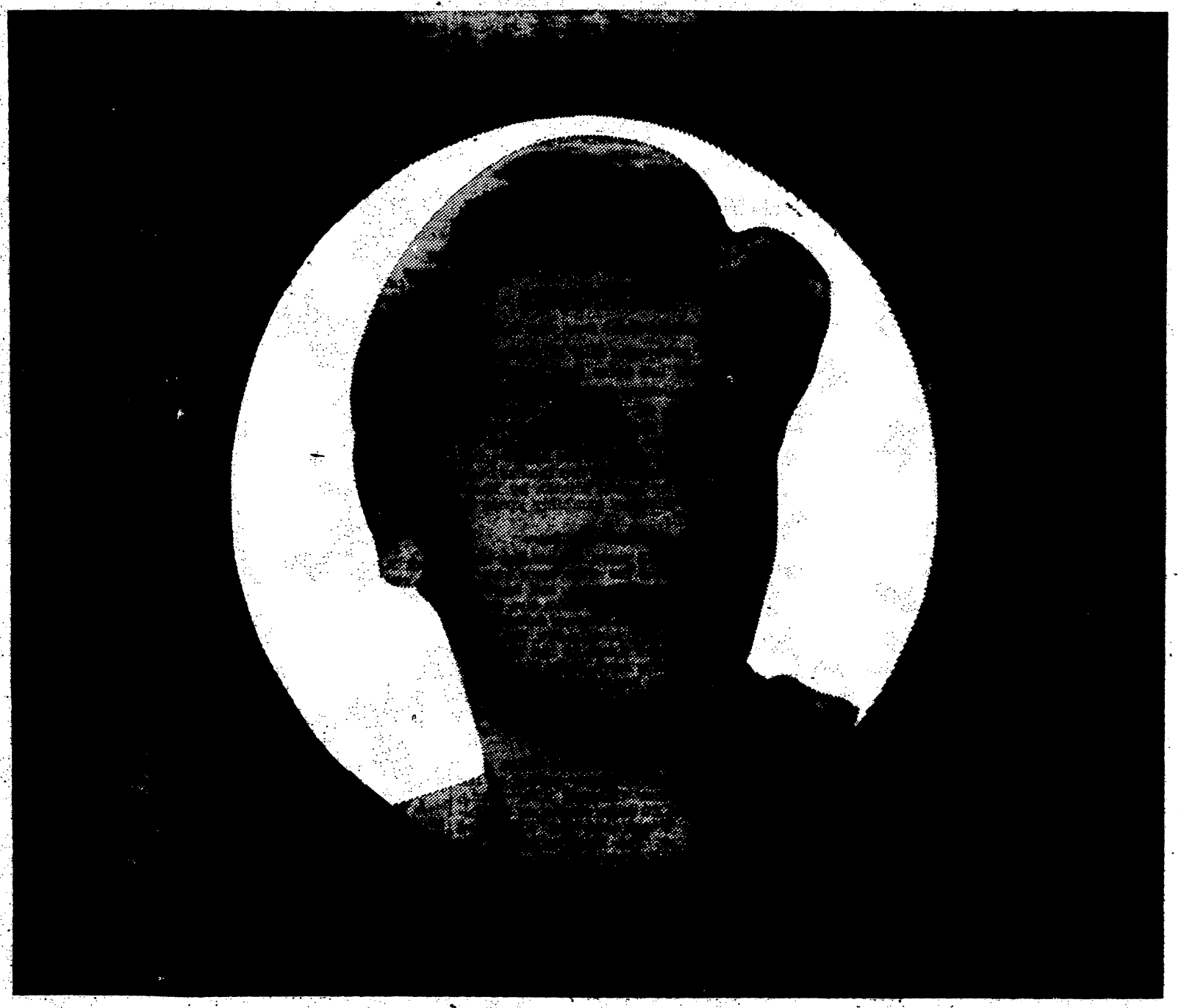
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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

OFF-BROADWAY

American Playwrights Forum

will present three one-act plays at the Sheridan Square Playhouse in April. All roles open. Send photos and resumes to David G. Kennedy c/o Ara Welles, (111 W. 11th St., N. Y.). Do not phone or visit.

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50c, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30 comedian should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

"Milk and Honey" and "Guys and Dolls" (M). Coconut Grove Playhouse in Miami auditioning Equity male dancers for these two productions March 18 at 2 p.m. at the Variety Arts Studio (225 W. 46th St., N. Y.).

"St. Louis Municipal Opera." Audition for male dancers next Tues. (17): Equity at 2 p.m. and open call at 3 p.m. at the Variety Arts Studio (225 W. 46th St., N. Y.).

"Teen Carnival and Jazzland" at the World's Fair. Auditions will be held every Tuesday, Wed. & Thurs. through March, from 3:30-7:30 p.m. For teen carnival boy and girl vocalists, instrumentalists and combos are being sought. For Jazzland, femme vocalist, jazz groups, folk singers and folk singing groups are being sought. For audition appointment call JU 6-0641, or write to Jazzland Teen Carnival, (131 W. 58th St., N. Y.).



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Marta Byer-Don Carter Plan 2 Dixie Strawhats

Marta Byer, producer the last three years at the Saranac Lake (N.Y.) Summer Theatre, intends opening two strawhats this summer in partnership with Donald Carter. One will be in Virginia and the other in North Carolina. The Saranac Lake spot will be dark this year.

The Virginia operation is to be a 400-seat arena in Roanoke. It will be on Mill Mountain, in a building erected in 1891 by the B & O Railroad, formerly the site of an inn. Miss Byer says local businessmen have raised $10,000 to refurbish the structure and convert it for legit.

The other theatre will be a 600-seater in Asheville, N. C. It'll occupy an existing building and will be refurbished, according to Miss Byer, with the local Chamber of Commerce putting up $10,000 for that purpose.

Miss Byer and Carter intend using the two theatres for the rotation of five musicals and four straight plays, each to play a week in each theatre.

Miss Byer will direct most of the productions and Carter will be general and business manager. They plan operating under the jurisdiction of Actors Equity.

Chi Strippers

Continued from page 2

and newspaper tally of stripperies is that two areas long familiar to conventioners as peel centers, west Madison St. and north Clark St., are now merely matters of memory. Some of this "action" has reportedly moved to the neighboring city of Cicero, but this too has been muted by recent attacks by Sheriffs' Police on gambling spots in that city.

Raids Fade Cicero

In recent years, Cicero has been the symbol for wide open vice in the Windy City area, and knowing comics can always get a rise out of mention of the western suburb. Until just a few months ago, the strippers peeled down to the buff and the chumps were lucky if they got away with bus fare. However, the Sheriff's raids, although interpreted as political by many observers, have put the quletus on the town for the time being.

Cicero, in turn, had taken over as the top strippery capital of the area from Calumet City (Ind.), situated 30 miles southwest of Chicago. Where once "Cal" City billed itself as "the Montmartre of the Midwest" since the end of World War II, its bump-and-grind boulevard is now a virtual ghost town. The clip-joint operators got too tough with a couple of customers, and the townsfolk elected two "reform" mayors in a row, one of them a woman.

The Chi office of AGVA said that the number of clubs using union peelers has been stable for the last few years, and that a fairly competent stripper could always find work. However, one of the AGVA reps who covers the grind parlors says that during the current heat "most of the customers are cops."

Crackdown Temporary?

Calloused observers of the Chi strippery scene are inclined to believe that the current crackdown will pass, as it has before. It's expected that the heat will last as long as the newspaper drive continues, a campaign that has been characterized as "a Lenten circulation builder" by some of the cynics.

For the long pull, the B-joints are on the wane. Managers and B-girls in recent years have gotten too rough in fleecing the chumps, and the suckers are not even treated to an adequate show for having been taken.

The last of the better spots, which a few years ago featured a line of girls, a comic and several peelers, have all folded due to the high operating cost. Among them are the 606, the L&L, the Silver Frolics, and the Flamingo.

Too, the relaxation of restrictions on nudity in magazines and films has lessened the relative value of a peek at unadorned epidermis. What's left after that is plain trouble—and there are always a few customers for that.

Literati

Gorty's Estate

Jacob D. Gortatowsky, board chairman of Hearst Consolidated Publications and Hearst Pub. Co., left an estate unofficially estimated at between $500,000 and $1,000,000, per his will filed in N. Y. Surrogates Court. Bulk goes to his widow, Mrs. Sara Overand Gortatowsky, who resides in Manhattan.

"Gorty", as he was known, died Jan. 13 at 78. He had been with Hearst some 30 years.

A 37-acre farm in Doughtery Georgia, goes to his brother, Issac, and too two sisters, Mrs. Sadie Davis and Mrs. Florence Neal, all of Albany, Ga.

Helen Strauss Feted

Helen Strauss, head of the William Morris Agency literary dept., was feted by the office on her 20th anni with the agency, Friday (6) at the Sherry-Netherland Hotel, N.Y. Agency prexy Abe Lastfogel and treasurer Nat Lefkowitz were the principal speakers.

Lastfogel lauded Miss Strauss as a "moving force" in the realization to authors of financial rewards to which they are entitled. He cited sale of the film rights of James Michener's "Hawaii" for $750,000 against 10% of the gross.

Buckley's SOS

Circularizing subscribers for needed capital, William F. Buckley Jr., editor of National Review, a political sheet published in New York, links the tragedy of Friday, Nov. 22, with an anticipated $46,000 revenue deficit which did not materialize because of President Kennedy's assassination. "You may not be aware," says Buckley's letter, "that publishers depend for about 20% of their annual revenue on the four weeks between Thanksgiving and Christmas . . . Our big mailing . . . suggesting Christmas gifts subscriptions (were) received on Friday, the 22d of November. I think it natural that the shock of the event in Dallas should have turned most people's thought away from serious political journalism, and indeed away from serious politics . . ."

Buckley's letter concludes: "I ask you to stretch out your hand to us because I believe that the continuation of this journal has something to do with the prospects for peace and freedom for myself and yourself, for my family and yours; for my and our beloved country."

A postscript asks for 35 persons to pledge $1,000; 120 to pledge $500; 800 to pledge $100 each, a total of $175,000. He observes "our creditors are becoming mutinous" and National Review will announce by April 1 "if we can go on publishing"—depending on the pledges.

CHATTER

Louise Eldridge Wolff's engagement to Lincoln Gill Clark announced. He is with Holt, Rinehart & Winston and is the son of Mrs. Vanderbilt Clark and Morton Gill Clark, both of whom are writers; mother is better known as Amy Vanderbilt, author of books on etiquette.

Fred Woodress, longtime newsman and publicist, named assistant for public affairs to Dr. Joseph F. Volker, v.p. for health affairs of the U. of Alabama Medical Center. Woodress, former VARIETY correspondent in Birmingham and Dayton-Springfield (O.), has just completed a booklet, "Publicity Tips for Amateurs and Professionals on the Way Up in Show Business." It's being published this spring by Thom Henricks Associates Press.

Dancer-actor-director Robert Helpmann, in Melbourne, to rehearse his new ballet "The Display," revealed that he had written his autobiography but that it was not "right." He said he had found the part about his childhood comparatively easy to write, but the last part of it wasn't realistic "because you can't really tell the truth about anybody or anything really without offending people."

Philip N. Schuyler, veteran Fourth Estater and Editor & Publisher staffer, has taken on a front-page column on commuting celebs in the Town Crier in his home town, Westport, Conn.

Horace B. Hening, 84, publisher-editor of the New Mexico Stockman magazine, died recently in Albuquerque.

McCall's (June) excerpting "How To Make Love In Five Languages," by former N. Y. Post columnist Doris Lilly, which Bobbs-Merrill will publish. She authored "How To Marry a Millionaire" which 20th-Fox filmed.

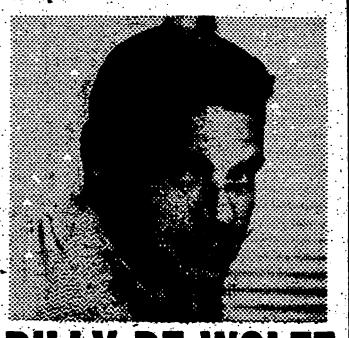
Richard Gehman completing Harry Richman's memoirs, "A Hell of a Life," for Duell, Sloan & Pearce.

James Brough, who collabed with Hedda Hopper on her memoirs, "The Whole Truth and Nothing But," is doing the Marion Davies biog for Doubleday publication. He also has a whimsy, "The Dog Who Lives At The Waldorf," for Little, Brown which both he and his agent, Rosalind (Mrs. Carlton) Cole deny refers to her, since she lives at the Waldorf and has a cocker spaniel who is something of a "character" around the posh hostelry's environs.

Hy Gardner's "Offbeat Guide to New York," primed for the World's Fair influx, due soon from Grosset & Dunlap.

Huntington Hartford's biog will be published by Bobbs-Merrill.

Maurice Zolotow has just turned in the manuscript of his Lunt & Fontanne biog which Harcourt, Brace & World plans rushing for fall publication.



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B'way Awaits Lefkowitz Bills

Continued from page 1

ders, mail orders and possible boxoffice sales to individuals, such as diggers.

There have been rumors of stars turning over their house seat locations to scalpers, in some instances on a regular basis. It's also figured that minor cast members, who occasionally obtain house seat orders from producers, may have disposed of them to illegal channels. Theatre managements are making similar checkups.

Opposition to the Lefkowitz legislative proposals has gathered momentum in the last week or so. Sparked by a VARIETY article by John F. Wharton, and a news summary of arguments presented by William H. Fitelson, both noted theatrical lawyers, a group of show biz attorneys are cooperating in efforts to defeat the measures in the state Assembly or to persuade Governor Nelson Rockefeller to veto them. The American Civil Liberties Union has also issued a memorandum opposing one of the bills on constitutional ground, and questioning whether any official "whose position is so political as the Attorney General" should supervise the proposed new rules.

There has been growing concern in legit managerial circles about the harm that all the agitation over scalping and graft is having on Broadway attendance, as well as on the financing and even the planning of future productions. Grosses in New York have been a bit off, it's generally felt, though no one can pinpoint any single reason, and it's conceded that the growing trend toward winter vacations in the semi-tropics has been a damaging factor.

The Lefkowitz estimate that "ice" amounts to $10,000,000 a year, was accepted as established fact, as it has been by virtually all the dailies, although most experienced people in the trade are inclined to think that figure is at least double the actual total. The point is, no one really knows.

Also, in one news article, it's stated that the $10,000,000 (itself theoretical), was part of an estimated $43,000,000 annual Broadway boxoffice gross, and that it was "syphoned off."

Actually, the estimated $10,000,000 in "ice" was entirely over and above the gross receipts and, if the testimony of the Attorney General's investigators was accurate, it did not include legal broker markups or even the "ice" allegedly involved in ticket sales to sports events or opera.

That matter of scalping at sports events, opera, etc., is also cited by opponents of the Lefkowitz legislative measures. The bills, as originally presented, apply only to legit, but omit reference to the reportedly lucrative scalper field of professional (and in occasional instances college) football and occasional baseball, etc., not to mention opera.

The blighting effect of the sensationalized publicity about kickbacks and other financial chicanery on Broadway is reportedly becaming acute. There are increasing reports of the difficulty of raising production capital, despite natural reluctance of managements to admit they're having trouble. A cursory check indicates that there are fewer than usual productions planned for next season, and that Broadway theatre bookings for next fall are notably below normal for this time of year.

As the transcript of the Lefkowitz hearings in December makes clear, there has been wholesale accounting laxity in Broadway productions, and probably considerable corruption. It's generally agreed that these abuses must be eliminated. It's questioned whether State legislation, added to existing Federal and City regulation, is necessary or would be effective, especially if administered by the Attorney General's office.

As to scalping, there's no indication how licensing of boxoffice personnel or any other legislation would end or even reduce it. Strict law and vast expenditures couldn't enforce Prohibition or World War II blackmarketing, and apparently severe penalties don't keep corruption out of the U. S. Internal Revenue Service (although in the latter case, the dailies print the news on inside pages, whereas the recent ticket scandal reports were front-paged).

There's a growing belief among the threatrically-informed that some sort of ticket reform is essential, but that it must take into realistic account the basic law of supply and demand. The idea is that somehow, someone must figure out a system of allowing theatre tickets to find their real value in the open market, and that the proceeds should go to the legitimate, creative elements in the theatre.

Contrary to the theorists who write and sermonize on the subject, that is not a defense of the existing setup, but is the only practical way to bring about fundamental improvement. Setting up a new regulatory agency might merely create another channel for graft payoffs. It might change the present system slightly, but wouldn't improve it much, and might even make conditions worse.

London Shows

Figures denote opening dates)

Antonio, Drury Lane (3-2-64).
At Drop Hat, Haymarket (10-2-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Fielding's Music Hall, Prince Charles (2-27-63).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (3-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Royal Comm. Revue, Mermaid (3-11-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Bacchae, Mermaid (2-5-64); closed last Saturday (7) after 49 performances.
Never Too Late, Prince of Wales (9-24-63); closed last Saturday (7) after 189 performances.

SCHEDULED OPENINGS

Seagull, Queen's (3-12-64).
All In Love, May Fair (3-16-64).
Formation Dancers, New Arts (3-18-64).
Hang Down Head, Comedy (3-19-64).
Round Piccadilly, Prince of Wales (3-28-64).
Mexican Fiesta, Drury Lane (3-30-64).
Everybody Loves Opal, Vaudeville (4-1-64).
Schoolmistress, Savoy (4-8-64).

Scheduled B'way Preems

Charlie, ANTA-Wash. Sq. (3-12-64)
Funny Girl, Winter Garden (3-22-64).
Murderer Among Us, Morosco (3-25-64).
Pretzel Factory, O'Neill (3-28-64).
Sponono, Cort (3-30-64).
High Spirits, Alvin (3-31-64).
Anyone Whistle, Majestic (4-1-64).
National Rep, Belasco (4-5-64).
West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-9-64).
Baby Want a Kiss, Little (4-13-64).
Cafe Crown, Beck (4-20-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare, State (5-18-64).
My Fair Lady, Center (5-20-64).
Fade Out-Fade In, Hellinger (5-26-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).



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—Harris, BOSTON HERALD

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Broadway

Rockefeller Center prexy Gus Eyssell due back from a European quickie end-March.

Vet theatre manager Ed Rosenbaum, now in retirement in Philly, will be 80 comes April 24.

Sidney Lumet and actress-wife Gail Jones sailed for Europe yesterday (Tues.) on the Carinthia.

Georgie Kaye has gone into Lou Walters new revue at the Carillon Hotel, Miami Beach. He'll be there until March 23.

Luise Rainer and Alan Schneider, who produced "Who's Afraid of Virginia Woolf" in London, in from Europe Friday (6) on the S.S. United States.

Buddy Howe, General Artists Corp. veepee, has been named Dean of the Friars to fill out the unexpired term of the late Harry Delf. New elections take place in May.

Rosalind Russell was presented Monday (9) with the "Woman of the Year" award for 1964 in Cambridge, Mass., by the Harvard Univ. Hasty Pudding Theatricals, founded in 1770.

Peggy Wood will receive the 10th annual Kelcey Allen Award March 16, presentation to be made to the ANTA prexy by Lillian Gish on March 16 at a Sardi's luncheon.

George W. Poultney, former Coast actor and longtime Actors' Equity rep. in San Francisco, a grandfather again. A second son was born March 4 to Mr. & Mrs. Tom Poultney.

Eddie Black, of the N.Y. Journal American ad staff, long known as the Baron in his ad-pub column, resigned that paper after more than 30 years. He has joined the Don Simmons publicity office.

Andre Kostelanetz special pop for N.Y. Philharmonic this Saturday (14) actually went clean a month ahead, unusual for a concert, and sans soloist. Kosty will open the Promenades' second year at the Hall come June.

Mrs. John D. Rockefeller Jr. paid for the "Falstaff" production which went into Met Opera repertory last Friday (6) with a variety of debuts. The late Lawrence Tibbett achieved a personal success years back in this work.

Concertgebouw Orchestra of Amsterdam comes over in April for three performances in Philharmonic and Carnegie Halls, and then returns to Netherlands. Coincides with 300th year of New York City's founding by the Dutch.

Phil Regan, who does industrial and public relations for such clients as Anheuser-Busch, National Distillers, United Steelworkers of America, United Insurance Co. and United of America Bank, bills his business as "human relations."

National ticket brokerage at 201 West 46th (Lunt & Fontanne Theatre Bldg.) heisted for $1,000 cash, about $2,000 in jewelry and several thousand theatre tickets (indeterminate). Burglars took the small safe containing the valuables at about 2:30 a.m.

Father Malcolm Boyd, Episcopalian chaplain at Wayne State U. in Detroit, presented a two-hour program of drama and folk singing at Albany Law School for benefit of National Assn. for the Advancement of Colored People. He's the former film showman turned divine.

Rhoda Levine, choreographer and assistant director of legit and tv programs (DuPont Show of the Month and Festival of Two Worlds at Spoleto, Italy) has her fourth children's book, "Harrison Loved His Umbrella," just off the Atheneum press, illustrated by Karla Kuskin.

Convalescing Frank Scully, back at his Palm Springs digs, circulating friends anent "Fanny" Claus Holtzmann as he calls Fanny E. Holtzmann, the femme show biz barrister who introduced him to Dr. Emanuel Revici, at the Trafalgar Hospital (N.Y.), of which she is a potent donor.

RKO Theatres prexy Harry (and Mrs. Gertrude) Mandel guests of honor May 9 at the Capri Beach Club, Atlantic Beach, L.I., for their work with the East End Synagogue of Long Beach, where they reside. Adman Harold Weinberger (Krate-Weinberger) chairmanning the fete.

William Weiss, mystery figure in the hot "ice" theatre probe, who died in a fall Feb. 10 just before he was to have been quizzed by D.A. Frank S. Hogan, had about $60,00 in cash in a safe deposit box, according to agents of the State Tax Commission which discovered it.

Par exec veepee George Weltner a first-time grandpop (girl) and detoured to Boston before offing to the Coast over the weekend. He gets back tonight for the Hal Wallis "Becket" preem and may shuttle to Madrid for Samuel Bronston pows on the Par pictures the company's distributing.

Capezio Dance Award's 13th annual recipient is Jose Limon. An exponent of the modernists, the pick is not without significance in light of the moderne dance crowd's anger that the Ford Foundation gave practically all its cash aid to the Kirstein-Balanchine N.Y. City Ballet.

Brass Rail has taken over operation of the cafeterias in the AP and International Bldgs., and also the posh Mayan in the latter. Union News, which had all the Rockefeller Center restaurants, continues operating Cafe Francais and Cafe Anglais as it does also the Louis XIV restaurant.

New eatery in the upcoming CBS Bldg. on the Radio City perimeter (6th and 52d St.) will be operated by Jerome Brody Restaurant Corp. and will have a Scandinavian motif. Former prez of Restaurant Associates now owns and/or operates Gallagher's and the Rainbow Room atop the RCA Bldg.

Dorothy Day, ex-drama critic of the Chi Herald Examiner and for some 15 years with MGM, and before that a Broadway legit actress, says she's very much alive and not to be confused with the Dorothy Day (Gottlieb) who died at 69 at Mandian, S.D. Present Miss Day just started with Carl Byoir Associates and will be in charge of The Golden Rondelle at Johnson Wax's exhibit at the N.Y. World's Fair.

Former dancer Regina Brand, now the wife of Dr. B. H. Fayne, who worked in the 1940s with such personalities as Jerry Lewis, Diosa Costello, Miguelito Valdes, among others, is bedded with multiple sclerosis. She is also the niece of the late Harry Joe Brand, who was with 20th-Fox. Miss Brand's condition came to light with the ad in Sunday's (8) N.Y. Times seeking a companion at her 130 E. 63 St. manse.

Washington realtor Garfield I. Kass, his wife, two daughters and their husbands were taken for $750,000 in jewels and cash Sunday (8) in Nassau. The sextet were in a taxi on their way back from the casino at the Bahamian Club to their vacation digs at Huntington Hartford's Paradise Island resort, when four bandits forced the cab to stop. They were stripped of valuables at gunpoint. Kass is w.k. in D.C. show biz.

Just as Ed Fitzgerald got over his broken gam, as result of slipping on the ice at the Mr. & Mrs. radio team's "log cabin," as they call their Kent (Conn.) retreat, wife Pegeen Fitzgerald took a spill on the ice. Her casualty is a series of left-wrist, elbow and arm breaks which will have her in a cast for several weeks. The team will do their stuff from their East 76th St. apartment for the duration instead of originating from the WOR studio.

Theatrical backer Jack S. Seidman, head of the international Seidman & Seidman accountancy firm, extending his global links with a new Binder-Seidman International Group, which is in turn tied in with Binder, Hamlyn & Co. (UK, Australia, Switzerland), Deutsche Waren-Treuhand (Germany), Frese, Hogewag, Meyer & Horchner (Netherlands, Belgium, and Thorne, Mulholland, Howson & McPherson (Canada, Bahamas, Jamaica).

Winnipeg

By Robert Hucal
(*WH* 2-5435)

Magician Reveen played return engagement for a week at the Auditorium.

Mavor Moore's annual touring satire on Canadiana "Spring Thaw" here for a week.

Royal Shakespearean Theatre touring production of "The Hollow Crown" set for two days at the Playhouse.

Robert E. Allen of Chicago named marketing and sales supervisor of CJAY-TV, local CTV network outlet.

William Wyle of Winnipeg appointed Manitoba Theatre Centre general manager. Wyle is local partner of Dalton K. Camp & Associates ad agency.

London

(*HYde Park* 4561/2/3)

Tom Bell signed for Lionel Bart's next tuner "Maggie May."

Harold Pinter (Screenplays) Ltd. is a new $280 company formed by the playwright.

Limited season of "The Seagull" opens tomorrow (Thurs.) at the Queen's Theatre.

Recent visitors include Marlene Dietrich, Sacha Distel, Prince Buster and Russell Karp.

Brian Epstein, the Beatles' master mind, has moved into a swagger new apartment in Knightsbridge.

Ray Jackson and Eric Linday, Casino de Paris toppers, took over production at Winston's nightspot.

Violette Verdy made her first guest artist appearance with the Royal Ballet on Saturday (7) in "Sleeping Beauty."

Guild of TV Producers and Directors "Oscar" night will be tomorrow (Thurs.) at the Dorchester. Duke of Edinburgh makes the Awards.

Duke of Edinburgh guest of honor at a Variety Club lunch yesterday (Tues.). He inspected a club Sunshine Coach handed to the Marlborough Children's Convalescent Hospital.

20th-Fox held a press get-together last week (4) to meet the stars of "Magnificent Men In Their Flying Machines." They included Terry Thomas, Robert Morley, James Fox and Britt Ekland.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

Bloomington Civic Theatre opens two weekend run of "Music Man" Friday (13).

Basso George London will be next guest soloist in U. of Minnesota Artists Course series March 11.

Start of thrush Toni Lee Scott's month-stand at Downtowner Motel, Minneapolis, last frame coincided with release of her first LP by Ava records.

Minneapolis Symphony, back from its midwinter, 10-state tour, played postponed concert March (9), with pianist Peter Nero appearing as guest artist.

Reid Ray Film Industries, St. Paul, has produced commercial film starring Benny Goodman and Richard Franko Goldman for H. & A. Selmer Band Instrument Company.

New York soprano Ellen Faull will play femme lead in Center Opera company's production of "Albert Henning," Benjamin Britten comic opera, at Guthrie Theatre March 12-14.

Dayton's, Minneapolis' leading department store, is first major retailer in U.S. to use Negro clothes mannequins in its display windows. Mannequins' faces were modeled from Negro beauties.

St. Paul Civic Opera director Glenn Jordan heads for N.Y. next week to complete casting for "Bells Are Ringing." Musical comedy starring Gordon and Sheila MacRae is set for St. Paul Auditorium April 23-May 3.

With curtainraiser still seven weeks off, Guthrie Theatre announces that its special performances of "Saint Joan" for high school classes starting April 20 already are sold out. Public season opens May 11.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Two Metro musicals, "The Pirate" and "Singing in the Rain" reissued here.

Jane Fonda back for the pending opening of her pic, "Sunday in New York," here.

Harold Robbins, author of "The Carpetbaggers," which was made into a pic, here on visit.

Eugene O'Neil's "Hairy Ape" will be done by the municipal Paris rep company, Theatre Est De Paris, next month.

Director Henri Colpi, an ex-editor, may edit Yank Lionel Rogosin's compilation pic on the A-Bomb and peace in Israel.

Tele actress Yori Bertin snagging a top role in the film, "Le Faux Pas" (The Mistake), which Antoine D'Oremsson directs.

Polish pic director Roman Polanski, who made "Knife in Water," readying a French comedy, "Cherchez La Femme," which he will make here.

Bit of the French legit version of "How to Succeed in Business" may usher in more Yank tuners and also open the way for possible acceptance of musical pix here, too.

Djinns, a 21-girl pop singing group, founded by the governmental Radiodiffusion Television Francaise, which became a top disk bet, disbanded by the RTF for economy reasons.

The 400th anni of the birth of Shakespeare being celebrated in Paris and around France by rep groups with French versions of many of his plays. "Troilus and Cressida" is in Paris.

Longtime Yank resident, Arthur Lesser, who co-produces legit and pix here, now working with Robert Dhery on a pic "Allez France," and prepping a stage version of "A Funny Thing Happened." Lesser also has two legiters on.

Palm Springs

Sammy Davis Jr. houseguesting with pal Frank Sinatra.

Sidney Franklin and Clarence Brown reminiscing at Eldorado over their MGM days.

Newsweek magazine features Palm Springs in forthcoming issue as "Palm Beach of the West."

Bill Perlberg, Mervyn LeRoy, Phil Regan and Ben Gimbel in the Racquet Club luncheon throng.

Fritz Loewe among daily riders at Smoke Tree Ranch. Berlin-born composer used to be a cowboy in Wyoming.

Mrs. Winthrop Rockefeller interviewed on KCMJ to plug mental health. She's veep of National Mental Health Association.

Gene Austin, a click at Gene Autry's Melody Ranch, brings his nitery act to San Francisco in May. He'll appear at Autry's Mark Hopkins with George Mayor and the Whippoorwills.

Jolie Gabor and her favorite gem, hubby Edmond de Sigethy, celebrated their seventh wedding anni eating goulash at Ruby's Dunes and thrushing Hungarian songs at Eddie King's Metropole.

Jane Russell, Connie Haines and Beryl Davis sing for their sup at the P.S. WAIF Ball March 14. Proceeds benefit the inter-country adoption program founded 10 years ago by Jane Russell, national prexy.

Pinky Lee breaking in his Desert Inn, Las Vegas, nitery act at Al Anthony's La Paz. Anthony's new showtime policy features the town's only 2 a.m. floorshow. Spot has no liquor license but advertises kick-less "kicktails."

Ace Hudkins, KPAL deejay, is producing and directing "Palm Springs Story" to be shown at Chi Chi benefit for Desert Crippled Children's League. He's snagged Marjorie Rambeau, who has been in ill health here, to return to the cameras for one episode.

Phyllis Diller closes at the Chi Chi March 16 and Kay Starr and Jack Durant step into the club's spotlight the following night. Durant's daughter, Sue, is secretary to the local police chief and her husband is Pat Raymond, general manager of the city's CBS radio affiliate, KCMJ.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

Ethel Ennis at the Jazz Workshop.

Julie London booked for Blinstrub date, March 16-22.

Astor Theatre nabbed "Dr. Strangelove" and opens it March 27.

Buddy Thomas choreographed and staged a black and white revue for the Frolic, Revere.

Carmel Quinn to be topper in "Irish Festival of Stars" at the Donnelly, March 13, came in for press interviews.

Harvard Hasty Pudding Club opens its musical, "William Had the Words," March 11 at the Clubhouse, Cambridge.

Metropolitan Opera opens its Boston week stand at the Music Hall April 13, with a new production of Verdi's "Falstaff."

Arnold Stang and Edward Everett Horton in "Funny Thing Happened" berthed at the Shubert, are also seen in "It's a Mad World," pic now at the Boston.

"Enter Laughing" comes in direct from Broadway with cast headed by Vivian Blaine and Alan Mowbray for three weeks at the Wilbur, opening March 16.

Five performances of Theatre de France company will be given at Harvard Square Theatre under auspices of Cambridge Drama Festival, William Morris Hunt, producer.

Hollywood

Julie London set for month tour of Japan starting May 21.

Frank Tashlin and Benson Fong hopped to Hong Kong.

Stan Seiden on tour of Seiden-Bufman legit units playing throughout country.

Alain Bernheim agency in Paris to rep Ashley-Steiner-Famous Artists in French capital.

Sammy Davis Jr. makes three-day appearance, starting tomorrow, at Olympia Theatre, Paris.

Gilbert Becaud, French singer, in from Paris to tape ABC-TV "Hollywood Palace," airing Friday.

March Newman retained by Dallas legit producers Tom Hughes and Charles S. Sharp to book leads for summer musicals.

John K. West will receive annual award of L. A. Friends of National Jewish Hospital in Denver at a dinner on April 29 at Beverly Hilton.

Rex Harrison and Rachel Roberts will do 50-plus telephone interviews from their Portofino, Italy, home during next two weeks as result of both being Oscar nominees.

Albert Jaeger, leaving post as exec production rep for Allied Artists' foreign dept., takes over as administrative exec of National General's newly-formed production arm, Carthay Center Productions.

Vincent Tubbs new treasurer of IATSE Publicists Local 818, replacing Dave Davies, who resigned to pursue a writing career away from Hollywood.

Chicago

(*DElaware* 7-4084)

UA exploitationer Mori Krushen due in next week to host a press luncheon, screening and dinner for "The Best Man."

Angie Dickinson currently in town to make the press rounds on behalf of Universal's "Captain Newman," which opens March 20 at the Chicago Theatre.

Impresario Ed Pazdur slated Gloria Lynne, Jimmy Smith, Leon Gooden and the Oliver Nelson orch for a March 20 concert at 5,000-seat McCormick Place.

A gift from the Elizabeth McCormick Fund has made possible a Young Adults Concert Series (at $1 per concert) during the regular Ravinia Festival longhair series this summer.

The "Mickey One" crew, with producer-director Arthur Penn in charge, begins a 12-week shooting schedule Friday (13). Picture will be the first major film shot entirely in Chicago in recent memory.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Sam Silber, Embassy host, back in action, after a bout with pneumonia.

The Arts Council YM/YWHA set an Evening with Robert Morley (March 14).

Ringling Bros. and Barnum and Bailey Circus set for Convention Hall (March 18-22).

Buddy Greco to wax "It Ain't Going to Happen to Me," cleffed by George Ruffin, Saxony East 88er.

The Barn Arts Center, Riverside, N.J., readying a second summer season, with Woody Herman's band as opener on June 7.

The Lipizzaner Horses, trained at Vienna's Spanish Riding School, open first American tour with a fourday stand at the Arena, April 9-12.

Joseph Puglia, dry-cleaning operator who recently took over the ailing Dante Theatre, bringing back Friday "amateur nights" to hypo biz.

Latin Casino will drop the chorus, which has been gradually whittled down during the years, at the end of the month, substituting vaude acts.

Paul Kenworthy, formerly with Walt Disney on the Coast, joined the local Calvin-DeFrenes' film production firm as writer, producer and sales rep.

Fabian will be back in town after his Honolulu stint in "Ride the Wild Surf," to be honored by the Sons of Italy at a banquet at Palumbo's this week (12).

Jack Mohr, general manager of Revlon's perfume division, here on promotion for firm with Barbara Britton, noted that he had been a bandleader in Philly heading Jack Mohr and his Top-Hatters.

Obituaries

Continued from page 52

recently in Marshall, Minn. His show business start was a Ringling Bros. circus band clarinetist.

After a world tour as a Canadian Kiltie Concert Band member, Hiller joined his brother in acquiring and operating theatres in Iowa, Wisconsin and Michigan. Later he moved to Brainerd, Minn., to take over a theatre. He went to Marshall 20 years ago, building a drive-in theatre and, in 1952, acquiring the Marshall four-wall house.

A son, who took over the theatres' management when the elder Hiller retired eight years ago, survives.

SHERMAN E. ELLIS

Sherman E. Ellis, 71, advertising man and composer who was cofounder of Fletcher & Ellis Ad Agency—now LaRoche & Co.—in New York in 1926, died Feb. 27 in Hollywood after a long illness. He took over the agency in 1931 and operated it until 1947.

Ellis was a veepee and board member of Benton & Bowles until his retirement in 1954, when he moved to Coast as creative consultant to McCann-Erickson. An active composer, he had recorded over 300 tunes at the time of his death.

Two daughters survive.

LEWIS W. TRAYSER

Lewis W. Trayser, 68, retired senior vicepresident of Curtis Publishing Co., died Feb. 24 in Philadelphia. After his retirement from Curtis in 1955 he became an independent management, printing and publishing consultant.

He served in Washington, as printing and publishing adviser to National Recovery Administration in 1933-34, and the War Production Board, during World War II. He was also a former board member of Bantam Books.

Wife, two sons and daughter survive.

TONY ARNONE

Tony Arnone, 33, assistant program director of Los Angeles station KHJ-TV and formerly publicity director, died of an apparent heart attack March 5 while taping a program at its Hollywood studio. He had been with station for past six years. Prior to that he was with RKO, Bryna Productions and McFadden-Eddy public relations firm.

Surviving are his wife, daughter, parents, two brothers and sister.

ENID RAPHAEL

Enid Raphael, an actress and entertainer, died March 5 in New York, after a long illness. She appeared as the "Malay Girl" in the 1930 Gilbert Miller production of "Marseilles." In the early 1930s, she went to Europe as a nitery entertainer, singing and playing the piano, in Paris and London. She appeared on Broadway again in the 1938 production of "Policy Kings." She also had done films.

Her husband survives.

CATHRYN CARD

Kathryn Card, 71, character actress who recently completed a role in Metro's "Unsinkable Molly Brown," died of a heart attack March 1 in Costa Mesa, Cal. During the early days of radio she was a member of Al Pearce's Radio Gang for several years and had acted in legit before entering films many years ago. She also had done considerable tv work.

Sister survives.

GEORGE SCHILLING

George "Happy" Schilling, 77, jazz trombonist who in his youth led one of the first touring Dixieland bands, died March 4 in New Orleans after a long illness. He played professionally until eight years ago, when he retired. His family donated his trombone to the New Orleans Jazz Museum.

Surviving are his wife, daughter, son, two brothers and two sisters.

JACK MOSER

Jack Moser, 65, long associated with "Queen for a Day" program as its attorney, died of a heart ailment Feb. 27 in Hollywood. After service in the Judge Advocate General's Dept. in World War II, he combined law practice with writing, including one of the first law guides for the radio-tv industry.

His wife and son survive.

JOANNE MORIARTY

Joanne Moriarty, 25, film actress, died of an apparent dose of sleeping pills March 2 in Hollywood. She had a bit part in "Bedtime Story," Universal production shortly to be reissued.

Surviving is her husband, actor Harry S. Parks, whom she married two months ago.

DON ENGLISH

Don English, 62, film stillman who had been in the industry since the early '20s and had been with Disney Studios for past 13 years, died of a heart attack March 1 in Hollywood. For years he was associated with Paramount.

His wife, two sons and daughter survive.

MILTON WOODWARD

Milton Woodward, magician, died Feb. 25 in Leamington Spa, Eng. He was president of the British Ring. After some years as a semi-pro he turned professional with a concert at Filey. His partner was Millicent Cooper.

Survived by two daughters.

A. L. TURNER JR.

A. L. (Al) Turner Jr., 41, announcer and disk jockey at KPCN, Dallas, died Feb. 23 in McKinney, Texas. He previously had country and western platter shows on WRR, KLIF and KRLD in Dallas.

Survived by his wife, three daughters and his parents.

GEOFFREY O'CONNOR-MORRIS

Geoffrey O'Connor-Morris, 77, musician, died Feb. 21 in London. An organist and choir master, he conducted Carl Rosa Opera Company in 1919. From 1944 to 1947 he was professor of conducting and orchestration at the Guildhall School of Music.

EDWIN AUGUST

Edwin August, 81, who launched his career as an actor with the old World Co. in 1908 and pioneered at Biograph as a director, died March 4 in Hollywood. He was also a stage actor and author.

He retired in 1944.

FRED GUMMERSALL

Fred Gummersall, 81, retired exhibitor, died recently in Leeds, Yorkshire. Until he retired he owned the Besston Picture House and was a member of the Cinematograph Exhibitors' Assn.

Survived by a son.

NATE SAPER

Nate Saper, 70, former secretary-treasurer of Studio Transportation Drivers Union, Local 399, died of a heart attack Feb. 27 in Hollywood.

Survived by son, Jim, a cameraman at Columbia Pictures.

ALBERT ESCHERT SR.

Albert Eschert Sr., 84, retired violinist, died March 3 in Philadelphia. He was an orchestra leader for the Keith Circuit, and later played for silent films.

Wife, nine sons and a daughter survive.

RAY SPIKER

Ray Spiker, 62, film actor and stuntman for 35 years, died Feb. 23 in Hollywood. His real name was Ray Faust. Prior to entering pix, he was a pro fighter.

His wife survives.

ROY (HAPPY) THOMAS

Roy (Happy) Thomas, 68, long-time singing pianist in Dallas and Fort Worth nightclubs, died Feb. 23 in Roswell, N. M.

Survived by his wife, brother and sister.

HARRY HOWARTH

Harry Howarth, magician, died Feb. 22 in Blackpool, Eng. U.P of the Magic Convention, Howarth was attending a one-day Magic Convention at the time of his death.

LYLE WILLEY

Lyle Willey, 65, sound technician, died of a heart attack Feb. 29 in Hollywood. He had been inactive for several years due to ill health.

Wife survives.

HERBERT W. JOHNSON

Herbert W. Johnson, 63, Metro sound recorder, died of a heart attack March 4 in Hollywood.

His wife, son and daughter survive.

Casimir Jarzembowski, 71, who conducted a Polish hour over local New York stations, died of a heart attack March 7 in his Manhattan apartment. He studied voice in Paris and came to the U.S. in 1914 where he was long prominent in Polish theatrical and singing groups.

Leola Carter, 72 former vocal coach at the American Theatre Wing, died Feb. 18 in New York. She also taught voice to numerous performers including Dorothy Dandridge, Paul Robeson, Pearl Bailey, Dinah Washington and Dolores Gray, among others. She also had served as vocal consultant to Columbia Records for many years.

Lee Norris, 59, former actress and vaudeville performer, died Feb. 28 in Baldwin, L. I. She retired 25 years ago. She was known as "the Italian dialectitian" and had played all the major vaude circuits. After her retirement, she wrote children's plays and short stories. Her husband and sister, actress Maggie Norris survive.

Julius Broidy, 82, father of Allied Artists prez Steve Broidy, died last Monday (9) at Memorial Hospital, N.Y. Besides the Allied prez, he is survived by a daughter. Body was flown to Los Angeles where funeral services were held yesterday (Tues).

Joe Rushton, 56, a jazz musician, died March 2 in San Francisco. He played the bass saxophone with the Red Nichols band for about 20 years. He also played with units led by Ted Weems, Benny Goodman and Horace Heidt.

Wife, 28, of Hawaiian singer, James Moikeha died March 3 at her Maui island home. Husband is assistant manager of the Sheraton-Maui hotel and directs entertainment there.

MARRIAGES

Doris Warner Vidor to Billy Rose, March 1, Montego Bay, Jamaica. Bride's the daughter of film pioneer, the late Harry M. Warner and widow of film director Charles Vidor; groom's the showman.

Ann Hood to David Palmer, London, March 7. Bride is a principal soprano of the D'Oyly Carte Opera Company; he's in the chorus.

Juanita Dale Phillips to James Eilson, Louise, Tex., March 3. Bride is former stripper Candy Barr.

Susan Marchant to Donald Britton, Arlington, Va., March 3. Bride is writer for WPIX-TV, New York; he's district manager for three Trans-Lux houses in Washington.

BIRTHS

Mr. and Mrs. Robert Meyer, son, adopted Feb. 13 in Milwaukee. Father is promotion-publicity director for WISN-TV there.

Mr. and Mrs. Michael Fedderson, son, Santa Monica, Cal., March 2. Father's an actor known professionally as Mike Minor and son of tv producer Don Fedderson.

Mr. and Mrs. Fred Brogger, daughter, Santa Monica, Cal., March 3. Father is program director of Needham, Louis & Brorby ad agency.

Mr. and Mrs. Robert Camfiord, daughter, Washington, March 4. Father is CBS Washington News director.

Mr. and Mrs. Paul Taylor, son, Washington, Feb. 29. Father is production assistant on "Face the Nation."

Mr. and Mrs. Rex Benson, son, Chicago, March 5. Father is a Chi comic.

Mr. and Mrs. Brooks Fountain, daughter, New York, Feb. 2. Father is a stage manager; mother, Maxine, is an actress.

Mr. and Mrs. Harry Miller, son, Feb. 29, Sydney, Aust. Father is Australian-New Zealand theatrical promoter.

Mr. and Mrs. Dave Jaynes, daughter, Feb. 24, New York. Father is an ABC news correspondent.

Mr. and Mrs. Irwin Winkler, son, March 2, New York. Father is with Chartoff-Winkler Associates Inc., personal managers.

Mr. and Mrs. Michael D. Remer, son, Feb. 28, New York. Father is on the board of directors of Cinerama, Inc.

Mr. and Mrs. Don Morrow, twin daughters, March 5, New York. Father stars in ABC-TV's "Science All-Stars."

Mr. and Mrs. James Marcus, son, Feb. 22, New York. Mother is actress Lily Lodge; father is an advertising executive.

Screen Writers Guild

Continued from page 2

Robert Northshield, for "Chosen Child," an NBC spec.

Marlene Sanders' radio play, "Battle of the Warsaw Ghetto," a WNEW spec, won in that category.

Screen branch prexy Allen Rivkin awarded Laurel accolade to Huston, that award being given annually to writers guild member "who has advanced the literature of the motion picture through the years and has made outstanding contributions to the profession of the screenwriter." Huston's credits include joint screenplays on "Night of the Iguana," "Moby Dick," "Moulin Rouge" and "African Queen," and sole screenplay on "Treasure of the Sierra Madre" and "Maltese Falcon."

Davies award was presented by Guild prexy Nate Monaster.

With quite a few of Hollywood's top performers and writing talent participating, the show which followed the awards was merciless in spoofing and not sparing the industry and writers themselves. Targets included just about every major motion picture studio, the three networks, vidfilmeries, Otto Preminger, CBS' James T. Aubrey Jr., the "nudie" trend in pix, minority groups seeking representation on tv, the Beatles, the job-changing penchant of William Dozier and Robert Lewine, the writers' pension plan, censorship and the lack of leadership in pix and tv.

Some of the skits were on film, such as a "That Was the Year That Was" routine reviewing the past season, including a headline, "Delightful Jerry Lewis Show Debuts," showing atomic bomb footage; "Four Star Bustles With Activity," ghost-town footage; "Jack Webb Gets Warm Send-Off From Warners," showing a sledgehammer, coffin and fire footage. Footage needed no interpretation in the trade audience.

One of the most biting satirical sketches of the night was a writers' medley, with Jimmy Komack, Rocky Kalish, E. Jack Neuman, Bruce Howard, Mike Morris, Ellis Marcus, Dick Carlin and Barry Trivers participating.

To the tune, "Old MacDonald Had a Farm," they sang:

"Tom McDermott had a firm
Made 11 shows
And where Four Star went from there
Everybody knows
They got Burke's Law here
Burke's Law there
Here a Burke
There a Burke
Only got a Burke, Burke
Tom McDermott had a firm
Until Burke's Law goes

To the tune, "Scarlet Ribbons," the writers sang:

"I peeked in and saw Jim Aubrey
And I heard his prayer unfurled
'And for me today a network
And tomorrow . . . the world'"

Turning their attention to Warner Bros., to the refrain of "Turn Around," they chorused:

"Where are you going?
to Warners . . . Warners
Over to Warners
Where Trilling has trod
Turn Around and it's Orr
Turn Around and it's Webb
Turn around and it's Orr
. . . Or Sinatra's new broad . . ."

ABC-TV and its prexy, Tom Moore, came in for some fervent panning, in a chorus to the tune, "Gonna Build a Mountain,":

"Gonna build a network
(yeah, yeah, yeah)
And it's ABC
'Cause my name is Tom Moore
So watch out for me
Gonna buy some good shows
Like a 'Hundred Grand'
So ask me how I'm gonna do it . . .
Here's the schedule I got planned
Gonna build my network
Look, can Lewis fail?
If I start with 'Channing'
Then add 'Laughs for Sale'
Gonna move 'Ben Casey'
To a Wednesday night
Against the 'Beverly Hillbillies'
Ben is gonna do allright
(cannot lose)

To show their impartiality the writers in the same routine also panned 20th-Fox, NBC-TV, Metro, CBS-TV, Universal and Revue, Paramount.

A routine, "The 3 Stanleys," took a look at Stanleys Kramer, Shapiro and Kubrick, with Fred MacMurray, Bobby Darin and Joel Grey portraying the three. Dialog includes the Kramer prototype declaring "I am just like DeLaurentiis, but my films are even wordier." Kubrick, "I am artier than Bergman—and even absurdier," and Shapiro, "I'm more basic than Fellini—and even dirtier."

Jackie Cooper, Gene Barry, Rock Hudson and Dick Van Dyke participated in takeoff on the Beatles. Also in for a roasting via a film sketch was "Tom Jones," done to the title, "Sam Jones," with Phil Silvers, Emmaline Henry, Laurence Harvey, Jack Lemmon, Marilyn Maxwell, Felicia Farr and George Seaton.

Otto Preminger was presented the man-of-the-year award by the Council of Protestant Churches "in gratitude and deep appreciation for his not having made a picture about us," in a blackout with Bob Crane.

Sheree North, Joyce Jameson and Stella Stevens cavorted in a routine on "Those Normal Nubile Nudes," in which a trio of strippers bemoan that their unemployment situation isn't due to automation, but to the motion picture industry, the likes of Joe Levine and Carroll Baker showing "the naked truth." Cry strippers Samantha Bronston, Georgia Seaton and Carla Foreman: "How can we sell, au naturelle, and tantalize our youth, when Levine and Baker show the naked truth!"

"When movie stripping is the norm
Who's gonna want to come see us perform!
'Of Human Bondage' used to be a story that was grim;
But now to make it pay
They show you every inch of Kim!,"

complain the strippers and add:

"Miss Mansfield has some doozies
That are double-dynamite
But can she hang some tassels on
And twirl them left and right!"

Carl Reiner, Howie Morris and Joyce Jameson took part in a skit, "The Censors," wherein a network blue-penciller tosses out the Ten Commandments on grounds the language is "suggestive."

In another routine, lawyer for a minority group protests his clients aren't repped on tv, that they would like a series like "The Beverly Hairdressers." Group is reassured when told of series such as "Outer Limits," "Petticoat Junction," "The Nurses," and "Twilight Zone." Herschel Bernardi, Ross Martin and Miss Henry were in skit.

Allan Sherman sang "Puerto Vallarle," about Liz and Dick, to the tune, "Streets of Laredo."

Other talent taking part included Nick Adams, Danny Arnold, Hy Averback, Richard Chamberlain, Tony Curtis, Don Knotts, David Janssen, Richard Karlan, Al Lewis, Herbert Baker, Flip Mark, Marilyn Maxwell. Sketches and musical numbers were written by Arnold Baker, Ray Evans, William Idelson, Saul Ilson, Gary Marshall, Ben Roberts, Allan Sherman, Daniel Simon, Ernest Chambers, Bruce Geller, Austin Kalish, Paul Maxursky, Milt Rosen, Leonard Stern (also producer-director of the show), Oliver Crawford, Sheldon Keller, Rick Mittlemann, Aaron Ruben, Mel Tolkin, I.A.L. Diamond, Bruce Howard, Shirley Henry, Jay Livingston, Carl Reiner, Mel Shavelson, Larry Tucker and Ellis Marcus.

Aiding Stern were associate producer Jack Donner, production designer Seymour Klate, music conductor Matty Malneck, choreographer Felisa Vanoff, production manager Nina Marsh, special material Jon Zimmer and costumer Ruth Weiss. Allen Rivkin and tv branch prexy Christopher Knopf were co-chairman of the event.

Embassy's Telepix

Continued from page 2

being discussed presently, final papers still to be drawn, Shows are being produced with an eye toward network deals. Two of them are planned to go into production in 1965, with the remaining opus to be made in 1966.

The "Hercules" series is presently being planned in Rome, where it will be made at Carlo Ponti's studios. A pilot on this one is due later this year, for airing on ABC in 1965. The company has two others it plans to make in Rome but no deals are set for them as yet. They are series based on the lives of fictional heroes "D'Artagnan" and "Casanova."


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STEVE
ROSSI
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TIN PAN ALLEY'S $50-MIL TAKE

Say 'Funny' Delays Hit 75 Parties; Agents Seek Compensation Pledge

By JESSE GROSS

Successive postponements of the Broadway opening of "Funny Girl" have upset arrangements for some 75 theatre parties of varying sizes. Party agents are burning over the management's refusal to provide what they consider adequate compensation when such delays result in extra work for the agents and inconvenience to organizations which have to shift the dates of their benefit performances.

The agents claim that around 25 of the 75 parties, which they figure originally represented a minimum ticket sale of around $300,000, have been lost because of the postponements. The Ray Stark presentation, which costars Barbra Streisand and Sydney Chaplin, was originally scheduled to open Feb. 27 at the Winter Garden Theatre. The musical was pushed back to March 14, however, then deferred to March 24, later scheduled to preem next Sunday night (22), and now set for March 26.

When the production was first set back, the agents say they were offered compensation by the show's management for the parties affected. That was to have been in the form of a 10% discount to the organizations, a 10% commission to the agents and coverage of any

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Yank Thrush (Has One Year's College French) With Theatre de France

The Theatre de France, which embarked on a U.S.-Canadian tour following the termination last Sunday (16) of its three-week engagement at the N.Y. City Center, is using an American in its production of "La Vie Parisienne." One of the two soprano parts in the Offenbach operetta is being played by Paulette Attie, U.S. actress-singer with touring legit, stock, television and nitery credits.

Miss Attie acquired her role as the only American performer with the established French repertory troupe through a chance happening that's reminiscent of a tired filmusical plot. She says she was passing by the Center during the first week of the company's engagement there and on impulse stopped to talk to a man connected with the troupe to see how well she could do in conversation with one-year of college French.

She had singled out the troupe's business manager who informed her that a soprano was needed for the upcoming presentation of "La Vie." Naturally, she made a pitch for job and was told to report the next day (Feb. 28) for an audition. She was then hired and given part of the music to study over

(Continued on page 68)

How Nude Will N. Y. Fair Permit Barry Ashton?

Reno, March 17.

Barry Ashton, who produced the nude show at the Seattle World's Fair in 1961, may perform a similar function at the N.Y. World's Fair, it's been learned here. Deal is currently in work for Ashton to come into the Old Opera House at the Louisiana State Exhibit and create a layout labeled the "French Quarter Follies."

Just how nude the Ashton show for the N.Y. Fair will be is subject to Fair's approval.

NBC-TV's Sports Tab: $50,000,000 In Past 3 Months

In the three-network free-for-all to gain sports supremacy, NBC-TV has spent more than $50,000,000 in less than three months. The deal that put the network over the half-century mark in millions of dollars was the recent pacting for three years of the Sun Bowl football game out of El Paso.

Previous to that, there was the memorable bidding for the big football packages. NBC, which in the last couple of years had concentrated on bowl football and World Series baseball as its big sports attractions, copped the NCAA Football package away from CBS with a bid of $13,044,000 for the next two years. CBS, in that breathtaking bid of $28,200,000, hung on to the big prize, the National Football League package for the next two years.

Bloody but unbowed, NBC's sports under director Carl Lindemann Jr. huddled with Joe Foss, commissioner of the American pro

(Continued on page 68)

Upton Sinclair Novel Going On the Boards

Upton Sinclair's novel, "Our Lady," which was a Book-of-the-Month some years ago when first published, has been adapted for the stage by John Gilmartin who also works as a boilermaker welder. Sinclair expressed amazement at the completed work, stating to his agent, Bertha Klausner, "I discovered that I had also engaged a good dramatist."

Sinclair's novel gives vent to personal belief that the world has fallen short of true Christianity, and regards this as his personally favorite novel. Fuss over "The Deputy" is hastening production under indie auspieces.

BIZ BRACES FOR $100-MIL MARK

By HERM SCHOENFELD

America's Tin Pan Alley, which now stretches from New York's Brill Bldg. to Nashville's recording studio row, is pulling down performance money at a rate exceeding $50,000,00 annually from all sources of music users for profit.

Shortly after World War II, veteran publishers and writers envisioned the $50,000,000 take as a utopian level—something desirable but beyond practical reach. Now that the $50,000,000 marker has been attained and cracked, the shape of a $100,000,000 figure for performance fees is more than a mirage in the wild blue yonder.

A 1963 take of just under $38,000,000 represents a new peak for the American Society of Composers, Authors & Publishers and constitutes the bulk of the music biz's performance coin. Broadcast Music Inc.'s revenue is approximately one-third of ASCAP's or around $13,000,000.

The privately owned SESAC Inc. organization, specializing chiefly in religioso and standard works but also increasingly active in the

(Continued on page 70)

Beatles' Concert On Tape 'n' Toll First of Kind

Los Angeles, March 17.

The Beatles concert on videotape looked a success to National General whose veepee in charge of theatre operations, Irving H. Levin, anticipated gross after taxes of around $350,000 for four theatre projections in 26 National General situations from Kansas City west. It was first such toll (closed circuit) entertainment event of its kind.

Locally, Fox Wilshire did, Saturday, $2,300; Sunday, El Portal, $4,000 and $2,400. Academy, Pasadena reported $3,600 and $2,800; Village at Westwood grossed $3,500 and $2,300.

Levin noted trend around country of Sunday biz less than Saturday, particularly light were 11:30 a.m. Sunday showings. Among mightier Saturday twin-bill grosses reported were Uptown in Chicago, at $8,000 for the two shows; Paramount, Boston, at $7,800 for two. Levin noted he possibly overseated some towns, reporting that in San Diego where he had two houses carrying event, biz at the Fox was very big, and rather light at California.

Aside from National General, those exhibs and arena promoters

(Continued on page 56)

'Look, Producers, I'm Not Dancing,' Gene Kelly's Pitch for Filmusicals

By ROBERT B. FREDERICK

Los Angeles, March 17.

A highlight of the recent Screen Producers Guild's Awards dinner was the screening of a compilation of sequences from Milestone awardee Arthur Freed's musical films. An ironic aftermath of the showing, however, concerned, not Freed, but Gene Kelly, who appeared in five of the clips shown.

Following the dinner, Kelly, who recently was pacted by Universal as a producer-director-actor, received numerous phone calls from industry friends, all of them asking "Why doesn't Hollywood make more musicals?"

Kelly has been disturbed by this question for some time. Neither he nor Fred Astaire, the screen's top male dancers, have made a musical film in several years, excepting a sequence Kelly did for "What A Way To Go." His current project at Universal, "That Funny Feeling," is not a musical nor is he in it. Kelly will direct the David Schwartz comedy script for producer Elliott Kastner. There's a possibility that following this film he may do another tv special. After that, says Kelly, he's open to suggestions, proposals, offers and strong hints — preferably musical in nature.

"I'm often asked," he said, "and since the SPG dinner embarrass-

(Continued on page 70)

Encore Farewell For Maurice Chevalier

Maurice Chevalier is due in the U.S. shortly for another "farewell" tour. Septuagenarian French star says he "gets nervous when doing nothing" and, despite frequent visits to the U.S. for film and tv commitments, he likes the idea of a regular theatrical touring engagement.

Last year he marked his diamond jubilee in Paris with his one-man show, repeating his clicks on Broadway and in London's West End.

Pic to Spin 'MFL' LPs to 10,000,000 Sales, Col Opines

"My Fair Lady," which has already racked up the alltime peak LP sale of 5,000,000 copies on the Columbia label for the original Broadway cast album, will be probing new ceilings for album sales when the Warner Bros. film adaptation opens its run in October.

Based on Columbia Records' experience with the original cast and film soundtrack LP versions of "West Side Story," the "My Fair Lady" soundtrack sales could hit the phenomenal total of 10,000,000 copies.

"West Side Story" toted up 1,500,000 copies for the Broadway cast album. Sales for the film soundtrack LP of that musical doubled the legit cast version due to the vastly greater numbers of people who were exposed to the film.

Same factors will be operating

(Continued on page 19)

Berle Exits Morris After 30 Years & $3-Mil. Deal

After a 30-year association, Milton Berle has left the William Morris Agency to go with Freddie Fields & Dave Begelman's CMA. However, Berle will not be free of his Morris association for another 17 years. Agency set comic's NBC contract, signed in 1951, which runs to 1981. Comic reportedly gets $100,000 annually from the network as result of the pact originally negotiated by Morris prexy Abe Lastfogel.

Berle also has four nitery dates to be played under the Morris wing. He's set for Tommy Heinrich's, Columbus, May 18; Concord Hotel, Kiamesha Lake, N.Y., May 30; Three Rivers Inn, Syracuse, June 19. He's at Brooklyn's Town & Country April 17.

Maria Manville's Cuffo 10-Day Audition Fails To Change Hotel's Policy

An unusual unpaid "audition" was staged last week at New York's posh Delmonico's Hotel by socialite hostess Maria Manville (Tommy Manville's distant kin and widow of industrialist Charles Skinner) who, for 10 days, did her stuff cuffo to an invited VIP show biz-Park Ave. audience. These included Lady Suzanne Wilkins, Bobo Rockefeller, Michael Rennie, Marta Perez, Pat Paterno and his mother Beverly Paterno, Manolo Perrante, Chris Chase, Gregg Sherwood Dodge and others.

Backed by arranger-pianist-conductor Chuck Bird, on leave from the Tony Martin-Cyd Charisse show at the Miami Beach Fontainebleau, and four musicians, Miss Manville did an hour's songalog to prove a point to Delmonico's owner Joseph H. Tankoos that supper entertainment would go in the hostelry. Right now the hotel contents itself with the new discoteque, Il Mino, which is a private membership boite, the third in New York's cycle, starting with Le Club in Sutton Place, followed by L'Interdit in the basement of the Gotham Hotel.

Miss Manville, a plumpish per-

(Continued on page 70)

Hartford Debuts New Art Gallery Including Class Dinery and Bars

By LEONARD L. LEVINSON

Nine-story "marble cake," titled the Gallery of Modern Art Including the Huntington Hartford Collection, opens Saturday (21) four years and $7,500,000 after groundbreaking. White stone cube at 2 Columbus Circle, New York, out of Edward Durell Stone's design and the A&P heir's bankrolling gives welcome lift to the 59th & Broadway area, despite such cracks as Brian O'Doherty's "an architectural afterthought on an oversize traffic island" (N.Y. Times).

Given a tight plot and nowhere to go but up, Stone has designed a distinctive modern tower reminiscent of Florence with a touch of Venice around the edges, supported by 27 marble "lollipops." Inside, dark wood walls set off the pictures and polished metals repeat the circle decor of the exterior endlessly, but there is none of the design distraction of Frank Lloyd Wright's Guggenheim, or the antiseptic ambience of the Museum of Modern Art (earlier Stone blueprint). Rather, the Gallery has a bit of the informal, cozy atmosphere of Washington's Phillips Collection.

Basement of the square box on

(Continued on page 70)

Born For the Pen

Hartford, March 17.

Recently the Lenox, a nabe, was broken in and some $41 stolen from a vending machine. Other vandalism was perpetuated.

Note left by the vandals said: "From the boys you threw out last summer."

Darvas, Ex-Terp, Razzes Brokers In New Volume

By ROBERT J. LANDRY

Nicholas Darvas was a gasp-producing acrobatic dancer who trouped with his partner, Julia, throughout the world. He has since been drawing sounds, not necessarily gasps, from Wall Streeters, the New York State attorney-general and other personages through his writings on the stock market. His sequel to "How I Made $2,000,000" has now been published at $4.95 by Lyle Stuart.

The title of the second volume, "Wall Street: The Other Las Vegas," is certain to displease many downtown. Nor does Darvas hesitate to carry the analogy to its fullest. Stocks are bought for investment only in a minority of

(Continued on page 70)



JOHNNY MERCER

Famous lyricist whose latest hit is the Broadway musical, "Foxy," says of PAUL ANKA:

"It makes music when you find the right words for a song and it makes sense when you find the ones that best describe the tremendous international success of PAUL ANKA as composer, singer, actor."

Fair Credentials Members, Board

New York World's Fair's executive committee has voted to extend (1) permanent passes and (2) automobile medallions to corporate members and directors, both. But no parking space will be set aside.

Decision was confirmed by Stuart Constable, the Fair's operations veep.

Crowded First Day at N.Y. Fair

The N.Y. World's Fair opening day, April 22, may have a traffic and logistics problem because of the multiple activities, starting with the 10 a.m. festivities; the NBC (Texaco), telecast at night, and the sundry charity shindigs in between.

Among these are two Circle Line ships, with dining and dancing aboard, culminating at Dick Button's Ice-Travaganza in the N.Y. City Bldg., for benefit of the March of Dimes.

Patrons of the Visiting Nurse Service of New York will get there by hydrofoil, and still another charity will travel by official Fair excursion ship. Latter shindig is for joint benefit of the Youth Consultation Service of the Protestant Episcopal Diocese of New York and Boys Harbor of East Hampton, Long Island.

Anything Jayne Can Do, Mamie Can Do

Playboy Mag Spread Repeating a Visit to An Undraped Leading Lady

Hollywood, March 17.

Undaunted by his previous experience with the Jayne Mansfield layout on "Promises, Promises," Playboy publisher Hugh Hefner has signed a deal for an eight-page similar spread on Mamie Van Doren, this time publicizing another Tommy Noonan picture, the upcoming "Three Nuts in Search of a Bolt."

Noonan revealed the exploitation plus had been consummated and said he also has secured a similar spread on both Miss Van Doren and Ziva Rodann in the new Conoisseur magazine. In both instances, layouts will be typical nudie type pix taken from the film and involving nude bath sequences and other provocative episodes from "Nuts."

Noonan pointed out exploitation is typical of the hard sell push he makes on his pix, all of which are distributed through Harlequin International Pictures Inc., distribution arm owned in conjunction with his partner, Ian McGlashan. Pair also scripted "Nuts," which costars Paul Gilbert and John Cronin, features Peter Howard, T. C. Jones and Alvy Moore, latter also stillman on the film.

Exploitation gimmicks are based

(Continued on page 68)

Comedian's Want Ad

Hollywood, March 17.

Assn. of Newspaper Classified Advertising Managers has picked Groucho Marx as recipient of its annual award this year. Comic qualified because back in 1905 he answered an ad in the N. Y. World and got a job as a boy singer

Only other show biz figure to launch a career from a classified ad and cited by association was Walt Disney.

8% Excise Tax On Cable Shows Alarms Exhibs

A special committee has been formed by Theatre Owners of America to fight the Internal Revenue Service's proposed plan to collect an 8% excise tax on closed circuit telecasts in theatres.

Headed by Philip F. Harling, the committee argues that such a tax would be discriminatory and should not be imposed. The group met in Washington last week with four members of the IRS and argued that the proposed tax should not apply in view of present admission taxes. It was stressed that a theatre offering closed circuit tv would be paying the 10% tax on tickets selling for $1, plus state and local imposts as well as the eight percent IRS excise tax, should the office require it.

Attending the meeting along with TOA prez John H. Rowley, chairman John H. Stembler, Joseph G. Alterman and Harling was Theatre Network Television prez Nate Halpern and his attorney, Theodore Tannenwald.

Frank Fay Adopted Son, Ignored in Comic's Will, Gets $91,150 Anyhow

Los Angeles, March 17.

Through a legal technicality, the late Frank Fay's adopted son, Dion Anthony Fay, adopted when actor was married to Barbara Stanwyck and not mentioned in Fay's will, has received $91,152 from estate totaling $216,869. Young Fay was awarded $43,152 last week in a final accounting of estate filed in Superior Court, and last year, in a first accounting, got $50,000.

Fay, who died Sept. 25, 1961, in his will bequeathed two-thirds of his estate to the Holy Ghost Hospital for Incurables, Cambridge, Mass., and remaining one-third to

(Continued on page 56)

Jesse Owens Reprise Of 1936 German Olympics In Racial Documentary

Track star Jesse Owens will return to the scene of his four gold medal victory at the 1936 Berlin Olympics in a 51-minute film to be made by Bud Greenspan, documentary film, disk and radio show maker. Budgeted at $30,000, the pic will be filmed at the Berlin Olympic Stadium, with narration by Owens and footage of the actual competition compiled for the final product.

Included in this old footage will be lensings made by Leni Reifenstal, German camerawoman who created some of Hitler's most effective propaganda pix, who also did the original photography of the '36 Olympics. Format will have Owens returning to the Stadium and recalling the various events, both behind-the-scenes and public, which made up the competition.

In addition to the Olympics itself, the pic will trace segments of Owens' life and he will tell, among other things, of the racial conflicts he suffered through his career, providing a glimpse at the racial conflicts during the Olympics. These were considerable due to Hitler's attitudes and Nazi propaganda on the race subject, many of the points of which were shattered by Owens' multi-medal performance.

Greenspan is writing, producing

(Continued on page 70)

Deductions for Show People

By J. S. SEIDMAN, C.P.A.
(Seidman & Seidman)

Show people are entitled to many income tax deductions. To claim them is easy. To make them stick is something else again. Mere say-so or "guesstimate" is not enough.

The Government is entitled to clear-cut proof of two things: (1) that the amount was actually spent: and (2) that the items are professional, not personal expenses.

On items of travel and entertainment, records must be available to show when, where, what, who, why, and how. Properly proven, all of the following items are deductible:

Preparation expenses—research, cost of material, dialog, gags, music; lessons to maintain professional skill, special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rent of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions, accompanist.

Booking expenses—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors; advertising and publicity; press agent's fees; club dues (but only if the club is used more than 50% for professional matters).

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance (but only to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

Italy Faces Threat Of Government Takeover Of Its Pic Industry

Rome, March 17.

More or less veiled suggestions that nationalization of Italy's film industry might prove a solution to its current slowdown and ailments, aired in recent Rome meetings as well as some of the local dailies, have been blasted by other publications, notably the local trade daily Araldo Dello Spettacolo, as well as by various other industry observers.

Last-named see in suggestion of government take-over a threat to free enterprise. Some ascribe talk of move to left-wing elements, others feel rumors triggered mainly by interested parties: people who would like to land key government posts in order to exert influence, etc. Group of directors and producers interviewed by a Rome daily (Il Messaggero) generally agreed that with all its human faults, the producer-director relationship was still a vital one and not easily re-

(Continued on page 70)

3/18

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SPRING, AND B'S STILL SWARM

National Boxoffice Survey

Trade Still Spotty; 'World' No. 1, 'Jones' 2d, 'Doctor' 3d, 'May' 4th, 'Cardinal' 5th, 'Sunday' 6th

Seasonal influences again are being felt at firstruns in key cities covered by VARIETY this stanza. Further crippling factor is the dearth of many new, strong pictures. Rain and snow also will hurt.

"It's a Mad World" (UA) (17th wk) is pushing up to No. 1 spot this week after **"Tom Jones"** (UA) (16th wk) had held first place for several sessions. **"Jones"** is finishing a strong second.

"Dr. Strangelove" (Col) (5th wk) is winding in third position as compared with fourth a week ago. **"Seven Days in May"** (Par) (4th wk) is capturing fourth place.

"The Cardinal" (Col) (12th wk) is finishing fifth, same as last stanza. **"Sunday in N.Y."** (MGM) (5th wk) will be sixth as compared with fifth a week ago.

"The Victors" (Col) (8th wk) is landing in seventh spot. **"Cleopatra"** (20th) (38th wk) is pushing up to eighth position. **"Man's Favorite Sport"** (U) (6th wk) is taking ninth place.

"America, America" (WB) (5th wk) is finishing 10th. **"How West Was Won"** (MGM) (56th wk) will be 11th while **"Love With Proper Stranger"** (Par) (8th wk) rounds out the Top 12 list. "Charade" (U), "Dead Ringer" (WB), "Silence" (Janus) and "Easy Life" (Embassy) are the runnerup pix.

"Becket" (Par) shapes as the new blockbuster being capacity on opening session at the N.Y. State, its initial engagement, on hardticket. Raves from most of crix is helping the advance. "Tiger Walks" (BV) is rated okay on first engagement in Portland, Ore.

"Man in Middle" (20th) is highly disappointing this session. "Mail Order Bride" (MGM), a newcomer, is hep in K.C., warm in Frisco but mild in Indianapolis. "Commando" (AI), another newie, is rated tall in L.A. and okay in Frisco. "One Man's Way" (UA) is sluggish to slow in most spots this week.

"West Side Story" (UA) (reissue) is rated neat in Pitt and good in N.Y. "To Bed or Not To Bed" (Cont), fine in Minneapolis, looks trim in Philly and okay in Washington, with prospects of going higher.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-10).

Cryptogram From Mirsch Bros. Front: 'Could, But Also Mightn't Rejoin UA'

In New York last week with his brothers Walter and Marvin, Harold Mirisch revealed that the Mirisch Corp. pact with United Artists, which has been understood to run through the end of August, 1967, "could and couldn't" extend through that full term. Although he wouldn't spell out what that may mean, he did indicate that there are contractual elements which lend flexibility to the pact.

UA sources have commented that the Mirisches are planning to renew with the company after the current deal is up. Mirisch's remark last week could be interpreted to indicate that a new deal can be made befor the old one expires. That's one theory. The other is that the Mirisches, who have been reported "shopping around" for another affiliation, might land elsewhere.

To all of this conjecture, Mirisch replied that his company would fulfill all of its contractual obligations with UA. He said that the indie's future beyond that isn't determined as yet, adding "we are very happy with United Artists the way things have been going." He also commented that "we haven't been talking to anybody." (Which should be qualified with the time reference "recently.")

It has been observed that the Mirisches have already gone beyond their 12-title pact with UA. Last week's projection of Norman Jewison's "Off-Islanders" as a Mirisch-UA venture is the first pic slated by the indie in several months, in fact since all the chatter began, and it is either number 13 or 14, Mirisch said he couldn't remember which. It does indicate that the Mirisch-UA relationship is still generating new activity, as opposed to coasting out the contract.

Purpose of the Mirisch Bros.' trip to Gotham was to discuss various upcoming projects with UA, Mirisch said. He noted that the indie has seven pix to go this year, all, natch, for UA release. Discussing this year's and future years' product, Mirisch said that "Hawaii" was still very much alive and is now skedded for a summer, 1965, start. The budget is holding at the $10,000,000 cutoff point established by UA, which led to the exit of Fred Zinnemann as its maker. Who the new producer and/or director will be Mirisch said isn't established yet.

France's 14% Stays

Paris, March 17.

Local producers, whose production plans were being kept in abeyance due to the uncertainty about the future of aid money, are now breathing easier.

By official decree, film aid (14% of the gross of a current pic to go towards production of the producer's next pic) will be continued indefinitely after its previous curtailment date of June, 1964.

'Naked Flame' Due In For Distribs' Interest; About the Doukhobors

Edmonton, Alta., March 17.

"The Naked Flame," second full-length feature to be produced in Alberta, was given a trial screening in Edmonton, Sunday (8). It is to be shown soon to distributors in New York. Film is expected to be put into general release in a month or so.

Produced for Corona Productions of Edmonton, a group of city businessmen, it is expected to stand at $650,000 when ready for worldwide distribution. Filming was done at Calgary, Canmore and Banff last year by Larry Matanski.

The film concerns the problems of a small Doukhobor community when an outsider becomes engaged to member of sect. Dennis O'Keefe is starred. Many of the cast are from Alberta.

It is not being billed as a documentary and it doesn't try to be too specific about the Doukhobor problem Matanski explains. "The story has been our main aim, and it concerns two love affairs, a couple of murders and a suicide. We have presented the Freedomites as they are—women stripping, buildings being burned—but most of the story concerns the orthodox Doukhobors and their settled communities."

A few years ago Matanski made "Wings of Chance," the story of a plane crash and rescue in the north.

SECOND FILMS NOT EXTINCT

By VINCENT CANBY

For a genre which supposedly "died" four or five years ago, there's still a lot of activity in the production of so-called B product.

Point is dramatized this week by the report that producer director Aubrey Wisberg and publicist Jay Weston have joined forces to produce a package of 13 sci-fi and action-exploitation pix on budgets of approximately $150,000 each. Most importantly, perhaps, they declare all their financing is in hand, and they don't intend to contact distribs until their first three pix are in the can.

Of the 13 projected Wisberg-Weston pix, only two are planned for production in Hollywood—and that may be the most significant development in the continuing production of exploitable programmers. Four of the films are to be made in and around New York, two in Puerto Rico and five in the Bahamas, as Eady-qualifying coproductions with British interests.

Similarly, two exploitationers which 20th-Fox is now readying for release—"Horror of Party Beach" and "Curse of The Living Corpse"—were made by Alan Iselin and Del Tenney in the New York area. Another continuing supplier of this kind of product, Hemisphere Films, headed by Kane Lynn and Eddie Romero, headquarters in the Philippines where they are now winding production on two action budgeters—"Amok," which is to be turned over to Robert L. Lippert for 20th release, and "Walls of Hells," for which distribution has not yet been set.

The apparent moral to be drawn from all this is that there still is a demand for the programmers if

(Continued on page 70)

Levine: 'Is L. A. Only Stixville?'

Hollywood, March 17.

Film distrib Joseph E. Levine has threatened to bypass Los Angeles entirely in future film openings following refusal last week by two L.A. dailies to run ads which had been prepared for his Embassy production, "The Empty Canvas," preeming in a 16-house spread.

Levine lashed out at the L.A. Times and L.A. Herald-Examiner for censoring ads. Shaking with anger, he said, "I'm shocked and amazed. Next time if I have a picture with a bold theme I'm certainly not going to open it here. This is something you'd expect from some small, provincial town, not Los Angeles.

"Had I known this was going to happen I would have pulled the picture out. These are ads which have been taken all over the coun-

(Continued on page 19)

Idea Poaching Truce

Hong Kong, March 17.

Two of Hong Kong's leading pix studios signed a peace-treaty in the Colony in an effort to stop the threat to the home boxoffice caused by the transfer of studio staff, stars and scripts. In recent months the competition has been so keen between Shaw Brothers and the Motion Picture and General Investment Co., that several stars have signed fresh contracts with the opposing outfit. Also from time to time, stories that have been set for production on a lavish scale with wide screen and color treatment, have been made suddenly in black and white by the opposition with similar story.

Both companies have now agreed to stop poaching each other's goods and it is hoped that each studio will now be able to go ahead with their own production plans.

'I Contribute To, I Don't Take Away From Film Industry'—Sam Bronston

Reports that his current financial difficulties will require the sale of his Spanish film studio are "completely untrue," producer Samuel Bronston stated last week.

The producer, in Manhattan from Madrid, expressed some irritation over the way the New York press had treated the news of the appointment, two weeks ago, of a trustee to rep the interests of Samuel Bronston Productions in the latter's various limited partnerships with Pierre S. DuPont 3d. "I'm entitled to get short of money like everybody else," said Bronston, adding that he has every intention of continuing later in the year with his previously scheduled productions.

As for reports that the Madrid studio was to be put up for sale, Bronston said that nobody in New York has the right to say what he is going to do with the studio—there are no other American interests in it with him. He also strongly stressed the point that with two big budget pix ("Fall of The Roman Empire" and "Circus World") completed but unreleased (repping a total negative investment of $24,000,000), he had almost as much cash tied up as any major company, and "I'm contributing to this industry, not taking away."

Meanwhile, Bronston Productions' exec veepee Paul N. Lazarus Jr. has handed in his formal resignation. Lazarus, who has been with Bronston two years, was before that a veepee of Columbia.

Eve as a Debutante

Florence, March 17.

Scouts for Dino de Laurentiis have come up with a girl to play Eve in the producer's "The Bible." She is Nicoletta Rangoni Macchiavelli so far only known to Florentine society circles as a beautiful young deb. Reporters have had a heyday with the story. Last year the girl turned down an offer to play in another film, but she could not withstand the lure of being the first woman on earth.

Nicoletta Rangoni Macchiavelli's family got its name early in the 17th century. The last female descendent of the famous writer of "The Prince" married a Rangoni and was allowed to carry on the Macchiavelli name. "The Prince" took a cynical view of mankind and was a long cry from Holy Screed.

23-City Saturation For Svensk Psychosexy '491', Author Turns Director

Stockholm, March 17.

Svenska Filmindustri's latest feature, "491," is being rushed to market this week with 23 prints in that many Swedish cities. This is exceptional saturation booking for here. Film is opening in the immediate wake of sustained debate in the press and in parliament as to morals of the juvenile punks who are the prototypes of story, developed from a pyschosexualis novel.

Distributor is taking extreme precautions to enforce its promise that none under 18 will be sold tickets of admission. Local police are to cooperate with theatre staffs to check all who look too young.

Lars Gorling, who wrote the original book, "491," and also the screenplay may presently debut as film director, via one of the episodes in SF's coming "Stimulantia." Other directors, who also will make one part each of the film are Ingmar Bergman, Vilgot Sjoman (who directed "491"), Gustaf Molander, Jorn Donner, Hans Abramson, Bengt Lagerkvist, Tage Danielsson and Hans Alfredsson, Bo Widerberg and Alf Kjellin.

The sequence of "Stimulantia" to be directed by Gorling is said being dealing with two men who plan to rob a bank, but for one or another reason the robbery never takes place.

Gorling has also contracted for screenplay of a coming SF production titled, "Adventures in Publishing Business," a comedy. He may also be its director.

NO MORE FESTIVALS

Four Sites Are Deemed Enough For Spain

Madrid, March 17.

Spanish film authorities have been granted jurisdiction to approve or bar film festivals and film gatherings that have grown in calendar strength from year to year.

The ministerial ruling will not affect the festival at San Sebastian or the Film Week of Religious and Human values at Valladolid, nor is it likely to alter the Barcelona Film Congress and the Festival of Films for Children at Gijon. The move was primarily taken to resist the unabated increase of small film events with its consequent added pressure on film stars and film distributors to cooperate with film-minded promoters in the outlying provincial pueblos.

Ruling delegates the Director General for Cinema to create a film Commission to whom fest organizers must submit complete information. The commission, in turn, will recommend approval or disqualification to the director general, who has final say.

WM. HIGGENBOTHAM IN MOVIETONEWS DECAMP

William Higgenbotham, veep in charge of production for Movietonews, is resigning, it was learned at the weekend. Jack Kuhne, who has been short subjects supervisor, takes over the top spot in the 20th-Fox susbid. Vet newsreelman Higgenbotham will reveal his future plans shortly.

Movietonews has been in a state of flux since it discontinued its weekly newsreels last year to concentrate instead on topical featurettes, like its recent pic on Pope Paul's tour of the Holy Land. Staff has been sharply curtailed in recent months — three more soundmen and a staff electrician were let out Friday (13)—with most Movietonews activity now centered around the rental of its 10th Avenue studios in Manhattan.

Techni Footage Off 15% in 1962-63 Year

London, March 17.

Celluloid produced and marketed by Technicolor in 1962-63 amounted to 159,590,000,000 feet which was more than 15% less than in the previous year. Sales revenue fell from $11,699,710 to $10,517,928, according to the chairman's report.

Lax period of six months up to May saw sales off some 23% but peak demands were experienced through the summer and later in the year. As previously reported, pre-tax profit for the year ended last Nov. 30, 1963, contracted to $1,096,362 from $1,386,775.

'African Creeks' To U

Hollywood, March 17.

Sue Spencer's novel, "African Creeks I've Been Up," bought by Universal in a cash deal reportedly this side of $100,000.

Screenplay will be written and produced by Bill Roberts as his first outing as writer-producer Universal banner since recently switching over from MGM.

"African Creeks" is based on experiences of wife of American mining engineer.

Avant-Garde Or: Beyond the Overhead; 55th St. Site Flees Those Unknowns

After two weeks and four days, the nobly experimental policy of Manhattan's 55th Street Playhouse to showcase new young filmmakers fizzled to oblivion. Reason: not enough patrons to pay the overhead.

The B.S. Moss outlet, which prior to its brief fling with the avant garde was grinding away with sexploitation product, is now on a subrun art and reissues policy.

In its 17 days with the offbeat, the 55th Street played three different programs, the first spotlighting Gregory Markopoulos' "Twice A Man," the second Jonas Mekas' "Guns of The Trees" and the third a series of shorts. Apparently the b.o. bath was such that Moss execs were not in a mood to continue the policy long enough to build a steady clientel.

According to the original estimates, house would have been able to show a modest profit with 2,000 patrons a week. Under the experimental policy, the 300-seat theatre was opening at 5:30 in the afternoon for three performances a night, meaning that the house would have had to draw an average of about 96 patrons per showing.

It had been the intention of Al Sherman, who was brought in to oversee the experimental policy, to make the theatre available during the day for rental to various business groups in need of a theatre equipped for both 35m and 16m projection. With Moss' quick foldo of the basic policy, however, this idea never got off the ground.

Warners' 'Ape' World

Warners has acquired film rights to Pierre Boulle's new novel, "Planet of The Apes."

Blake Edwards will direct from a screenplay by Rod Serling, with Arthur P. Jacobs producing. Pic follows "The Great Race," which starts in July, on Edwards' schedule.

Prime the Gab Gals

Honolulu, March 17.

Japanese opened their "The Image of a Beautician," at the Nippon theatre here. House advertised free admission for all professional beauty operators.

Angle: they would readily tell clients about the film which describes—according to ad copy—"the beauticians' lust and struggle to success in today's modern Japan."

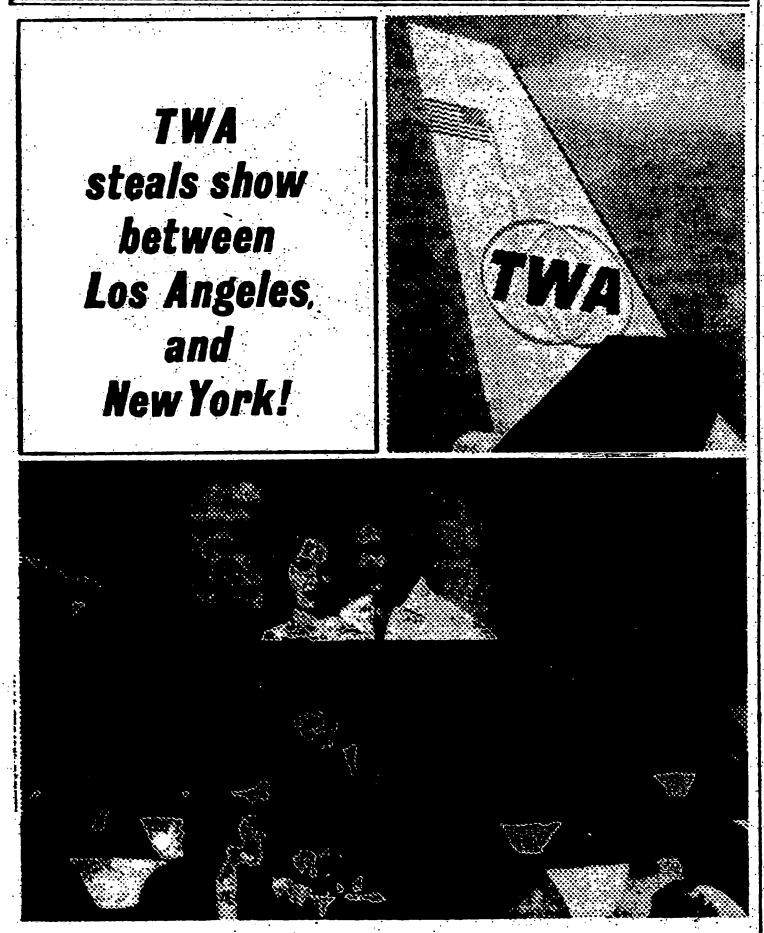
Censor 'Warning' Sells Few Ducats

Vancouver, March 17.

British Columbia provincial censor Ray Macdonald created a stir in Vancouver film row when radio and newspaper promotion for the run of "Mondo Cane" at six Odeon circuit houses carried a direct quotation of his words, "Be Warned—all the scenes in this picture are true. Some are very shocking." It is believed to be first such instance in which any North American censor has been so quoted and unwitting implication was created that the statement became part and parcel of the exploitation for the picture.

In actuality, Macdonald directed that his statement be carried in all advertising pertaining to the exhibition of the film in his belief that "Mondo Cane" warranted a public warning as to its content matter.

Despite the "boost," film has fared poorly at neighborhood outlets and is now confined to single house play at Odeon's downtown Paradise location.



Lincoln Center, Sept. 8-19

Date of the second annual Lincoln Center Film Festival has been set for Sept. 8-19.

Program for the 1964 noncompetitive fest, as it was last year, will be primarily culled from top pix shown at other fests earlier in the year.

Quarter Hour Cinerama Film Costs $500,000 For N. Y. Fair's 'Spacarium'

Hollywood, March 17.

Cinerama becomes the first Hollywood company to produce a strictly commercial film for the N.Y. World's Fair with a $500,000, 15-minute presentation called "To the Moon and Beyond." Unlike several other pix which have lensed here for the Fair, "Moon" has no promotional tie-ins, its only purposes entertainment — and to make a boxoffice buck.

Film, which Jeremy Lepard is producing for company, will be projected onto the interior of an 80 foot dome tagged the "Spacarium," within the Trade and Transportation Pavilion. Visitors, paying at a median clip of 50 cents a head, will be transported via a Planetarium life effect into outergalactic space, to be returned to earth at a simulated rate of 1,000 miles per hour. Three shows will be presented per hour, each accommodating 700 persons.

Says Lepart, "It will probably scare people—but it will be scientifically accurate."

Much of work on film is being dispatched by Graphic Films who have done similar assignments for NASA and the Air Force. Two thirds of film is in animation, remainder live action, including aerial footage lensed with stunt flyer Paul Mantz.

Two projectionists will be utilized for presentation, although only one will actually be operating at a time. A "super-wide" Cinerama lens will be used for show which, according to Lepard, "extends the basic Cinerama concept into a 360 degree sensation.

Lepard is also overseeing the "American Journey," a $2,500,000 exhibit which Cinerama is producing for the U.S. Pavilion at the fair.

It will be remembered that Cinerama did some of the work on another space exploration saga that Boeing underwrote and exhibited free at the Seattle World's Fair. That too was largely animation, with some special effects work.

COULD CATCH COLD

Manager Forced To Drive Bandits Out of Town, Then Dumped

Albert Lea, Minn., March 17.

Held up and then kidnapped in his own car was experience of Kessling, manager of the local Broadway film theatre. Bandits walked into the theatre office where Kessling was counting the day's receipts prior to closing. They forced him to hand over several hundred dollars and then marched him out to his auto in front of the showhouse to have him drive them away.

What the police termed a kidnapping kept Kessling from calling the law minions and enabled the bandits, sitting in the back seat, to escape possible capture. He finally was dumped out of the car and left in a field, one of the bandits taking the wheel and driving away.

Kessling trudged the long distance from the field to police headquarters and reported what had happened. His auto was recovered later.

U.S. to Europe

Samuel Z. Arkoff
John Berry
Stephen Boyd
Frederick Brisson
Richard Brooks
Valery Brumel
Lillian Day
Ken Giniger
Isabelle Halliburton
Sam A. Jaffe
Jack Karp
Mike J. Frankovich
Nancy Kwan
James H. Nicholson
Peter O'Toole
Allen Parkinson
Victor Saville
Robert Scrivner
Tony Tenser
Eli Wallach
Anna Xydis

Universal Gross Income of $78,120,086

$8,000,000 TV Syndication Deals Figure Prominently In Stunning Fiscalities

List Buys in Alden

Glen Alden Corp., RKO Theatres parent, is buying up all of the Glen Alden shares tendered, a total of approximately 713,000 shares, at $14 per share. In revealing this plan, GA prez Albert A. List noted that such stock was tendered as a result of a stock purchase offer Feb. 25 which expired March 9.

Number of outstanding shares is now reduced to approximately 4,800,000, he said.

Decca Up 21.1% With U Big Item

Consolidated net income and earnings per share set new records in 1963 for Decca Records, amounting to a 21.1% increase over 1962, President Milton R. Rackmil revealed to stockholders in his annual report last week. This was contributed to handsomely by its subsid Universal Pictures, which registered a near-record net during '63. (See separate story).

Decca's consolidated net last year was $6,800,364, equal to $4.45 per share on the 1,527,401 shares outstanding on Dec. 31, 1963. In '62, such income was $5,615,281, equal to $3.68 per share on the same number of shares outstanding at the end of that term. Regular quarterly divvies of 30c per share were paid in 1963, the 27th consecutive year of dividend payments by the company.

Net income of the disk division registered an increase over the previous year, Rackmil reported, despite continuing strong competition for sales and talent in the industry and steadily increasing costs. Decca's new 55,000 sq. ft. disk manufacturing plant in Cornwall, Canada, began operation last January and it is expected to add an efficient facility to its Canadian productive capacity, Rackmil said. Universal recorded its second highest net in history.

Decca's gross income amounted to $102,840,982 in 1963, compared with $101,385,915 the previous year. Costs and expenses also rose in '63, from $13,045,278 the previous term to $14,040,101. The company posted an earned surplus of $34,464,647 in '63, as against $29,497,164 the year before. Last year Decca had total current assets of $59,162,391 while having $61,280,102 in '62. Total liabilities decreased in 1963, dropping from $25,311,922 in 1962 to $22,353,850 last term. Inventory was $37,958,791 in '63 and $40,158,402 the year previous.

Rackmil said that 1964 will prove to be another successful year in both disk and pix divisions, in his opinion. It was also reported that the annual stockholders meeting of the company will be held May 5, notice and proxies to be mailed on or before April 3.

L.A. to N.Y.

Robert Bernstein
George Cukor
John Gabriel
Ross Hunter
Roger Hurlock
Alan Silverbach
Alan Young

N.Y. to L.A.

Ed Aaronoff
Stuart L. Daniels
Irving H. Ludwig
Pat Pells
Gerard W. Purcell
Tom Pryor
Lilia Skala
Hal Wallis

Europe to U.S.

John Blatchley
Alvin Cooperman
Fred Hift
Max Kay
Kessler Twins
Lawrence S. Lawrence Jr.
Norman Light
Leonard Lightstone
Sarah Miles
Jose Quintero
Terence Rattigan
Andy Stewart
Robert S. Wolff

Bolstered by $8,000,000 in income resulting from deals for the leasing of its pre and post-1948 features for distribution to television, Universal Pictures had the second highest net earnings in its history in 1963, missing by slightly less than $1,000,000 its record tally in 1960 of $6,313,357.

Consolidated net earnings for U in 1963 amounted to $5,350,570. After divvies on preferred stock, all of which was called for redemption in '63, such net equalled $6.22 per share on 853,236 common share outstanding, exclusive of shares in U's treasury, as of Dec. 28, 1963. The previous year, U reported a consolidated net of $4,422,164, which came to $4.96 per share on 874,408 common shares outstanding, after divvies on preferred stock.

Film rentals and sales last year were $77,487,847, as opposed to $72,838,506. Included in this tally is the income from the tv distribution deals. $5,000,000 of such revenue came from Seven Arts, which payed the amount on execution of its deal with U when it leased Universal's 215 post-'48 pix for $21,500,000, the minimum net rental guarantee in the deal. According to the agreement, as revealed in the financial report, 7A must pay a minimum of $3,600,000 by July 10, 1965 and a minimum of $4,300,000 in each of three ensuing years ending July 10, 1968.

The remaining $3,000,000 was supplied by Screen Gems as per its deal with U leasing the pre-'48s. The last $3,000,000 on this deal, which has produced income of $18,557,000 since July 1, 1957, is due June 30, 1964.

All told, Universal had a gross income of $78,120,086 in 1963, as opposed to $73,344,340 in '62. From this fact it can be seen just how important that $8,000,000 from tv was to the company last year. Without same it would have wound up just over $3,000,000 under the previous year's income figure.

Costs and expenses in 1963 rose over the previous term, amounting to $67,879,144 in '63, compared with $64,429,981 in '62. This includes $42,562,154 in amortization, royalties and such last year, against $42,106,690 the year previous. Selling, general and administrative expenses climbed from $21,854,364 in 1962 to $24,732,494 in 1963.

Total current assets in '63 were $49,145,944, and $49,269,289 the year before. This includes total inventories last year of $35,768,392 against $38,100,110 in 1962. Included in this in 1963 were $12,863,341 in productions released at cost less amortization; $8,526,446 in productions completed but not released at cost; $11,920,924 in productions in progress and charges to future projects at cost and $2,457,681 in unproduced scenarios and rights. Corresponding figures in 1962 showed $8,268,182 in pix released; $7,798,084 in pix completed but unreleased; $20,359,893 in pix in progress and $1,673,951 in unproduced scripts and rights.

Total current liabilities in 1963 were $15,796,184, under the $15,378,957 posted in that category the year before. In his report, Rackmil pointed out that during 1963, regular quarterly divvies were paid on U preferred stock until it was recalled for redemption and that divvies of $1.25 were paid on its common shares. He singles out "To Kill a Mockingbird," "The Thrill of It All" and "The Birds" as being among the top grossers of the year and predicted a strong showing in 1964, listing such as "Charade," "Captain Newman," "The Chalk Garden," "Man's Favorite Sport?," "Wild and Wonderful," "Bedtime Story," "I'd Rather Be Rich," "Send Me No Flowers," "Kitten With a Whip" and "A Place of Dragons" as holding promise.

N.Y. to Far Rockaway
Mark Lawrence
Far Rockaway to N.Y.
Mark Lawrence
(Advertisement)

COPS RAID HOMO FILMS AGAIN

Foreign Press Hands Out Golden Globes And Sam Goldwyn Makes a Speech

Hollywood, March 17.

Although producer Samuel Goldwyn had considerable difficulty with the names of the stars of the Italian film which won his Samuel Goldwyn Award at the Hollywood Foreign Press Assn.'s "Golden Globes" affair on March 10, his pre-announcement comments were at once a commendation and a warning:

"If, as I have been referred to, I am the 'conscience of Hollywood,' I want to assure you that my conscience is very clear . . . Before I announce the 'best foreign picture of 1963', I want to say a few words about this organization of foreign correspondents, for whom I have great respect.

"I have traveled in many foreign countries and I must stay that their reporting of Hollywood is generally very efficient, very fair and very colorful—sometimes a little too colorful. Sometimes they step out of character in order to paint a light story much darker than it really is. But that is something that newsmen have to be forgiven for, when they are trying to be as interesting as possible.

"What you write about Hollywood plays a large part in determining the image of Hollywood which the people of your countries have. You have a large responsibility in this respect, which you should always bear in mind."

The Samuel Goldwyn Award went to Embassy Films' "Yesterday, Today, Tomorrow." In wrestling with the names of stars Sophia Loren and Marcello Mastroianni and director Vittorio de Sica, he said, "If I had them over here, I'd change those names."

Lorne Greene, introducing Goldwyn, repeated the story of a Goldwyn interview after his announced entry into tv production. A newsman told Goldwyn, "TV is a young man's business. Doesn't that frighten you?" The producer replied, "They say life begins at 40 and I'm 80, so I ought to be twice as good."

UA's "Tom Jones" walked away with three Golden Globes—for "best musical or comedy film," "best foreign film" (actually runner-up to Samuel Goldwyn Award), and one of the "male stars of tomorrow," for Albert Finney. Film went into competition with six nominations.

Warner Bros.' "America, America," however, which had started with eight taps, ended with only two wins—"best director" for Elia Kazan and a "male star of tomorrow," Stathis Gialellis. Only other double winners were UA's "Lilies of the Field"—"film best promoting national understanding" and "best dramatic actor," Sidney Poitier; and Columbia Pictures' "The Cardinal"—"best dramatic film" and "best supporting actor," John Huston.

World film favorites, only trophies given by HFPA on which members do not vote, being submitted by readers of publications served by members throughout the world, were Paul Newman and Sophia Loren, replacing last year's Rock Hudson and Doris Day.

The Cecil B. DeMille Award went to Embassy's chief, Joseph E. Levine, whose "Yesterday" copped the Goldwyn prize.

Other motion picture awards went to Leslie Caron, "best dramatic actress" for "L-Shaped Room;" Alberto Sordi, "best comedy actor," for "To Bed or Not to Bed;" Shirley MacLaine, "best comedy actress," "Irma La Douce;" Margaret Rutherford, "best supporting actress, "VIP's;" "stars of tomorrow (male," in addition to Finney and Gialellis, Robert Walker," for "The Ceremony;" (female), Tippi Hedron, "The Birds;" Ursula Andress, "Dr. No;" Elka Sommer, "The Prize." Runner-up foreign film was "Any Number Can Win."

Television awards: Best dramatic series, "Richard Boone;" best variety, "Danny Kaye;" best comedy, "Dick Van Dyke;" best actor, Mickey Rooney; best actress, Inger Stevens.

Taiwan Out Front

In the third week of Columbia International's current 17-week billings drive, Taiwan has taken the lead, followed by Sweden, Panama and Greece, according to the Col homeoffice.

Col International will distribute $40,000 in prize money to the winners in the various divisions of the drive.

Ford Coin to Aid Film Experiments

The Ford Foundation this week disclosed the names of the first filmmakers to get Foundation cash backing "to extend and deepen their experience." The filmmakers —12 in all—will receive grants totalling $118,500 with which they'll either produce short pix or travel and study in connection with the film art.

Each recipient has already worked in some major capacity on at least one creative film. The 177 nominees who contended for the grants had been put forward by more than 400 people involved in films who had been canvassed by the Foundation.

The recipients, their film credits and the projects they will undertake, are as follows:

Kenneth Anger, Los Angeles; "Scorpio Rising", "Inauguration of the Pleasure Dome," "Eaux d'-Artifice," and other films; for a color film with the working title "Kustom."

Jordan Belson, San Francisco; "Allures", "LSD", and other films; an abstract color film entitled "Re-entry."

James Blue, Portland, Oregon; "The Olive Trees of Justice", "The March", "The School at Rincon Santo", and other films; travel, observation and consultation with other film directors in the United States, Canada, and abroad.

Bruce Conner, Brookline, Mass.; "Cosmic Ray" and "A Movie;" a one-year fellowship for experimental film making.

Carmen D'Avino, New York City; "Pianissimo," "The Big O," "The Stone Sonata," "The Room," and other films; an animated color film.

Daniel Drasin, Brooklyn, N. Y.; "Sunday", "X," and other films; a short fictional film, and nine months study and observation in the United States and Europe.

Edmund Emshwiller, Wantagh, L. I.; "Totem," "Dance Chromatic" and "Thanatopsis"; a film with the working title "Relativity."

Hilary T. Harris, New York City; "The Squeeze," "Generation," "Highway" and "Seaward the Great Ships"; a black-and-white experimental dance film.

Helen Levitt, New York City; co-film maker of "In the Street" and "The Quiet One"; a black-and-white, sound film.

Kent Mackenzie, Glendale, Calif.; "The Exiles," "Bunker Hill—1956," "Story of a Rodeo Cowboy"; a film about the life of a flamenco guitarist.

John R. McDermott, Westport, Conn.; "Picketts Charge," "The Battle of Antietam," "The Dawn Patrol," "The Memorial Day Parade"; a color film.

Stanley Vanderbeek, New York City; "Breathdeath," "Science Friction" (correct), "Summitry," "Mankind," "A La Mode," and other films; two short animation films.

Arthur E. Bell Set As Reade's New Comptroller

Arthur E. Bell has been named comptroller if Walter Reade-Sterling, succeeding the recently resigned Seymour J. Smith.

Bell was formerly comptroller of ABC Vending and prior to that was in the treasurer's division of the DuPont Co., Wilmington, Del., and also assistant treasurer of RKO Theatres.

MEKAS RISKING JAIL SENTENCE

For the second time in two weeks, Greenwich Village film critic and filmmaker Jonas Mekas, who is also head of the New American Cinema Group, nonprofit distributor of experimental and avant-garde films, was arrested in New York for showing an "obscene" motion picture.

The second arrest came Friday (13) night at the Writers Stage Theatre in Greenwich Village where Mekas and French film critic Pierre Cottrel were showing "Chant D'Amour," a 22-minute homosexual fantasy about prison life made by French novelist-playwright Jean ("The Balcony") Genet. Audience was an invited group of writers, painters and theatre people who paid no admission though "contributions" were accepted. (Mekas risks a year in prison on each count.)

A week earlier Mekas and two others were arrested for showing the indie American-made pic, "Flaming Creatures," Jack Smith's 58-minute montage of a transvestite orgy which earlier had been named most important picture of the year by Film Culture, film buff quarterly which Mekas edits and publishes. Both "Chant" and "Creatures" contain a number of scenes prominently displaying genitalia, principally male. Case on "Creatures" is due to be heard in N. Y. Criminal Court, April 6, and the case on "Chant," April 13. "Creatures" hit the headlines early this year when Belgian authorities refused to allow it to be shown at the experimental film fest at Knokke-Le Zoute.

Apparent motive of Mekas and the New American Cinema Group is to get some kind of court acknowledgment that works of film "art" are above prosecution as pornography and obscenity. In a formal statement issued yesterday (Tues.), Mekas said, in part, that "the new American filmmaker does not believe in legal restrictions placed upon works of art; he doesn't believe in licensing or any forms of censorship. There may be a need for licensing guns and dogs, but not for works of art. Likewise, we refuse to hide our work in restricted film societies, private clubs and membership groups. Our art is for all the people. It must be open and available to anyone who wants to see it. The existing laws are driving art underground. No legal body can act as art critic."

Last week, Mekas and the NACG held a series of private screenings of the films for various members of the Manhattan intelligentsia to recruit names to testify on behalf of the two pix, either to their merits as works of art or, barring that, simply to the effect that they are not obscene.

Moclair to Syracuse

Pittsburgh, March 17.

Bill Moclair, who formerly managed the Pen here, has been named manager of the Eckels, Syracuse, a Schine house.

In addition to running the Eckels, Moclair will be the supervisor of 10 other houses. Before coming here, Moclair has been the manager of N.Y.'s Roxy.

Mexican Film Part of June Fiesta By Hoffman at Philharmonic Hall

'Lady's' Canadian Capers

Warners' "My Fair Lady" will have a three-city Canadian premiere Oct. 28, and open in three more Canadian situations before the end of the year.

Pic's first three dates north-of-the-border will be at the University Theatre, Toronto; Allouette, Montreal, and Stanley, Vancouver, to be followed later by openings in Winnipeg, Edmonton and Ottawa. All, of course, are hardticket.

"Lady" will have its world preem at the Criterion, New York, Oct. 21.

Something new in the way of introducing a foreign film in the U.S. is being planned by concert impresario Jay K. Hoffman who, at age 31, has already presented almost everything except a motion picture. Hoffman, who produced "The Diary of Anne Frank" in Frankfurt in 1957 while still in the U.S. Army, is premiering his Mexican acquisition, "Yanco," via a 12-day Mexican "fiesta" to be held in the august precincts of Lincoln Center's Philharmonic Hall June 17-28.

Readers of Hoffman's recent newspaper ads revealing the venture might have been uncertain as to which came first, his idea for the Philharmonic fiesta or the launching of the film. Actually, he has had the film rights for over a year and has in the intervening months been searching for the proper showcase. Having been associated with the Hall on a number of other ventures, he finally hit on the idea of an entire Mex evening built somewhat around the Hall's "Promenades" of last summer, whereby food and drink are available to the customers at tables situated on the orchestra floor.

For his fiesta, Hoffman will be turning Philharmonic Hall into a sort of giant, highclass tortilla flat, complete with strolling musicians, examples of modern Mexican art, souvenir booths, and Mex restaurant. Hall will open at 6 p.m. nightly, with the film going on at 8:30.

Impresario estimates that capacity gross will be $100,000 and that he'll break even at $50,000. If the gross rises to $75,000, he will have paid off not only his share of the cost of the fiesta, but also the cost of acquiring film for U. S. (He reports he paid $35,000 for worldwide rights, with the exception of the Spanish speaking markets and eastern block countries.)

Whole idea is to give the pic a prestige sendoff—and since this will be the first film presentation at the Hall since last September's Lincoln Center film fest, he feels that's a lot of prestige for any pic. Hoffman has no intention of distributing the film himself subsequently, but aims to make a distrib deal following the June showings. Pic will actually be shown 16 times during the 12-day event.

Floods Ruin Biz In Louisville, Ky.

Louisville, March 17.

During the past week the Louisville area has been devastated by flooding of the Ohio River and tributaries, which has caused damage to property estimated in the millions. Downtown first-runs were not physically affected, but under flood conditions (this was the third most severe in local history), patrons have too many problems at home and couldn't make the trek to downtown Louisville if they wanted to; water in the basement and lower floors of the houses, or flood water in the surrounding area preventing people to reach their home. Many were housed in schools and the like, after having been rescued by boat crews.

George Hunt, manager of the Penthouse and United Artists, was one of those hit hard by the flood. His home overlooks the Ohio River, and Sunday (15) was still under 8 feet of water. Hunt and his family have been staying with friends, but their place was cut off from the highway, necessitating Hunt and others parking their cars and walking across fields, a distance of about one mile, in order to get to and from the temporary shelter. When asked if he would move back in after the flood water had subsided, Hunt said "Sure. We like the place and intend to stay there."

Several drive-ins not in the flooded area are operating as usual. These include a number in Louisville, and others in Indiana, where flood walls kept the waters from getting into the towns. However, those located on Dixie Highway, south of Louisville, were forced to close. Others have not yet opened this year.

Stern Pilots Tri-State

Pittsburgh, March 17.

Ernest Stern, president of Associated Theatres, has been elected president of the Tri-State Drive-in Theatres Assn. Harry Hendel was elected secretary and Roy Fiedler Jr., treasurer.

These three will be on the board of directors which will also include Lou Lambros, George Tice, Gabe Rubin and Ernest Warren.

Oscar Sweepsteaks Countdown

By NOEL MEADOW

"One Minute To Zero"
"Only Two Can Play"
"Three-Ring Circus"
"Four Poster"
"Five Against The House"
"Six Bridges To Cross"
"Seven Year Itch"
"Eight O'Clock Walk"
"Nine Girls"
"Ten Thousand Bedrooms"
"Eleventh Hour"
"Twelve Angry Men"
"The Thirteenth Hour"
"Thousand And One Nights"
"One Foot In Heaven"
"Two Cents Worth of Hope"
"Three Came Home"
"Four Bags Full"
"Five Finger Exercise"
"Six Hours To Live"
"Seven Deadly Sins"
"Eight Iron Men"
"Nine Lives"
"[illegible] Commandments"
"Eleventh Commandment"
"[illegible] O'Clock High"
"Thirteenth Letter"
"Million Dollar Pursuit"

Paul Lazarus Jr. Decamps Bronston

Paul Lazarus Jr., exec veepee of Samuel Bronston Productions for the last two years, left as an officer and director of the company last week.

Lazarus, who was a veepee of Columbia Pictures prior to joining Bronston, describes his resignation as a "formality." His contract with Bronston does not expire until April, 1965, but is considered breached for non-payment of salary since last Feb. 7.

Loew Chain Refurbishes; May Build New House For Present in Rochester

Arthur M. Tolchin, assistant to the prez of Loew's Theatres, general manager Bernard Diamond and engineering men Gerry Diamond and Lloyd Jacobs have returned to New York from visits to circuit houses in St. Louis, Indianapolis and Kansas City, where refurbishing programs are in work.

Earlier in the week, Tolchin, Diamond and v.p. Bernard Myerson hit Rochester, N.Y., where the circuit has been mulling new construction. Present Loew's house, on the site of the future Xerox plant, is skedded for razing but no date is set. Demolition is expected to take place in the next two years, however.

Loew's is currently engaged in a nation-wide construction-refurbishment program.

The World Of Henry Orient
(COLOR)

Amusing comedy. Two newcomer-ingenes harrass amorous life of Peter Sellers. Pan Arts off to good debut.

United Artists release of Pan Arts production, produced by Jerome Hellman. Stars Peter Sellers, Paula Prentiss, Angela Lansbury; features Tom Bosley, Phyllis Thaxter, Bibi Osterwald; introduces Tippy Walker, Merrie Spaeth. Directed by George Roy Hill. Screenplay, Nora & Nunnally Johnson, based on novel by Nora Johnson; camera De Luxe Color), Boris Kaufman, Arthur J. Ornitz; editor, Stuart Gilmore; music, Elmer Bernstein; assistant directors, Michael Hertzberg, Roger Rothstein. Reviewed at RKO 86th St. Theatre, March 5, '64. Running time, **115 MINS.**

Harry Orient	Peter Sellers
Stella	Paula Prentiss
Isabel Boyd	Angela Lansbury
Frank Boyd	Tom Bosley
Mrs. Gilbert	Phyllis Thaxter
Boothy	Bibi Osterwald
Valeri Boyd	Tippy Walker
Marian Gilbert	Merrie Spaeth
Joe Eyrd	Peter Duchin
Sidney	John Fiedler
The Store Owner	Al Lewis
The Doctor	Fred Stewart
Emma	Philippa Bevans
Kafritz	Jane Buchanan

In "The World of Henry Orient," the first feature to be made by the indie Pan Arts Co., United Artists has a picture with across the board appeal, strong for both family trade and hipper film comedy audiences. The Peter Sellers starrer also serves to introduce two promising young femme performers, Tippy Walker and Merrie Spaeth, both of whom make impressive debuts, especially Miss Walker. Additional fine performances and some bright direction by George Roy Hill mark the pic for hefty boxoffice contention all around.

Producer Jerome Hellman guided this production through many harrowing days as an all-New York try. Despite the problems, which included craft union hassles incident to being the first film ever lensed in its entirety at Michael Myerberg's Long Island Studios, as well as scheduling problems involving Seller's other commitments. "Orient" has come off an often-funny and always fetching production.

Nora and Nunnally Johnson's screenplay, based on Mrs. Johnson's novel, deals with the adventures of two young schoolgirls in Manhattan and their infatuation with a nutty avant garde pianist named Henry Orient (Sellers). One of the girls, played by Miss Walker, is the daughter of wealthy parents who spend most of their time galavanting around the world while leaving their offspring to live with another family. She is given to wild flights of fancy and her imagination is what first drums up the crush on Orient. At a ritzy eastside private school she befriends a more stable youngster, Miss Spaeth, who is captivated by her pal's vicarious and actual adventures and the two become best friends.

Pic traces the duo in their often-relentless pursuit of Orient whose talent at the piano is less than distinctive but whose ardor for ladies, especially married ones, is unbounded. The young femmes soon develop the knack of showing up constantly at just the wrong time for Orient, providing the springboard for several very funny bits of broad comic playing by Sellers. He turns in a skillful performance as the vain yet cowardly "lover," coming up with a nifty display of virtuosity.

Miss Walker makes quite an impressive debut, creating a wild yet sympathetic character. She demonstrates a flair for both comedy and drama and evokes considerable warmth and vivacious personality on the screen. As her chum, Miss Spaeth also contributes admirably in a less flashy role as the more down to earth of the two. She too displays intuitive feeling and spirit, which makes her pic debut likewise strong.

Although it is primarily the girls' picture (probably the first time anyone has "stolen" a pic from Sellers, several others contribute fine performances. As Miss Walker's selfish mother, Angela Lansbury delivers skillfully. She is the epitome of the dominating wealthy wife, who suddenly discovers her daughter after years of ignoring her. Misinterperting the youngster's crush on Orient, Mommy ends up having an affair with the pianist while trying to clear the matter up, all of which ultimately leads to her losing both daughter and husband. Latter is played by Tom Bosley who lends warmth and sincerity to his newfound relationship with the neglected daughter.

Paula Prentiss overplays as an object of Orient's amorous intentions. She muggs and mutters excessively and in the process defeats much of the comic impact she is building to in many of the scenes. Nonetheless she does deliver some disarming bits from time to time. Phyllis Thaxter provides a fine and simple performance as Miss Spaeth's divorced mother and cafe sock singer Bibi Osterwald has some delightful moments as Miss Thaxter's pal.

Hill has directed the film with a smooth, even flow, nicely balancing the moments of crisis in the girls' lives with the high comedy of the Sellers character. He has come up with some clever directorial ideas which he skillfully employed to give the picture a successful style and warm spirit.

Photography by Boris Kaufman and Arthur J. Ornitz is firstrate. They have photographed some excellent Gotham color scenery and contributed substantially to the film's atmosphere and polish. There are some rough spots in Stuart Gilmore's editing, the cutting in a couple of the more complicated scenes not matching too well. But, overall, he has created a well-cut print. Elmer Bernstein's score is pleasant and effective.

"Orient" is the Easter attraction at Radio City Music Hall, N. Y., and is a fitting presentation for the holiday season there. It stands to come up with a substantial b.o. showing and should duplicate this performance when it goes into regular release nationally in June. The only requirement will be a carefully-designed ad campaign which can capitalize on both its family and more sophisticated audience appeal. *Kali.*

Schloss Gripsholm
(The Gripsholm Castle)
(GERMAN-COLOR-C'SCOPE)

Berlin, March 10.

Gloria release of Independent (Georg Richter and Kurt Hoffmann) production. Stars Jana Brechowa, Walter Giller, Hanns Lothar and Nadja Tiller. Directed by Kurt Hoffman. Screenplay, Herbert Reinecker, based on novel by Kurt Tucholsky; camera (Eastmancolor), Richard Angst; music, Hans-Martin Majewski; sets, Otto Pischinger. At Gloria Palast, West Berlin, Running time, **99 MINS.**

Lydia	Jana Brechova
Kurt	Walter Giller
Karlchen	Hanns Lothar
Billie	Nadja Tiller
Frau Kremser	Agnes Windeck

"Gripsholm," taken from a popular holiday tale of the late (1935) Kurt Tucholsky, one of the most prominent raconteurs of Germany's pre-Hitler era, may disappoint those who read and fell in love with the original. But leaving Tucholsky out of the game, this pic proves a good piece of entertainment for the average German film patron. Taking into account that "Gripsholm" has some special assets, for example a charming leading lady (new to German film, Czech Jana Brechowa), this may qualify itself for some export deals. However, much will depend on a good dubbing job.

This is the second film which Kurt Hoffmann, of "Aren't We Wonderful" prominence, directed and produced via his (and Georg Richter's) Independent-Film. It cost about $325,000. While in the original it was a young Berlin couple in love back in '20's who spend their holidays in the famous Swedish castle of Gripsholm, it's now a Hamburg twosome of 1963. The two, Walter Giller and Jana Brechowa, flirt, quarrel and poke fun at each other. Eventually Giller's friend, Hanns Lothar, shows up in the north and flirts with the girl and vice versa. Eventually the girl's friend, Nadja Tiller, joins the trio and flirts (and vice versa) with Giller.

Many of Tucholsky's phrases and dialog sequences have been saved. Oddly enough, this is both the film's drawback and advantage. Much that is said sounds strange and often even has a false ring. But at the same time it's cute and amusing dialog. Tucholsky was a master of the word and wordplay. The big question persists as to whether such can be adequately translated.

The acting is both pro and con. Jana Brechowa's works is the best of the film. She's a unique personality and easy to watch. Walter Giller is sympathetic and has many nice moments. Hanns Lothar is excellent while Nadja Tiller seems a miscast. A special word of praise goes to Richard Angst for his fine lensing. In fact, the pic is a beautiful bit of publicity for tourism in Sweden. *Hans.*

Paris When It Sizzles
(COLOR)

Glamorously mounted and cast but otherwise undistinguished romantic romp around Paree.

Hollywood, March 9.

Paramount release of Richard Quine-George Axelrod production. Stars William Holden, Audrey Hepburn; with Gregoire Aslan, Ramond Bussieres, Christian Duvallex, Thomas Michel. (No character names.) Directed by Quine. Screenplay, Axelrod; camera (Technicolor), Charles Lang Jr.; editor, Archie Marshek; music, Nelson Riddle; ass't. director, Paul Feyder. Reviewed at studio, March 9, '64. Running time, **108 MINS.**

"Paris When It Sizzles" fizzles. The Richard Quine-George Axelrod production, written by the latter and directed by the former, will have to rely on the popularity of its stars and the glamor and richness of its production values to make a respectable commercial showing. But the boxoffice battle won't easily be won by the Paramount release. For at the foundation of all this technical sheen is a romantic comedy that, as scenarist Axelrod himself describes the story-within-a-story that weaves through the film, is "contrived, utterly preposterous and totally unmotivated."

Axelrod's 108-minutes of marshmallow-weight hokum is concerned with the evolution of a romantic relationship between a somewhat broken down, middleaged screenwriter (William Holden) and his Tessie the Typist, an adorable Givenchy wenchy also known as Audrey Hepburn. Their affair is more or less paralleled in the creative ramblings of Holden's mind as he dreams up an artificial cloak-and-dagger screenplay. Suddenly, having finished his yarn, he realizes he loves Miss Hepburn, concludes his career as a Hollywood hack and sets off with her apparently in pursuit of That Great Honest Movie Script In The Sky—the one, evidently, that Axelrod couldn't attain this time out.

The basic error in this film seems to be the artificiality of the shell in which the takeoffs are encased. In other words, the supposedly "realistic" situation is synthetic, so that the audience is never enabled to anchor itself between the imaginative flights of fancy scattered throughout the picture. Pretty soon one ceases to be concerned with the story and settles for watching the pretty images darting and dancing across the screen.

Prettiest image by far is Miss Hepburn, a refreshingly individual creature in this era of the exaggerated curve. Holden handles his assignment commendably. Both give a lot more than they have gotten. Satisfactory performances of a minor nature are dispatched by Gregoire Aslan, Ramond Bussieres, Christian Duvallex and Thomas Michel. Chipping in extended, uncredited cameos are Tony Curtis and Noel Coward, with smaller bits in the same vein by Mel Ferrer and Marlene Dietrich. The singing voices of Fred Astaire and Frank Sinatra are heard, former in a chorus of "That Face," latter singing one line of a tune in a parody of main titles that is one of the more amusing passages of the film.

Quine's slick, breezy direction is backed up by Charles Lang Jr.'s agile, colorful photography (some nifty views of poor, over-exploited Paree). Jean D'Eaubonne's elegant sets, Archie Marshek's expressive editing and Nelson Riddle's flavorful score. Miss Hepburn's "wardrobe and perfume" are credited to Hubert de Givenchy. The wardrobe is neat and functional, but unexciting from a fashion standpoint. This reviewer couldn't smell the perfume, only the picture. *Tube.*

Night Must Fall

Flashy but somewhat spotty remake of thriller from the thirties. B.o. possibilities may hinge on selling ingenuity.

Hollywood, March 12.

Metro release of Karel Reisz-Albert Finney production, directed by Reisz. Stars Finney; features Mona Washbourne, Susan Hampshire, Sheila Hancock. Others: Michael Medwin, Joe Gladwin, Martin Wyldeck, John Gill. (No character names.) Screenplay, Clive Exton, adapted from Emlyn Williams' play; camera, Freddie Francis; editor, Philip Barnikel; music, Ron Grainer. Reviewed at studio, March 12, '64. Running time, **99 MINS.**

Artfully composed and strikingly photographed, this British-manufactured reproduction of Metro's 1937 shock-suspense thriller could, if perceptively marketed, generate a respectable boxoffice showing. Although the new Metro version lacks the restraint, clarity and subtlety of its 27-year-old forerunner, it makes up, to some degree, in cinematic flamboyance what it lacks in dramatic tidiness and conviction.

The key to the commercial strongbox, at least in this country, is Albert Finney, current fair-haired boy of international filmdom via "Tom Jones." His performance as the cunning madman is vivid and explosive, and it might not be too far from wrong to suppose that the entire project may have germinated out of his desire to tackle the character. He did, it should be noted, co-produce the venture with Karel Reisz, who also directed.

Vagueness in key dramatic junctures hampers the new version, constructed by scenarist Clive Exton around the skeleton of Emlyn Williams' original stage play. There's also a jarring tendency to bully the imagination rather than just tease it. For example, some doubt formerly existed as to the contents of the little bag carried around by the principal character. No such mystery pervades this version. Finney wields his axe in the very first scene, and much is made thereafter of his relationship with the resultantly independent head. When the bizarre tale arrives at its critical phases, scenarist Exton doesn't pause to explain the odd deductions and behavior of some of the central characters. For example, the young heroine all too abruptly and seemingly unaccountably senses there's something amiss in the house (as if Suddenly Last Summer, Olivia knew there was something evil, etc. etc.). Not only that, but when she returns to find heads have rolled again she has the audacity (and downright lack of good sense, it seemed to this reviewer) to confront and tame the murderer.

That these story lapses and irregularities seem less than drastic is a tribute to the dazzling execution and a batch of tangy performances. Finney, in the role played so well by Robert Montgomery 27 years ago, is fascinating to watch as his dispositions shift with maniacal rootlessness. It's an inventive, stimulating portrayal by a gifted actor. Yet Finney's thespic thunder is often stolen by Mona Washbourne's masterful delineation of the lonely "invalid" who becomes his victim. In one brief, flickering passage, in which she hesitantly suggests he can refer to her as "mother," Miss Washbourne creates an indelible image. Susan Hampshire is fragile and charming as the astonishingly intrepid maiden and Sheila Hancock spirited as a rather pathetic maid who has been compromised by Finney.

Reisz's perceptive, razzle-dazzle direction features dramatically abrupt cuts and transitions, often with images of one scene overlapping into the audio of the next — with telling effect. The picture has been strikingly photographed by Freddie Francis, arrestingly cut by editor Philip Barnikel and reinforced with a deliciously sinister score by Ron Grainer. *Tube.*

Albany Incorporations

Robert Bernard Productions Inc. has been authorized to conduct a motion picture business in New York. Capital stock is 600 shares, $100 par value. Benjamin Hurwitz was filing attorney at Albany.

Distributing Management Representative Inc. has been authorized to conduct a motion picture, theatrical and amusement business in New York. Capital stock consists of 200 shares, no par value. Arthur J. Klein was filing attorney at Albany.

PM Film Editorial Service Inc. has been formed to conduct business in New York, with capital stock of 200 shares, no par value. Max L. Halpern was the attorney recording the certificate at Albany.

Art-Camera-Pix Inc. has been authorized to conduct a business in motion pictures, theatrical productions and amusements, with New York offices. Capital stock consists of 200 shares, no par value. Spring & Mayer were filing attorneys at Albany.

Saturday Night Out
(BRITISH)

Poorly constructed pic with some reasonable thesping and directorial talent socked by tawdry predictable situations and weak dialog; okay as dualer for undiscerning audiences.

London, March 10.

Compton Cameo release of a (Robert Hartford-Davis) Michael Klinger, Tony Tenser Tekli production. Features Heather Sears, Bernard Lee, Erica Romberg, John Bonney, David Lodge, Nigel Greene, Francesca Annis, Colin Campbell, Inigo Jackson, Derek Bond, Patsy Rowlands, Searchers. Directed by Robert Hartford-Davis. Screenplay, Donald and Derek Ford; camera, Peter Newbrook; music, Robert Richards; editor, Alastair McIntyre. At Rialto, London. Running time, **96 MINS.**

Penny	Heather Sears
Hudson	Bernard Lee
Wanda	Erica Romberg
Lee	John Bonney
Jamie	Colin Campbell
Harry	Inigo Jackson
Paddy	Nigel Green
Marlene	Carolline Mortimer
Arlene	Vera Day
Club Manager	David Burke
Joe	Freddie Mills
Arthur	David Lodge
Cathy	Wendy Newton
Barman	Barry Langdon
Paul	Derek Bond

Robert Hartford-Davis is a sound director, but "Saturday Night Out" has fallen apart mainly because of poor, undistinguished dialog and predictable situations. There are some good glimpses of thesping, and locales are satisfactorily presented. But the four or five situations are only thinly interlocked, and the result adds up to a fair omnibus, dualer for not too demanding audiences.

Several sailors in the Merchant Navy descend on London with 15 hours' shore leave and the film depicts their brief adventures. Since most of the folks involved are concerned mainly with the delights of dames and drink, the results are predictable and the gals-and-guzzle routine palls. The incidents barely touch each other except in the most superficial way.

Astute business man George Hunter (Bernard Lee) turns the tables on a blackmailing dame (Erica Romberg) and her cameraman "business partner"; seaman David Lodge makes a beeline for his regular London dockside popsy and spends the 15 hours with her; another (Inigo Jackson) gets crocked and clipped in a sleazy Soho drinking club while his naive young pal gets involved with a young girl for whom he jumps ship to marry. John Bonney is picked up by an incredible beatnik girl (Heather Sears) and also falls in love somewhat incredibly. None of these incidents provides ultra bite or excitement, though the Bernard Lee-Erica Romberg blackmailing affair has a mildly neat twist. Campbell and Miss Annis provide a few moments of genuine and likeable wistfulness and the lark between Miss Sears and Bonney has a satirical air which unfortunately becomes over pretentious.

Lodge and Lee are as solidly dependable as ever. Remainder of the cast does workmanlike jobs against heavy odds. Worst anecdote is also, regrettably, the longest, that in which Jackson makes a fool of himself in the drinking club. The scriptwriters throw no new light on a situation in which many suckers have found themselves, and in the tavern and club scenes the dialog rarely rises higher than this sample: "I didn't get your name." "No, I didn't throw it." The Brothers Ford screenplay writers are also woolly and adrift when their dialog enters the realms of second-hand philosophy.

Among the lesser roles, Carole Mortimer and Vera Day stand out as cheap nightclub come-on girls. Nigel Green, as an whiskey-swigging tar, is effective, though hardly necessary to the action. The various London locales are conscientiously adequate and Peter Newbrook's camerawork is okay. A selling point among younger patrons is the appearance as pub entertainers of the popular and locally pop vocal group, The Searchers.

Hartford-Davis has done a routine but uninspired job as director and producer. Perhaps the greatest disappointment in the film is the appearance of Miss Sears, after a longish layoff, in a role which gives poor scope for her talent. *Rich.*

Polly Adler's filmed autobiog, "A House Is Not A Home," to carry $1,000,000 budget, according to Joseph E. Levine, producing film in association with Clarence Greene and Russell Rouse for Paramount release.

A Tiger Walks
(COLOR)

Synthetic Disney concoction that should please the kiddies but hardly the adults.

Hollywood, March 13.

Buena Vista release of Walt Disney production. Stars Brian Keith, Vera Miles, Pamela Franklin; features Sabu, Edward Andrews, Una Merkel, Peter Brown, Kevin Corcoran. Others in cast: Frank McHugh, Arthur Hunnicutt, Merry Anders, Jack Albertson, Connie Gilchrist, Theodore Marcuse, Frank Aletter, Donald May. (No character names.) Directed by Norman Tokar. Screenplay, Lowell S. Hawley, based on book by Ian Niall; camera (Technicolor), William Snyder; editor, Grant K. Smith; music, Buddy Baker; assistant director, John C. Chulay. Reviewed at the studio, March 13, '64. Running time, 91 MINS.

Where else but in a Walt Disney picture could a fierce Bengal tiger at large be the object of sympathy and affection and the terrorized community it prowls represent the antagonistic element? So it is in "A Tiger Walks," a suspense drama with overtones of morality and political satire. The Buena Vista release, co-produced by Bill Anderson, does not succeed in its bid for adult enjoyment, principally because the film's center of comic and dramatic gravity is synthetic and childish. But most kids will probably get a boot out of it, and that should see it through at the boxoffice, although it's apt to be a proportionately modest entry by Disney standards.

The varying reaction of people to the threat of a tiger on the loose serves as the nucleus of Lowell S. Hawley's screenplay, based on the book by Ian Niall. It boils down to a choice between rooting out the tiger and destroying it before it chews someone up (an unspeakably malicious view, as scanned by Hawley) or taking great pains to bring the big cat back alive and healthy. Since "Rajah" happens to be a Disney tiger—a lovable species that only chews up bad guys and would never even harm a dog, provided that it was a good dog—there's never any question as to the outcome.

Principal character, a sheriff torn between his duty to protect the community and his daughter's concern that the tiger be spared—a cause that (absurdly) sweeps the country—is essayed in persuasive style by Brian Keith. Pamela Franklin is capable as the daughter, as is Vera Miles as her mother. Edward Andrews carries the satirical ball as a pompous, double-talking boob of a governor. The ball gets fumbled, but it's hardly Andrews' fault. Others of more than minor value are Sabu, Una Merkel, Peter Brown, Kevin Corcoran, Frank McHugh, Arthur Hunnicutt, Merry Anders, Jack Albertson, Connie Gilchrist, Theodore Marcuse, Frank Aletter and Donald May. Doodles Weaver is very good as a country journalist.

Resourceful direction by Norman Tokay and editing by Grant K. Smith, along with alert photography by William Snyder, make the most of big cat footage in maintaining an element of suspense and menace for the moppets. They are not as successful with people footage. *Tube.*

Nothing But The Best
(BRITISH-COLOR)

Sharp, satirical comedy about a ruthless young man who stops at nothing to climb the social and business ladder. Stylishly directed and acted and should provide entertainment for most audiences.

London, March 10.

Warner-Pathe release of a Domino (David Deutsch) production for Anglo Amalgamated. Stars Alan Bates, Denholm Elliott, Millicent Martin; features Harry Andrews, Pauline Delany, Alison Leggatt, Lucinda Curtis, James Villiers, Avice Landon, Ernest Clark, Paul Curran, Godfrey Quigley. Directed by Clive Donner. Screenplay by Frederic Raphael from Stanley Ellin's short story; camera, Nicholas Roeg; editor, Fergus McDonell; music, Ron Grainer; title song, lyrics by Raphael, music by Grainer. At Warner Theatre, London. Running time, 99 MINS.

Jimmy Brewster	Alan Bates
Charlie Prince	Denholm Elliott
Mr. Horton	Harry Andrews
Ann Horton	Millicent Martin
Coates	Godfrey Quigley
Mrs. March	Pauline Delany
Nadine	Lucinda Curtis
Ferris	Nigel Stock
Hugh	James Villiers
Denis	Drewe Henley
Mrs. Horton	Avice Landon
Roberts	Ernest Clark
Gerry	William Rushton
Ex-Politician	Peter Madden
Clergyman	Angus Mackay
Jutson	Howard Lang
Mr. Brewster	Paul Curran
Mrs. Brewster	Alison Leggalt

Clive Donner has done a standout job as director of this stylish British comedy which takes a sly, penetrating peek at the social climbing upper classes that use the Old School tie, social connections, well padded bank balances and the Smart Set background to further their material ambitions. Some of the situations and dialog (it was screenplayed by Frederic Raphael from a satirical short story by Stan Ellins) may be a shade too pretentious and smart aleck to suit every taste. But "Nothing But The Best," with its impeccable acting, sharp exchanges and colorful London scene should attract prosperous patrons and advantageous word-of-mouth.

It is ruthless in its unpeeling of the dubious foibles and mannerisms of its characters, none of whom fails to have an axe to grind. It lightheartedly but shrewdly exposes the weaknesses of this bunch of opportunists. In its way, this is a fable of the times, the story of an ambitious young man of humble background who, excited by the glitter of money, business power and an entry into the fascinating world of Hunt Balls, Ascot, smart restaurants, shooting, hunting, fishin' and the rest of the trappings, lies, bluffs, smiles, cheats, loves, and smoothtalks his way to marrying the boss' daughter, and doesn't stop at murder en route.

"The Best," which is a blackish comedy of the type of "Kind Hearts and Coronets," lightheartedly but deftly pinpoints an empty world in which a bank balance and social facade is of all importance. The pic is something of a rich man's "Room At The Top," and goes for knowing smiles rather than belly laughs, though these are not ignored.

Alan Bates, showing a previously unexplored vein of comedy, is first-class as the dubious hero. This is a measured, confident performance that appeals even when he is behaving at his worst. Many of the top scenes are those with Denholm Elliott who, in fact, turns in the best acting of the lot. It is a loss to the film when Bates decides that he is becoming an encumbrance and must be bumped off. Elliott plays a shabby, unscrupulous young remittance-man, whose blueblooded past has been blotted by his attraction for forgery. The two scrape up an acquaintance in a shabby bar and Elliott becomes Bates's guide in the ways of the upper classes. He shows him how to crash the best society, dress, and hide his uneducated background in a sea of insignificant small talk. In fact, he shows him the complete ropes in exchange for a temporary lodging in the hero's bedsitter. Elliott's playing is flawless in its observation and underplaying.

Two femme performances also hit the target. Heroine is Millicent Martin, the girl who became internationally known as the songstress on the tele program, "That Was The Week That Was." Playing a straight role, her first big opportunity in pix, Miss Martin, with her red hair and pale skin, looks lovely. Though, at the moment, she fails to project much warmth or heart, she does well as a blase young debutante with a nice line in smart backchat. She is particularly good with cool comedy.

Pauline Delany also scores as a very sexy, young landlady with an eye for Bates and the main chance. Supporting roles are given full weight by such dependables as Harry Andrews, Godfrey Quigly, Alison Leggatt, Ernest Clark and Avice Landon, with Lucinda Curtis showing promise as a telephonist. James Villiers goes through his paces with his usual aplomb as a debonair young aristocrat.

The film has several punchy situations and an ironic twist which leaves the audience in doubt as to whether the young murderer will get his deserved comeuppance. Nicholas Roeg's photography of several scenes such as London river by night, a depressingly hearty Hunt Ball and a near-seamy suburb is nifty. Fergus McDonnell's astute cutting is a large aid to Donner's intelligent interpretation of the script. The murder routine has a hilarious aftermath but is perhaps an unnecessary and unbelievable intrusion in the hero's spry adventures in a glossy jungle. *Rich.*

Auto Park Swallows Two

Houston, Tex., March 17.

Allright Auto Parks Inc. has purchased two major tracts in downtown Houston with all of the property on the tracts to be demolished. This includes two of the landmarks of the city, the Rivoli and Iris Theatres. The two theatres will be razed at the expiration of their lease on Oct. 31, 1965.

Fred Cannata, manager declined to comment on the future of the

The Empty Canvas

Italian-made melodrama has marquee names but slim prospect.

Hollywood, March 3.

Embassy Pictures release of Joseph E. Levine-Carlo Ponti production. Stars Bette Davis, Horst Buchholz, Catherine Spaak. Directed by Damiano Damiani. Screenplay, Torino Guerra, Ugo Liberatore, Damiani, based on novel by Alberto Moravia; camera, Roberto Gerardi; editor, Renzo Lucidi; music, Luis Enriquez Bacalov. Reviewed at Lido Theatre, L.A., March 3, '64. Running time, 118 MINS.

Dino's Mother	Bette Davis
Dino	Horst Buchholz
Cecilia	Catherine Spaak
The Princess	Daniela Rocca
Balestrieri's Wife	Lea Padovani
Cecilia's Mother	Isa Miranda
Balestrieri	Leonida Rapaci
Cecilia's Father	George Wilson
Tenant	Marcella Rovena
Emma	Daniela Calvino
Waiters	Renato Moretti, Edoardo Nevola
Cashier	Jole Mauro
Detective	Mario Lanfranchi

Perhaps there's a niche for this one in the epidermis circuit, that shadowy offshoot of the art house sphere where voyeurs and related oglers gather to contemplate maidens in the altogether. For "The Empty Canvas" is nothing more than a celluloidal peepshow pretending to be art. Despite Bette Davis and Horst Buchholz on the marquee, the Embassy release, a Joseph E. Levine package from Italy, is devoid of lure.

Hero of the yarn is a wealthy lad (Buchholz) who, just after having discovered he has no talent as a painter and is about to exchange the squalor of his artist's environment for the luxury of his mother's (Miss Davis) estate, meets and falls immediately in love with a shallow, self-centered prostitute (Catherine Spaak). And when Buchholz falls, he really falls. Soon he's proposing marriage and, evidently to impress his point, he covers the nude Miss Spaak head to toe under a blanket of banknotes on his mother's bed and showers the rest of a roll of moolah around the room. This cues two of the funniest lines — when Miss Davis bursts unexpectedly into her room and considers the scene, she merely advises her son to "please put the money you don't want to keep back in the safe." Just after Miss Davis leaves, Miss Spaak observes, "You know, you're mother is quite nice." The rest of the film describes, somewhat anticlimactically, the crackup and recovery of Buchholz.

For gifted thespians the likes of Buchholz and Miss Davis, the Carlo Ponti production is a sorry vehicle. Miss Spaak, however, is another matter. She's the best towel-filler since BB, and has the looks to be a big star. She even looks good as a money sandwich. The film has been directed at a haphazard, staccato tempo by Damiano Damiani. *Tube.*

Le Journal D'Une Femme De Chambre
(Diary of a Chambermaid)
(FRENCH-FRANSCOPE)

Paris, March 6.

Cocinor release of Speva-Filmsonor-Dear Film production. Stars Jeanne Moreau; features Georges Geret, Michel Piccoli, Francoise Lugagne, Jean Ozenne, Daniel Ivernel, Gilberte Geniat, Dominique Sauvare. Directed by Luis Bunuel. Screenplay, Bunuel, Jean-Claude Carriere from book by Octave Mirbeau; camera, Roger Fellous; editor, Louisette Hautecoeur. At Colisee, Paris. Running time, 100 MINS.

Celestine	Jeanne Moreau
Joseph	Georges Geret
Husband	Michel Piccol
Wife	Francoise Lugagne
Father	Jean Ozenne
Claire	Dominique Sauvage

The noted Mexican director of Hispano origin, Luis Bunuel, who started his career here in 1930 with the famed surrealistic pic, "The Age of Gold," returned to make another pic here. A look at rustic insularity in the 1920s, it lays bare human pettiness but does it with a flair and objectivity. This makes the film funny, revealing and, overall, quite engrossing.

A bouncy, zesty ripe 32-year-old maid, Jeanne Moreau, is on her way to a job with a landed family in the country. And a rugged lot they are. There is the father who is a foot fetishist, his sickly daughter who dreads marital duties with her rakish, skirtchasing husband, an ominous racist handyman and an eccentric old military man next door who insists on throwing rubbish on their land because of an old feud.

The maid is soon chased by the husband and also is asked to try on old-fashioned high-button boots by the father. The latter is found dead one morning, with the boots clutched in his hands. Follows the rape of an eight-year-old girl. Sure it is the fascistic handyman, the maid frames him even if drawn to him sexually. But he gets off because of lack of evidence to become a pillar in the French fascist movement while she marries the rich, zany military man.

Bunuel has embroidered all this richly with revealing characterization, a fee for the period and a refusal to become moralistic or to take sides. He seems to point up that everybody, and everything, is not the best of all possible worlds. There are no heroes or heroines, and the only innocent is the child. Via this treatment the characters become clear while human comportment reveals its weaknesses and foibles via suggestion.

The old man would rather miss while trying to shoot animals, whom he prefers alive. The bigot professes a love for country and religion and wants to get along with his masters and yet can be a racist of the worst sort. The chambermaid is sly, shrewd and also not above using these fading rich folks to get ahead even if she is somewhat scathingly derogatory towards them.

Miss Moreau has the acid self protection and mixture of engaging forthrightness to make her role brim with a bright force that probes the antics and outlooks of the other characters. If they are all abject, there is no moralizing which makes this an adult, multifaceted production.

Georges Geret has menace and weight as the violent fascist. Michel Piccoli is rightly contemptible as the marauding husband while Jean Ozenne's old, perverse landowner is a gem of taste and tact in delineation. Francoise Lugagne has the correct vapidity as the frigid, sickly wife. Dominique Sauvage is an emerging fresh moppet thesp.

Lensing has the sharp gradations to give a photographic feel of the times. Director Bunuel again shows he is one of the more personable film creators at work today. But, the pic calls for careful handling and looms mainly an arty bet abroad. 20th-Fox has it for all markets except France, Belgium and Switzerland. Its robust storytelling also tags this for playoff possibilities, too. *Mosk.*

La Tulipe Noire
(The Black Tulip)
(FRENCH-COLOR)

Paris, March 10.

Dicifrance release of Mediterranee-Mizar-Agatha Films productions. Stars Alain Delon; features Virna Lisi, Dawn Addams, Akim Tamiroff, Francis Blanche. Directed by Christian-Jaque. Screenplay, Henri Jeanson, Paul Andreota, Christian-Jaque from book by Alexandre Dumas; camera (Eastmancolor), Henri Decae; editor, Jacques Desagneaux. At Ambassade-Gaumont, Paris. Running time, 115 MINS.

Julien	Alain Delon
Guillaume	Alain Delon
Caroline	Virna Lisi
Marquis	Akim Tamiroff
Marquise	Dawn Addams
Father	Francis Blanche

Producer Georges Cheyko has a costume swashbuckler. Nice production dress, the Alain Delon name and generally good action stuff, with a touch of the French Revolutionary period recreation, if satirical, make this loom a neat local item. It also appears a playoff possibility abroad with a little tightening up of some court intrigue.

Delon plays two brothers, one a bandit who is also a nobleman and his twin who has been away. Though he robs from the rich he does not give to the poor; he's really in it for himself. But the people, on the verge of revolution, think he is their leader and savior.

Marked on the face he calls in his look-alike brother to take his place. Latter turns out to be a real revolutionary and becomes a truly heroic Black Tulip, the name for the bandit. Film has its share of swordplay, decadent noble court intrigues, fights and horseplay, plus a leavening of romance, to make it par for this type of historical production.

Delon has dash in his dual role and he is well supported by Virna Lisi, as the peasant sweetheart, Dawn Addams, as a haughty noblewoman; and Akim Tamiroff, as a Marquis. Director Christian-Jaque has mounted this well but lacked the zest and dynamics to keep it moving all the time. But it has enough drive in the last half to bring it off.

Color is fine and production dress rich. Its best bet is for the action markets and for playoff on its fairly literate if familiar scripting. *Mosk.*

Roxy theatre, built in 1946 at Melville, Sask. and shuttered for three years, has been bought to serve as headquarters of the Melville branch, Royal Canadian Legion.

The Son Of Captain Blood
(COLOR)

Sean Flynn, son of Errol, following in his father's swashbuckling footsteps. Hackneyed vehicle.

Paramount release of Harry Joe Brown production. Stars Sean Flynn; features Alessandra Panaro, Jose Nieto, Ann Todd. Directed by Tulio Demicheli. Screenplay, Casey Robinson, adapted from characters created by Rafael Sabatini; camera (Technicolor), Alejandro Ulloa; music, Gregoria Garcia Segura; assistant director, Yakima Cannut. Reviewed at the studio, March 11, '64. Running time, 88 MINS.

Robert Blood	Sean Flynn
Abbigail	Alessandro Panaro
De Malagon	Jose Nieto
Arabella	Ann Todd

Nearly 30 years have passed since Errol Flynn sailed across the screen as "Captain Blood." Now, following in the "Blood" line of his late sire, young Sean Flynn fittingly limns the title role in this sequel. This unusual second generation duplication of actor and character provides the otherwise outmoded Paramount release with a promising exploitation of word-of-mouth gimmick.

The only really noteworthy aspect of the filmed-in-Spain Harry Joe Brown production is the emergence of young Flynn in the same swashbuckling image as that projected by his famous father, much as Doug Fairbanks Jr. once carried on in the tradition of Fairbanks Sr. The resemblance is striking. Flynn fils, when he learns to act, could become a popular screen personality in romantic adventurer roles. He's handsome, dashing and appears to have inherited his father's athletic prowess, judging by his agile swordplay and generally graceful moves. As a thespian, however, there's an enormous amount of room for improvement. Less artificial dialog than he has been afforded as "Robert Blood" might help in this regard, of course. When he bellows, "you swine," it just doesn't have that Errol Flynn ring to it, and that's because it's counterfeit—an imitation, an echo.

As for the picture, it's little more than a pack of sea adventure cliches. Written by Casey Robinson, the yarn describes young Blood's adventures at sea with the same gang of corsairs who served his pop, as lovable a band of buccaneers as ever yo-ho-ho'd across the Caribbean.

Alessandra Panaro is a pretty adornment as Flynn's romantic interest, and Ann Todd is durably attractive and about the best performer around as the lad's courageous mother—the same Arabella played by Olivia de Havilland back in 1935.

The production, directed by Tulio Demicheli, is fairly rich in physical values. Skillfl contributions have been made by cameraman Alejandro Ulloa and composer Gregoria Garcia Segura, among others. *Tube.*

Comment Trouvez-Vous Ma Soeur?
(How Do You Like My Sister?)
(FRENCH)

Paris, March 17.

UGC-Sirius release of Mannic production. With France Anglade, Jacqueline Maillan, Michel Serrault, Claude Rich, Dany Robin, Jacques Charon. Directed by Michel Boisrond. Screenplay, Annette Wademant; camera, Jean-Louis Picavet; editor, Julien Coutellier. At Balzac, Paris. Running time, 80 MINS.

Cecile	France Anglade
Mother	Jacqueline Maillan
Father	Michel Serrault
Francois	Claude Rich
Leopold	Jacques Charon
Martine	Dany Robin
Daniel	Daniel Haudepin

Director Michel Boisrond now has two pix in firstruns here and this looks likely to win same dating. He shows himself one of the abler commercial directors for this type of film. This vehicle lacks the comic drive or inventiveness for much export chances but should be an okay playoff item on its home grounds.

A pretty girl falls in love with her kid brother's teacher, and this details how she finally gets him. There are plenty of complications and some bright cameo bits via Jacqueline Maillan, as the bird-brained mother, and Jacques Charon, as a would-be Lothario who is used to get the teacher jealous.

Boisrond gives this familiar affair a nice pacing if the plotting, characterization and situations lack the fillip to make the comedy more lively and the effect more risible. As is, it might also serve for programmer fare in other Continental spots if it lacks the weight for much of a chance in the U.S. It is technically sharp. *Mosk.*

Chi Biz Lags; 'Ringer' Busy $15,000, 'America' Fair $9,500, 'May' Lively 19G, 'Cardinal' 16G, 'World' 21G, 18

Chicago, March 17.

A shortage of new entries and declining interest in holdovers is adding up to a ho-hum round for Chi deluxers currently. "Dead Ringer" is notching a busy $15,000 Roosevelt bow while first reissue session of "The Witch" and "Ravaged" shapes okay at World.

"America, America" is fairish in its State-Lake second stanza. Monroe tandem of reissued "Seducers" and "Lowest Crime" is pulling a tidy second frame. "Seven Days In May" is heading for a hefty third United Artists lap.

"Dr. Strangelove" continues its winning ways in torrid fourth Esquire canto. "Man's Favorite Sport" shapes nice in its Chicago fourth. "Sunday In New York" is rated fair in fourth Oriental session. "Hallelujah the Hills" looks brisk for the same Surf round.

Fourth frame of "Charade" subrun is nice at Carnegie. "Knife In Water" shapes okay in Town fourth. "Cardinal" is nailing a fine 12th Woods lap. "Tom Jones" remains dandy in its Todd 13th frame. "It's a Mad World" is hotsy in 18th week on hardticket at McVickers.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Charade" (U) (subrun) (4th wk). Nice $2,000. Last week, $3,500.

Chicago (B&K) (3,900; 90-$1.80) —"Man's Favorite Sport" (U) (4th wk). Nice $14,000. Last week, $17,000.

Cinema (Stern) (500; $1.50) — "Night Affair" (Indie) and "Confess, Dr. Korda" (Indie) (reissues). Fair $2,000. Last week, "Billy Liar" (Cont) (2d wk), $2,300.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (4th wk). Mighty $23,000. Last week, $25,000.

Loop (Brotman) (606; 90-$1.80) —"Two Women" (Embassy) and "Sky Above, Mud Below" (Emb) (reissues) (2d wk). Neat $3,500. Last week, $5,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (18th wk). Hot $21,000. Last week, $22,000.

Monroe (Jovan) (1,000; 65-90)— "Seducers" (Indie) and "Lowest Crime" (Indie) (2d wk). Tidy $4,000. Last week, $6,000.

Oriental (Indie) (3,400; 90-$1.80) —"Sunday In New York" (MGM) (4th wk). Fair $14,000. Last week, same.

Roosevelt (B&K) (1,400; 90-$1.80) — "Dead Ringer" (WB). Lusty $15,000 or close. Last week, "Soldier In Rain" (AA) (3d wk), $12,000.

State-Lake (B&K) (2,400; 90-$1.80)—"America, America" (WB)

(Continued on page 10)

'Bride' Slight $6,000, Indpls.; 'West' 9G, 40th

Indianapolis, March 17.

Biz is generally okay here this stanza, if not spectacular. Semi-final round of state high school basketball tournament here Saturday cut into junior set attendance. "Mail Order Bride" looms mild at Loew's in first round. "Man in Middle" is doing only fairish at Circle, also in opener. "How West Was Won" still is great in 40th week at the Indiana.

Estiamtes for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Man in Middle" (20th) and "Surf Party" (20th). Fairish $7,000. Last week, "Nurse on Wheels" (Janus) and "Crooks Anonymous" (Indie). $4,500.

Indiana (CD) (1,100; $1.25-$2.50) —"How West Was Won" (MGM) (40th wk). Great $9,000. Last week, $10,000.

Keith's (Cockrill-Dolle) (1,300; $1-$1.25)—"The Victors" (Col) (2d wk). Okay $5,000. Last week, $6,500.

Loew's (Loew) (2,427; $1-$1.25) —"Mail Order Bride" (MGM). Mild $6,000. Last week, "Sunday in New York" (MGM) (2d wk), $5,000.

Lyric (Cockrill-Dolle) (1,000; $2.50)—The Beatles closed-circuit theatre tele show. Okay $7,000 for the two days. Saturday (14) and Sunday (15). Attendance was oke Sunday but slow Saturday.

Key City Grosses

Estimated Total Gross

This Week $2,579,100
(Based on 23 cities and 285 theatres).

Last Year $2,635,400
(Based on 23 cities and 285 theatres, chiefly first runs including N. Y.)

'World' Boff 13G, Cincy; 'Doctor' 7G

Cincinnati, March 17.

The current periodic Ohio River flood is dunking Cincy film traffic to a customary 15% subnormal stage. Downtown area is protected by high water barriers, but night theatre biz is slowed by burghers who remain in their hilltop homes after detour travel to and from work through lowlying roads.

Riding high are "Mad World," shaping big in 13th whirl at Capitol, and "Tom Jones," still strong in fifth frame at the Times. "America America," lone frontline newcomer, looks okay at Palace. Twin Drive-In bids for a climb with "Common Law Wife" plus "Young, Willing and Eager." "The Prize" shapes as a second round pleaser at Albee and "Man's Favorite Sport" bids lively in second at Keith's. "Dr. Strangelove" looks nice in third week at Valley.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"The Prize" (MGM) (2d wk). Pleasing $8,500 after $9,000 bow.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (13th wk). Great $13,000. Last week, $13,500. Saturday night sellouts unfailing.

Esquire (Cin-T-Co) (500; $1.25) —"Easy Life" (Embassy). Soft $1,400. Daydating with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)— "Cleopatra" (20th) (38th wk). Fairish $4,500 for stepup over $4,000 for last week.

Guild (Kilgore) (272; $1.25)— "Good Soldier Schweik" (Indie). Out of step at $1,000. Last week, "War of Buttons" (Indie) (2d wk), $1,400.

Hyde Park (Cin-T-Co) (700; $1.25) — "Easy Life" (Embassy). Tame $1,200.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Man's Favorite Sport" (U) (2d wk). Lively $8,000 after $9,500 opener.

Palace (RKO) (2,600; $1.25-$1.50)—"America America" (WB). Okay $7,000 or over. Last week, "Sunday In New York" (3d wk), $7,100.

Plaza (Fine Arts) (600; $1.25)— "Run With Devil" (Indie). No dice at $1,200.

Times (Mid-States) (660; $1.25-$1.50)—"Tom Jones" (UA) (5th wk). Wow $11,000. Last week, $12,500.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Common-Law Wife" (Indie) and "Young, Willing and Eager" (Indie). Hotsy $7,500. Last week, "Move Over Darling" (20th) and "Yellow Canary" (20th) (subruns), $4,000.

Valley (Cin-T-Co) (1,275; $150) —"Dr. Strangelove" (Col) (3d wk). Nice $7,000 after $8,000 second stanza.

'Tiger' Okay $6,000 In Port.; 'World' 10G, 13

Portland, Ore., March 17.

Trade is holding nicely here this stanza in view of the failure of newcomes to do much. "Checkered Flag" is rated mild at the Fox on opener while "Dark Purpose" looks dull in first at Broadway. "A Tiger Walks" looks okay in first Orpheum week. "Tom Jones" still is lusty in fifth Irvington round. "Seven Days in May" looks tall in second at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Dark Purpose" (U) and "Magnificent Obsession" (U) (reissue). Dull $3,500. Last week, "Man's Favorite Sport" (U) and "Young and Willing" (U) (3d wk) $3,400.

Cinema 21 (Foster) (648; $1.50)— "America, America" (WB) (3d wk). Sturdy $5,000. Last week, $5,400.

Fine Arts (Foster) (421; $1.50)— "Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (9th wk). Brisk $4,000. Last week, $4,100.

Fox (Evergreen) (1,600; $1.49)— "Checkered Flag" (AI), "The Skydivers" (AI), and "Fast and the Furious" (AI). Mild $4,500. Last week, "Victors" (Col) (3d wk), $3,500.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (13th wk). Big $10,000 or over. Last week, $10,600.

Irvington (Smith) (650; $1.50) — "Tom Jones" (UA) (5th wk). Lusty $11,000. Last week, $10,400.

Music Box (Hamrick) (640; $1-$1.50) — "Seven Days In May" (Par) and "Cry of Battle" (Par) (2d wk). Tall $6,000 or close. Last week, $6,700.

Orpheum (Evergreen) (1,536; $1-$1.49)—"A Tiger Walks" (BV) and "Cavalry Command" (Ind). Okay $6,000 or close. Last week, "Global Affair" (MGM) and "Honeymoon Machine" (MGM), $5,300.

'Purpose' Dark 6G, K.C.; 'Bride' 25G

Kansas City, March 17.

Three openers here, with two of the pix going the outdoor-indoor daydate route. "Mail Order Bride" is rated hefty for opener on eight playdates in as many spots. "Cry of Battle" and "Yank in Viet-Nam" looms smart on first in six spots. Other newcomer is "Victors" at Plaza for a smooth session. "Love With Proper Stranger" staying strong in second at Uptown and stays on.

"Tom Jones" is still bringing prosperity to Kimo and looks in for long stay. "Dark Purpose" only light at Paramount on opener. Hardticketers, "It's A Mad World" and "Cleopatra" are lucrative with "Cleo" avertised for "last three weeks." "World" looks great in 13th week. "Sunday in New York" in fourth week at Roxy still is nice.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50) — "One Man's Way" (UA) (3d wk). Fair $2,500. Last week, $3,000.

Capri (Durwood) (1,260; $1.85-$3) — "Cleopatra" (20th) (18th wk). Strong $8,500. Last week, $7,800.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (13th wk). Great $13,500. Last week, $13,800.

Crest, Riverside (Commonwealth) (900 cars each), Hiway 40 (General) (1,000 cars), Boulevard (Rosedale) (750 cars); Granada and Iris (FMW) (1,219; 1,360; $1.25 each) —"Cry of Battle" (AA) and "Yank in Viet-Nam" (AA). Expect smart $18,000 or near if weather holds. Last week, (without Granada), "Shock Treatment" (20th) and "Surf Party" (20th), $12,000.

Kimo (Dickinson) (504; $1.50-$2) —"Tom Jones" (UA) (4th wk). Big $7,000. Last week, $7,200.

Paramount (Blank-Up) (1,900; $1.25-$1.50)—"Dark Purpose" (U). Medium $6,000. Last week, "America America" (WB) (2d wk), $5,500.

Plaza (FMW) (1,630; $1.25-$1.50) —"Victors" (Col). Smooth $10,000; stays on. Last week, "Charade" (U) (7th wk), $6,000.

Rockhill (Art Theatre Guild) (821; $1-$1.25) — "Taste of Honey" (Cont) and "Entertainer" (Cont) (reissues). Neat $1,500. Last week, "Winter Light" (Janus) and "Two Daughters" (Janus), same.

Roxy (Durwood) (664; 75-$1.50) —"Sunday in New York" (MGM) (4th wk). Nice $6,000. Last week, ditto.

63d St. (E&S) (1,500 cars), Heart (Noah-Wiles) (1,500 cars), Shawnee & Leawood (Dickinson) (1,100; 900 cars); Centre (Commonwealth) (504; $1.25), Dickinson and Overland (Dickinson) (700; $1), Parkway One (Durwood) (400; $1.25). "Mail Order Bride" (MGM). Looking for hearty $25,000. Last week, same spots had "Global Affair" (MGM) at $15,000.

Uptown (FMW) (2,043; $1.25-$1.50) — "Love With Proper Stranger" (Par) (2d wk). Hot $9,000. Last week, $11,000.

Warmer Weather Helps Hub; 'Hills' Big $12,000, 'Low' Fancy 10G; 'May' Lush 10G; 'Jones' 20G, 'World' 17G

Boston, March 17.

Springlike weather and Easter shopping crowds have put a new complexion on Hub's firstrun biz this round, with all downtown deluxers benefiting from improved traffic situation. Furor over car towing has simmered down and patrons are beginning to come out from the suburbs for downtown Boston film fare.

"Hallelujah the Hills" opened nicely at West End Cinema. "High and Low" shapes slick at Exeter. "One Man's Way" looms fair at Orpheum. "Suitor" looks big at Esquire.

Holdovers are torrid, with "America, America" big in second week at Paris Cinema. "Sin in Suburbs" shapes hotsy at State. "Tom Jones" sails ahead of everything in 13th week at Beacon Hill for biggest showing in town. "Man's Favorite Sport" is holding good at the Memorial in fourth round.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)— "Seven Days in May" (Par) (5th wk). Bright $10,000. Last week, $12,000.

Beacon Hill (Sack) (900; $1-$1.80) —"Tom Jones" (UA) (13th wk). Socko $20,000. Last week, $22,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95)—"Mad World" (UA) (18th wk). The 17th round ended Monday (16) was good $17,000. Last week, $18,000.

Capri (Sack) (850; 90-$1.50)— "Doll" (Indie) (5th wk) and "Psychomania" (Vic). Good $4,000. Last week, $5,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Red Lips" (Indie) and "Love Tahiti Style" (Indie). Fair $5,500. Last week, "Katu" (Indie) and "Fall Girl" (Indie) (2d wk), $5,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "Silence" (Janus) and "Old Man" and Flower" (Indie) (4th wk). Oke $4,000. Last week, $4,500.

Exeter (Indie) (1,276; 90-$1.49)— "High and Low" (Cont). Neat $10,000. Last week, "Easy Life" (Embassy) (6th wk), $4,500.

Esquire (Indie) (500; $1-$1.50)— "Suitor" (Atl). Big $5,000. Last week, "Point of Order" (Point) (3d wk), $4,000.

Gary (Sack) (1,277; $2-$3.90)— "Victors" (Col) (6th wk). Fifth week was nice $10,000. Last week, $11,000.

Mayflower (ATC) (689; 90-$1.50) —"Dead Ringer" (WB) and "Palm Springs Weekend" (WB) (subruns). Oke $4,800. Last week, "Strait-Jacket" (Col) and "Marilyn" (20th) (subruns), $4,200.

Memorial (RKO) (3,000; 90-$1.50) "Man's Favorite Sport" (U) and "Hide and Seek" (U) (4th wk). Good $11,000. Last week, $12,000.

Music Hall (Sack) (4,400; 90-$1.80) — "Great Caruso" (MGM) and "Showboat" (MGM) (reissues).

(Continued on page 10)

'America' Lean $5,000, Buff.; 'Prize' Fat 7G

Buffalo, March 17.

With bulk of screen fare here this session on holdover or extended-run, trade is tapering off. Lone newcomer is "America, America," which is dull in six days of opener at the Buffalo. "The Prize" shapes big in fourth round at Center. "Tom Jones" shapes hep in sixth session, daydating two smaller houses.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) —"America, America" (WB). Dull $5,000 in 6 days. Last week, "Sunday in New York" (MGM) (2d wk), $9,500.

Center (AB-PT) (2,500; $1-$1.49) —"The Prize" (MGM) (4th wk). Big $7,000. Last week, $8,000.

Century (UATC) (2,700; $1-$1.49) —"The Victors" (Col) (4th wk). Soft $3,700. Last week, $4,000.

Paramount (AB-PT) (3,000; $1-$1.49) — "Seven Days In May" (Par) (2d wk). Okay $8,000. Last week, $10,500.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (UA) (6th wk). Hep $5,000. Last week, $5,300.

Amherst (Dipson) (1,000; $1-$1.49) — "Tom Jones" (UA) (6th wk). Fine $7,500. Last week, $8,900.

Broadway Grosses

Estimated Total Gross

This Week $513,300
(Based on 33 theatres)

Last Year $483,100
(Based on 32 theatres)

'Jones' Wham 29G, Philly; 'May' 16G

Philadelphia, March 17.

City is loaded with holdovers currently but most of them are doing well. "America, America" shapes lofty daydating two smaller houses on opening round. "Tom Jones" is rated great in third week at the Midtown. Also in third, "Dr. Strangelove" is smooth at Randolph.

"Sunday in New York" is rated brisk in fourth at Arcadia while "The Cardinal" shapes smart in 13th session at Goldman. "To Bed Or Not To Bed" is neat in second at the Lane.

"Man in Middle," on saturation bookings of four days to a week in some 24 spots, shapes fine $40,000.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Sunday in New York" (MGM) (4th wk). Brisk $7,500. Last week, $8,500.

Boyd (SW) (1,536; $2-$2.75)— "Mad World" (UA) (13th wk). Sock $15,000. Last week, $16,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB). Lofty $6,000. Last week, "Easy Life" (Embassy) (4th wk), $1,900.

Fox (Milgram) (2,400; 95-$1.80) —"Seven Days in May" (Par) (2d wk). Bright $16,000. Last week, $24,000.

Goldman (Goldman) (1,000; 95-$2.50)—"Cardinal" (Col) (13th wk). Smart $11,000 or near. Last week, $13,000.

Lane (SW) (1,000; $1.49)—"To Bed Or Not To Bed" (Cont) (2d wk). Neat $4,000. Last week, $5,800.

Midtown (Goldman) (1,200; 95-$2.50) — "Tom Jones" (UA) (3d wk). Wow $29,000. Last week, $33,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Dr. Strangelove" (Col) (3d wk). Smooth $16,000. Last week, $21,000.

Stanley (SW) (1,450; $1.49-$2.50) —"Cleopatra" (20th) (38th wk). Hep $8,000 or near. Last week, $9,800.

Stanton (SW) (1,483; 95-$1.80)— "Dead Ringer" (WB) (3d wk). So-so $6,000. Last week, $7,000.

Trans-Lux (T-L) (500; 95-$2)— "Charade" (U) (12th wk). Fast $6,000. Last week, $7,000.

World (Rugoff) (499; 95-$1.80)— "America, America" (WB). Hot $6,000 or close. Last week, "Man in Middle" (20th), $2,200.

Yorktown (SW) (1,000; $1.49)— "Guest" (Indie) (2d wk). Poor $1,500. Last week, $2,100.

'Sunday' Stout $12,000, Col.; 'Texas' Okay 8G

Columbus, O., March 17.

"Four For Texas" and "Young Swingers" in for a dual-bill week at the Palace looks barely passable on opener. "Sunday in New York" should give the Ohio a hefty week. "Its' a Mad World" continues socko in fifth stanza at the Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"Mad World" (UA) (5th wk). Boffo $11,000. Last week, $10,000.

Ohio (Loew) (3,079; 50-$1.50)— "Sunday in New York" (MGM). Solid $12,000. Last week, "Love With Proper Stranger" (Par) (2d wk), $7,000.

Palace (RKO) (2,845; 500-$1.50) —"Four For Texas" (WB) and "Young Swingers" (20th). Oke $8,000 or close. Last week, "Move Over, Darling" (20th) (2d wk), $9,000.

L.A. Holds Firmly; 'Canvas' Smooth $17,000; 'Prize' OK 12G; 'Commando' $7,000; 'Charade' Bangup 18G for 2d

Los Angeles, March 17.

Firstrun biz is heading for a resounding figure this stanza despite the loss of weekend matinees because of numerous bookings of National General's "Beatle" closed-circuit telecast. Trade looks to hit $244,300 for 27 theatres despite few new entries.

"Dark Purpose" is dull opening week in two houses while "The Prize," playing first round in two spots and 12th stanza at Warner Beverly, is rated okay $12,000. "Empty Canvas" shapes fairly nice in first, daydating two theatres. "Commando" is rated loud in first week at the Los Angeles.

"Charade" shapes solid $18,000 in second session playing three houses on first general release date. "Seven Days in May" is boffo $25,500 in second round at the Chinese. "Tom Jones" and "How West Was Won" continue their longruns with unabated strength. "Dr. Strangelove" is lusty in fourth at Beverly.

Estimates for This Week

Baldwin, Four Star (State-UATC) (1,800; 868; $1-$2)—"Dark Purpose" (U) and "Midnight Lace" (U) (reissue). Drab $4,000. Last week, with Hillstreet, Loyola, Pix, "Victors" (Col) (first general release), "Swingin' Maiden" (Col), $23,600.

Beverly (State) (1,150; $1.49-$2.40) — "Dr. Strangelove" (Col) (4th wk). Lush $18,000 or over. Last week, $19,300.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par) (2d wk). Boffo $25,500. Last week, $29,000.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World" (UA) (19th wk). Great $27,000 or close. Last week, $28,100.

Crest, Loyola, Warner Beverly (State-FWC-SW) (750; 1,298; 1,316; ($1.25-$2.40)—"The Prize" (MGM) (1st wk, Crest, Loyola; 12th wk, Warner Beverly) and "Splendor in Grass" (WB) (reissue) (1st wk, Crest, Loyola). Okay $12,000 or near. Last week, Crest, "Fantasia" (BV) (reissue) (3d wk), $3,000. Warner Beverly with Los Angeles, $8,900.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (13th wk). Fine $14,000. Last week, $14,700.

El Rey (FWC) (856; $1.25-$1.49) —"America, America" (WB) and "Mary, Mary" (WB) (reissue) (3d wk). Passable $4,000. Last week, $3,900.

Fine Arts (FWC) (631; $1.50-$2) —"The Silence" (Janus) (6th wk). Okay $5,000. Last week, $3,800.

Fox Wilshire (FWC) (1,990; $1.49)—"Love With Proper Stranger" (Par) (2d wk) and "Yum Yum Tree" (Col) (reissue). Slow $6,000. Last week, with Hollywood, $11,700.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; $1-$1.49)— "Victors" (Col) and "Swingin' Maiden" (Col) (2d wk). So-so $7,500.

Hollywood, Warren's (FWC-Metropolitan) (856; 1,757; $1-$1.49)— "Empty Canvas" (Emb) and "Heaven's Above" (Indie). Fine $17,000. Last week, Warren's with Iris, Village, Wiltern, "Charade" (U) (First general release), "Dream Maker" (Indie), $28,600.

Hollywood Paramount (State) (1,468; $2$2.40) — "Captain Newman" (U) (12th wk). Smooth $7,000. Last week, $7,500.

Iris, Village, Wiltern (FWC-SW) (825; 1,535; 2,344; $1.25-$1.50)— "Charade" (U) (2d wk) and various second feature pix. Solid $18,000 or near.

Lido (FWC) (876; $1.50-$2) — "Easy Life" (Emb) (6th wk). Okay $4,000. Last week, $3,000.

Los Angeles (FWC) (2,049; $1-$1.25) — "Commando" (AI) and "Torpedo Bay" (AI). Lusty $7,000 or thereabouts.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (16th wk, Orpheum; 12th wk, Picfair, Vogue). Whopping $27,700. Last week, $27,800.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (39th wk). Smash $22,000. Last week, $22,200.

Warner Hollywood (SW) (1,391; $1.25-$2.80) — "How West Was Won" (MGM) (56th wk). Solid $20,500. Last week, $20,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Middle' Slow 9G, Denver; 'West' 8G

Denver, March 17.

Although it's mostly a holdover situation at the firstruns here this stanza, biz still is holding well in most houses. "Man in Middle," lone newcomer, shapes slow on opener at the Denver. "Seven Days in May" is rated stout in fifth round at RKO International. "Tom Jones" still is rousing in fourth, daydating two houses.

"Dr. Strangelove" looks big in second round at Aladdin. "How West Was Won" looks big in 53d week at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Dr. Strangelove" (Col) (2d wk). Big $11,000 or near. Last week, $12,500.

Centre (Fox) (1,270; $1.25-$1.45) — "Victors" (Col) (4th wk). Fine $8,000. Last week, $6,500.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (53d wk). Big $8,000 or over. Last week, $9,700.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (38th wk). Strong $4,500. Last week, $4,000.

Denver (Fox) (2,432; $1.25) — "Man in Middle" (20th) and "Surf Party" (20th). Slow $9,000 or less. Last week, "Merlin Jones" (BV) (4th wk), $7,500.

Esquire (Fox) (600; $1.25) — "Love on Pillow" (Col) (3d wk). Neat $2,400. Last week, $3,200.

Paramount (Wolfberg) (2,100; 90-$1.25)—"America, America" (WB) (2d wk). Fair $8,000 or close. Last week, $11,500.

RKO International 70 (RKO) (1,530; $1-$1.50)—"Seven Days in May" (Par) (5th wk). Stout $6,500. Last week, $7,000.

Towne (Indie) (600; $1.25-$1.45) — "Tom Jones" (UA) (4th wk). Great $7,000. Last week, $7,500.

Crest (Wolfberg) (700; $1.25-$1.45) — "Tom Jones" (UA) (4th wk). Rousing $8,000 or near. Last week, $9,000.

'America' Lusty $14,000, D.C.; 'Jones' Socko 20G; 'May' 12G, 'World' 14G

Washington, March 17.

Biz is bullish this frame with holdovers supplying most of the gusto. "America, America" shapes sock at Playhouse on opener. "It's a Mad World" looms great in fourth frame at the Uptown. Dr. Strangelove" figures smash for fourth at the Dupont.

"Seven Days in May," is tallying a boffo take at Trans-Lux for fifth session. "Tom Jones" heads for sock 12th turn at the Ontario. "Easy Life" looks good in second session at the Calvert. "Sunday in New York" is rated okay in same at Palace.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; 1-$1.49—"Love With Proper Stranger" (Par) (4th wk). Nice $8,800 or close. Last week, same.

Apex (KB) (940; $1.25-$1.40)—"To Bed or Not to Bed" (Cont) (3d wk). Okay $4,500. Last week, $5,000.

Calvert (Mann) (900; $1.25-$1.50) —"Easy Life" (Emb) (2d wk). Good $6,500 after initialing at $10,000.

Dupont (Mann) (400; $1.50-$2)— "Dr. Strangelove" (Col) (4th wk). Smash $12,500. Last week, $12,000.

Embassy (Loew) (567; $1.25-$2)— —"Victors" (Col) (5th wk). Trim $6,000. Last week, $6,500.

Keith's (RKO) (1,838; $1-$1.49)— "West Side Story" (UA) (reissue). Modest $8,000. Last week, "One Man's Way" (UA) (2d wk), $7,000.

MacArthur (KB) (900; $1.25-$1.40)—"Pair of Bricks" (Indie). Good $7,500. Last week, "Billy Liar" (Cont) (3d wk), $4,000.

Ontario (KB) (1,240; $1.75-$2)— Tom Jones" (UA) (12th wk). Sock $20,000. Last week, $21,000.

Palace (Loew) 2,360; $1.25-$1.80) —"Sunday in New York" (MGM) (2d wk). Okay $10,000 after $12,-500 opener.

Playhouse (TL) (459; $1.25-$1.80) —"America, America" (WB). Sock $14,000 or close. Last week, "Cardinal" (Col) (subrun) (5th wk), $4,100.

Plaza (TL) (278; $1.25-$1.80)— "Sin in Suburbs" (Indie) (2d wk). Brisk $6,000 after opening at $7,100.

Town (King) (800; $1.25-$1.80)— "Charade" (U) (12th wk). Sturdy $5,500. Last week, $6,000.

Trans-Lux (TL) (598; $1.49-$2)— "Seven Days in May" (Par) (5th wk). Wow $12,000. Last week, $15,000.

Uptown (SW) (1,300; $1.65-$2.75) —"It's a Mad World" (UA) (4th wk). Great $14,000. Last week, $12,500.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (36th wk. Fair $8,000. Last week, $6,000.

'World' Hotsy 12G, Pitt.; 'Jones' 15G

Pittsburgh, March 17.

Holdovers remain hefty with bad weather hurting newcomers who will be a drag on the general lineup again this round. "One Man's Way" is rated drab in first at Fulton. Other newcomer is "Man in Middle" which is dull at Gateway.

"Tom Jones" is still smash in fifth round at Squirrel Hill and will be near the record set last week. "It's a Mad World" looks boff in 13th session at Warner. "America, America" is big in third at the Shadyside. "Seven Days in May" is rated nice in third at Stanley even though two weekend matinees were given up for the Beatles' closed circuit telecast.

Estimates for This Week

Forum (Assoc.) 380; $1.75) — "Lilies of Field" (UA) (19th wk). Excellent $4,000. Last week, $4,200.

Fulton (Assoc.) (1,900; $1-$1.75) —"One Man's Way" (UA). Drab $4,000. Last week, "Soldier in Rain" (AA), $5,000.

Gateway (Assoc.) (1,900; $1-$1.75) —"Man in Middle" (20th). Dull $5,000. Last week, "Dark Purpose" (U) $4,500.

Penn (UATC) (3,472; $1-$1.50)— "West Side Story" (UA) (reissue) (2d wk). Neat $6,000 after first week went way over hopes for $8,600.

Shadyside (MOTC) (623; $1.75)— "America, America" (WB) (3d wk). Boff $4,000 or near. Last week, $4,300.

Squirrel Hill (SW) (800; $1.75)— "Tom Jones" (UA) (5th wk). Close to another record for fifth week in a row with better than $15,000. Last week, $15,500.

Stanley (SW) (3,700; $1-$1.75)— "Seven Days in May" (Par) (3d wk). Hep $7,500 even though weekend matinees were lost because of Beatles' telecast. Last week, $9,000.

Warner (SW) (1,260; $1.50-$3)— "It's a Mad World" (UA) (13th wk). Socko $12,000. Last week, $13,000.

Seasonal Obstacles Bop B'way But 'Becket' Capac. $44,600; 'May' Great 50G, 4th; 'Doctor' 46G, 'World' 21G

Dearth of strong newcomers plus the usual seasonal influences (Lent and near-approach of income tax deadline) will take its toll at Broadway deluxers in the current round. The weather, aside from some rainy and snow-filled days, was favorable. Big news, of course, is the initial session of "Becket," which is roaring ahead to a capacity $44,600 at the State. Excellent crix appraisal has helped the advance, with a longrun in sight.

None of other newcomers are doing much. "One Man's Way" looks only light $8,000 opening round at the Astor. "Four For Texas," playing subsequent-run at the Palace, looms merely okay $10,-000 on initial session. Both pix apparently were hurt by having to compete with Showcase bookings.

"Capt. Newman" with stageshow looks to finish its fourth stanza at the Music Hall with fair $112,000. "World of Henry Orient" and the Easter stageshow opens tomorrow (Thurs.).

"Seven Days in May" held with great $50,000 in fourth round, daydating the Criterion and the Sutton. "Dr. Strangelove" continues smash with $46,000 in seventh stanza, daydating the Victoria and Baronet.

"The Cardinal," is heading for big $25,000 in 17th session at the DeMille where "Fall of Roman Empire" comes in March 26, also on hardticket. "Man in Middle" is only thin $14,000 at the Paramount in second week. Par opens stageshow on March 27.

"It's a Mad World" wound its 17th week at the Warner with a big $21,000 albeit off considerably from the 16th round. "Tom Jones" is still rolling with a great $37,500, having just finished its 23d round at the Cinema One and ended its fifth stanza at the Cinema Two yesterday (Tues.).

Estimates for This Work

Astor (City Inv.) (1,094; $1.25-$2)—"One Man's Way" (UA) (2d wk). Looks like thin $8,000 for first week ended yesterday (Tues.). In ahead, "Man's Favorite Sport" (U) (3d wk), $10,000. "Way" playing Showcase is not helping this one, but fact that it's not going into second round on saturation may bolster second session here.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (13th wk). The 12th stanza finished yesterday (Tues.) was fair $12,000 after $12,500 for 11th week. "The Cardinal" (Col) opens March 25 on subsequent-run. "Best" ends run here on March 22.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (5th wk). The fourth round ended yesterday (Tues.) was great $32,000 or over after $34,400 for third. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (14th wk). Current session is heading for sock $25,000 or close after $27,000 for 13th week. "Fall of Roman Empire" (Par) opens on hardticket on March 26.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Night Must Fall" (MGM). Opens today (Wed.). In ahead, "Two Are Guilty" (MGM) (3d wk-5 days), mild $5,000 after $6,000 for full second week.

Forum (Norel) (813; $1.25-$1.80) —"The Prize" (MGM) (subrun). Opens today (Wed.). Last week, "Sunday in N. Y." (MGM) (5th wk), landed big $11,500 after $12,-000 for 7-day fourth week.

Palace (RKO) (1,642; $1.25-$2)— "Four for Texas" (WB) (subrun) (2d wk). First stanza finished yesterday (Tues.) was okay $10,000 or close. Also playing Showcase, which is hurting.

Paramount (AB-PT) (3,665; $1-$2)—"Man in Middle" (20th) (3d-final wk). Second week ended yesterday (Tues). was thin $14,000 or close after $18,000 for opener. Rock-'n'-Roll stageshow, first here in years, with "No, My Darling Daughter" (Zenith) opens March 27.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Capt. Newman" (U) and stageshow (4th-final wk). This week finishing up today (Wed.) looks like fair $112,-000 or close after $115,000 for third round. Easter stageshow with "World of Henry Orient" (UA) Opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (41st wk). The 40th round completed yesterday (Tues.) was fair $13,000 or near after $13,600 for 39th week. Stays on.

Rialto (Brandt) (600; $1.25-$2.50) —"Silence" (Janus) (7th wk). Sixth week ended Sunday (15) was trim $10,000 after $12,000 for fifth.

State (Loew) (1,850; $1.50-$3.50)— "Becket" (Par). First session on hardticket engagement ending tonight (Wed.) looks capacity $44,600 for 10 performances. Production was given previews the nights of March 9 and 10. Looks in for longrun, with advance now up to $50,000.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (8th wk). Seventh stanza finished yesterday (Tues.) was smash $26,000 after $27,300 for sixth. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (18th wk). The 17th round completed Saturday (14) was great $21,000 after $28,000 for 16th week.

First Run Arties

Baronet (Reade) (430; $1.25-$2) —"Dr. Strangelove" (Col) (8th wk). Seventh week ended yesterday (Tues.) was smash $20,000 or better after $25,000 for sixth.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Doulos, Finger Man" (Pathe) (3d wk). Second round ended Sunday (15) was slim $3,000 after $4,200 opener. "Given Word" (Lionex) opens March 24.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (12th-final wk). This round ending tomorrow (Thurs.) looks like okay $4,000 for 9 days after $4,800 for 11th regular week. "Dimka" (Artkino) opens Friday (20).

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Cinema One (Rugoff Th.) (700; $1.50-$2) — "Tom Jones" (UA) (24th wk). The 23d session finished Sunday (15) was smash $24,500 after $24,783 for 22d week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (6th wk). The fifth week ended yesterday (Tues.) was big $13,000 or close after $13,200 in fourth.

Coronet (Reade) (590; $1.50-$2) — "They All Died Laughing" (Cont). Opened Sunday (15). In ahead, "To Bed Or Not To Bed" (12th wk-5 days), was fair $5,500 after $7,500 for 11th full week.

Festival (Embassy) (546; $2-$2.50)—"Yesterday, Today and Tomorrow" (Embassy). Opened yesterday (Tues.). Daydating with Tower East.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (UA) (5th wk). Fourth frame ended yesterday (Tues.) was good $3,700 after $4,500 for third.

Fine Arts (Davis) (468; $1.80-$2) — "La Bonne Soupe" (20th). Opened Sunday (15). In ahead, "Sunday and Cybele" (Col) (reissue), fair $6,000 for 8 days.

Guild (Guild) (450; $1-$1.75) — "West Side Story" (UA) (reissue). Looks good $6,500. Holds, with "Summer Mistress" (Indie) opening March 27.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (13th wk) and "Sporting Life" (Cont) (3d wk). The 12th round ended yesterday (Tues.) was okay $5,200 after $6,600

(Continued on page 10)

This Week's N. Y. Showcases

"The Victors" (Col)—$138,000 for 18 spots, second week.

Loew's—83d St., Orpheum (Manhattan); Loew's Kings, Triboro, Valencia, New Rochelle, White Plains; Century's—Avalon, Prospect, Plainview, Green Acres; Fabian's Fox; St. George; Triangle's Dale; Brandt's Luxor; Pozin & Lightstone's Palace; Cinema's Parkhill; Town & Country's Wantagh.

"Man in the Middle" (20th)—$86,500 for 19 spots, second week.

Paramount, Tower East (Manhattan); Loew's—Mount Vernon, Metropolitan, Paradise; Century's—Kingsway, Rialto, Bliss, Meadows, Queens, Fantasy, Freeport, Roosevelt Field Shopping Center, Huntington; Prudential—Patchogue, Bay Shore; Town & Country's Glen Cove; Island's Plaza.

"One Man's Way" (UA)—$85,000 in 20 spots.

Astor, RKO 86th St., Skouras' Academy, Riviera (Manhattan); RKO Albee, Fordham, New Rochelle, Colony; Randforce's Marboro, Ridgewood; Skouras Pelham, Astoria, Midway, Calderone, Lynbrook, Squire; Prudential's Bay Shore, Patchogue; Century's Whitman; Town & Country's Town.

'Damned' Good $6,000, Mpls.; 'Doctor' Strong 9G; 'West' Sock 10½G, 54th

Minneapolis, March 17.

The loop's cinemas are back to what has been "normal." That is, holdovers predominate. There's only one downtown newcomer, "Children of Damned," which is just good at State. Two leading loop film houses, however, are on the sidelines temporarily. The Orpheum on Monday (16) opened a touring legit stageshow. The Academy remains dark until next month when "Fall of Roman Empire" opens its hardticket engagement.

"To Bed or Not to Bed," also a newcomer, shapes nice at Suburban World. Such extended runs as "How West Was Won," "Tom Jones," "Love With Perfect Stranger," "Dr. Strangelove" and "Sunday in New York"—continue in the chips. More moderate weather, after another stretch of low temperatures and lots of snow, is counted on to help patronage.

Estimates for This Week

Campus (Mann) (600; $1)—"Peace to Him Who Enters" (Artkino). So-so $1,000.

Century (Par) (1,300; $1.50-$3.50)—"Cleopatra" (20th) (38th wk). Steady $3,800. Last week, $4,000.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (54th wk). Remarkable $10,500. Last week, $10,200.

El Lago (Carisch) (800; $1)—"Wacky Playboy" (Indie) and "Five Sinners" (Indie) (subrun). Strong $1,200. Last week, "Traveling Light" (Indie) and "Lovers" (Indie) (subrun) (2d wk), $800.

Gopher (Berger) (1,000; $1.25-$1.50)—"Sunday in New York" (MGM) (4th wk). Fine $6,000. Last week, $6,300.

Lyric (Par) (1,000; $1.25-$1.50)—"Love With Proper Stranger" (Par) (5th wk). Hep $7,000. Last week, same.

Mann (Mann) (1,000; $1.25-$1.50)—"Dr. Strangelove" (Col) (3d wk). Stout $9,000. Last week, $10,000.

Park (Mann) (1,000; $1.50)—"Seven Days in May" (Par) (5th wk). Superb $6,000. Last week, $6,000.

State (Par) (2,200; $1-$1.25)—"Children of Damned" (MGM). Good $6,000. Last week, "America, America" (WB), $7,000.

Suburban World (Mann) (800; $1.25)—"To Bed or Not to Bed" (Cont). Nice $2,500. Last week, "All Way Home" (Par) $2,000.

World (Mann) (400; $1.25-$1.50)—"Tom Jones" (UA) (4th wk). Smash $10,000. Last week, same.

FLOOD BOPS L'VILLE BUT 'WORLD' GOOD 7G

Louisville, March 17.

Ohio River went on a rampage last week, bringing with it the Louisville area's third worst flood. Breaking out of it's banks, the Ohio has done tremendous damage to property. Firstruns felt the effects in slowed-up attendance but there was no physical damage to the firstruns.

First week of "Seven Days In May" at Penthouse is modest while "Soldier in Rain" at United Artists shapes slow. "It's a Mad World," in 12th at the Rialto, will run dollar-for-dollar with 11th week. "Tom Jones" looms okay in fifth at the Kentucky.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.15)—"Tom Jones" (UA) (5th wk). Okay $5,000. Fourth week, $7,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Victors" (Col) (3d wk). Slow $3,500. Second was $4,500.

Ohio (Settos) (900; 751$1.25)—"Merlin Jones" (BV) (4th wk). Medium $5,500. Fast week, $6,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Seven Days in May" (Par). Modest $5,000. Last week, "Cardinal" (Col) (5th wk), $7,500.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (12th wk). Good $7,000. Last week, $7,200.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Soldier In Rain" (AA). Slow $5,000. Last week, "Sunday In New York" (MGM) (2d wk), $8,500.

BOSTON

(Continued from page 8)

Fair $5,000. Last week, "Psychomania" (Vic), $7,000.

Orpheum (Loew) (2,900; 90-$1.65)—"One Man's Way" (UA). Fair $13,000. Last week, "Mail Order Bride," (MGM), $14,500, below hopes.

Paramount (NET) (2,357; 90-$1.65)—"Love With Proper Stranger" (Par) (4th wk). Trim $11,000. (Beatles closed circuit telecast Saturday (14), two shows, and Sunday (15), gross not included). Last week, $14,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Paradisio" (Indie) and "Peekaboo" (Indie) (reissues). Fair $6,000. Last week, "Virgin in Hollywood" (Indie) and "Like Wow" (Indie) (3d wk), $5,000.

Park Square Cinema (Indie) (300; $1.80)—"Silence" (Janus) and "Old Man and Flower" (Indie) (4th wk). Nice $4,000. Last week, $4,500.

Paris Cinema (Indie) (698; $1.75)—"America, America" (WB) (2d wk). Slick $8,000. Last week, $10,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (14th wk). Torrid $21,000. Last week, $22,000.

State (Trans-Lux) (730; $1-$1.50)—"Sin in Suburbs" (Indie) and "Hideout in Sun" (Indie) (rerun). Hotsy $10,000. Last week, "Just Once More" (Indie) and "Sin of Mona Kent" (Indie) (rerun) (2d wk), $8,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Hallelujah, the Hills" (Indie). Big $12,000 or close. Last week, "Knife in Water" (Kana) (subrun), $5,000.

'Jones' Boffola $17,000, Balto; 'Sunday' Hot 11G, 'May' Smasheroo 12G

Baltimore, March 17.

"Tom Jones" is still the smash leader in third week at the Charles. Elsewhere, the take is down a bit but still mainly pleasing. "The Victors" looms lofty in third at the Hipp. "Seven Days in May" is rated big in third round at the Mayfair.

"Sunday in New York" looks good on opener at Stanton. "It's A Mad World" is holding great in fourth round at the Town. "Dr. Strangelove" shapes hep in fourth at the New. "Billy Liar" is okay for third at Playhouse. "One Man's Way" is slow in second week at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80)—"Tom Jones" (UA) (3d wk). Boff $18,000 or close. Last week, $18,000.

Five West (Schwaber) (435; 90-$1.50)—"Any Number Can Win" (MGM) (4th wk). Fair $1,800. Last week, $2,000.

Hippodrome (T-L) (1,800; 50-$1.65) — "The Victors" (Col) (3d wk). Warm $10,000. Last week, $11,000.

Little (T-L) (300; 50-$1.65) — "Toys in Attic" (UA) and "Dr. No" (UA) (reissues). Oke $2,100. Last week, "One Man's Way" (UA), $2,400.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col) (4th wk). Hep $9,000. Last week, $10,000.

Mayfair (Fruchtman) (700; 50-$1.50) — "Seven Days in May" (Par) (3d wk). Big $12,000. Last week, $12,600.

Playhouse (Schwarber) (365; 90-$1.50) — "Billy Liar" (Cont) (3d wk). Okc $2,000. Last week, $2,300.

Senator (Durkee) (960; 90-$1.65)—"One Man's Way" (UA) (2d wk). Slow $5,000. Last week, $7,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Sunday in New York" (MGM). Good $11,000 or close. Last week, "Man's Favorite Sport" (U) (2d wk), $8,100.

Town (T-L) (1,125; $1.50-$2.65)—"It's Mad World" (UA) (4th wk). Great $16,000. Last week, $16,700.

Rex (Freedman) (500; $1.50) — "Once Upon a Knight" (Indie). Good $2,500. Last week, "World of Flesh" (Indie) (3d wk), $1,500.

'Doctor' Whopping 20G, Det.; 'Lilies' Good $6,000; 'Jones' Wham 28G, 6th

Detroit, March 17.

Grosses continue strong this week, with some of the strength being added by the returns of "Dr. Strangelove," great in initial week at the Madison. Only other newcomer, a return to downtown area, is "Lilies of Field" doing nicely at the Adams.

Meanwhile, "Tom Jones" continues its record-shattering showing at Trans-Lux Krim in sixth round. "It's A Mad World" stays wham in sixth at Music Hall. "Soldier in Rain" looks okay in third at the Palms.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Affair of Skin" (Indie) and "Tiara Tahiti" (Indie) (3d wk). Slow $6,000. Last week, $7,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "Man's Favorite Sport" (U) (3d wk). Good $10,000. Last week, $12,000.

Palms (UD) (2,995; $1.25-$1.49)—"Soldier in Rain" (AA) (3d wk). Oke $10,000. Last week, $12,000.

Madison (UD) (1,408; $1.25-$1.49)—"Dr. Strangelove" (Col). Great $20,000. Last week, "Cardinal" (Col) (12th wk) $11,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Victors" (Col) (3d wk). Fine $11,000. aLst week, $13,000.

Adams (Community) (1,450; $1.23-$1.50)—"Lilies of Field" (UA) and "Great Escape" (UA). Good $6,000. Last week, "Sunday in New York" (M-G) (3d wk), $6,200.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (38th wk). Steady $8,000. Last week, $8,200.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3) — "It's A Mad World" (UA) (6th wk). Wow $26,000. Last week, $25,500.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Seven Days In May" (Par) (4th wk). Big $10,000. Last week, $10,900.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (6th wk). Wham $28,000. Last week, same.

BROADWAY

(Continued from page 9)

for 11th week. "Night Must Fall" (MGM), opens Wednesday (18).

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (13th wk). This week winding tomorrow (Thurs.) is pushing up to big $8,000 after $7,500 for 13th round. "Of Wayward Love" (Pathe) opens March 23.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue) (4th wk). Third session finishing tomorrow (Thurs.) is heading for sock $15,000 or near after $17,600 for second. Stays on indefinitely.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (5th wk). Fourth week completed yesterday (Tues.) was sock $18,000 or close after $19,000 for third round. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Stray Dog" (Toho) (3d wk). Second stanza finished Monday (16) was nice $7,000 after $8,200 for opener.

Tower East (Loew) (588; $1.50-$2)—"Yesterday, Today and Tomorrow" (Embassy). Opened yesterday (Tues.). In ahead, "Man in Middle" (20th) (2d wk-6 days), mild $3,800 after $6,500 for opener.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (7th wk). Sixth session completed Sunday (15) was great $11,000 after $13,000 for fifth, Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Love With Proper Stranger" (Par) (subrun) (2d wk). Initial week hit okay $5,500 for single week's booking. "The Prize" (MGM) (subrun) opens Wednesday (18).

World (Perfecto) (390; 90-$1.50)—"Psychomania" (Vic) (5th wk). This round winding tomorrow (Thurs.) is heading for a great $9,500 after $10,800 for fourth week. Stays indef.

Brandt's Post

Fred E. Brandt has been promoted to general manager of the Hawaii Newspaper Agency, effective May 1, succeeding Philip M. Knox, who is resigning to become general manager of the San Francisco Newspaper Publishers Assn.

Cleve. Still Big But 'Affair' NSG $8,000; 'Doctor' $13,500, 'World' 10G

Cleveland, March 17.

Although getting little or no help from the few new entrants, local firstrun biz continues sturdy in current stanza. "Global Affair" is rated very disappointing in first session at the State despite the fact this is Bob Hope's hometown. Hope is star of "Affair." "Dr. Strangelove" still is smash in third rounds, daydating two arty theatres.

"Tom Jones" continues fancy in fourth week at the Ohio. "It's a Mad World" still is sockeroo in 13th session at Palace, being little below last week's total. "Man's Favorite Sport" is down to a sluggish gait in second round at the Hipp.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50) — "Victors" (Col) (2d wk). Fair $9,000. Last week, $10,300.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Easy Life" (Embassy) (2d wk). Good $3,800. Last week, $2,900.

Continental Art (Art Theatre Guild) (925; $1.50)—"Ladies Who Do" (Indie). So-so $1,900. Last week, "This Sporting Life" (Cont) and "Loneliness Long Distance Runner" (Cont) (reissues), $1,800.

Heights Art (Art Theatre Guild) (925; $1.50) — "Doctor Strangelove" (Col) (3d wk). Wow $7,000 or near. Last week, $8,000.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50) — "Man's Favorite Sport" (U) (2d wk). Weak $6,000. Last week, $12,000.

Ohio (Loew) (1,020; $1.25-$1.85)—"Tom Jones" (UA) (4th wk). Fine $10,000 or close. Last week, $11,000.

Palace (F&A Theatres) (1,265; $1.50-$3)—"It's a Mad World" (UA) (13th wk). Sockeroo $10,000 or over. Last week, $11,200.

State (Loew) (3,450; $1.65) — "Global Affair" (MGM). NSG $8,000. Last week, "Seven Days in May" (Par) (3d wk), $7,800.

Westwood Art (Art Theatre Guild) (955; $1.50) — "Dr.Strangelove" (Col) (3d wk). Smash $6,500. Last week, $7,500.

'JONES' RECORD 21G, TORONTO; 'MAY' 16G

Toronto, March 17.

Blinding mid-week storm dropped figures throughout the area, but the big seller is still "Tom Jones," doing record business at the Hyland in 12th week. "Seven Days In May" and "Dr. Strangelove," in third and seventh weeks respectively, are holding well. "Winter Light" and "Dark Purpose" opened only fair.

Estimates for This Week

Carlton (Rank) 2,158; $1.50-$2.50)—"It's a Mad World" (UA) (13th wk). Splashy $12,000. Last week, $14,000.

Coronet, Danforth, Humber (Rank) (799; 1,328; $1-$1.50) — "Man In Middle" (20th). Fair $18,000. Last week, "Comedy of Terrors" (AI), $17,000.

Fairlawn (Rank) (1,165; $1-$1.50)—"Dr. Strangelove" (Col) (7th wk). Sturdy $8,000. Last week, $9,000.

Hollywood (FP) (1,080; $1-$1.50) — "Love with Proper Stranger" (Par) (5th wk). Lusty $9,500. Last week, $10,000.

Hyland (Rank) (1,357; $1-$1.50) — "Tom Jones" (IFD) (12th wk). Wham $21,000. Last week, $23,000.

Imperial, Yorkdale, Golden Mile (FP) (3,206; 760; 1,004; $1-$1.50)—"Seven Days in May" (Par) (3d wk). Trim $16,000. Last week, $21,000.

International (Taylor) (557; $1-$1.50)—"Winter Light" (IFD). Thin $2,800.

Loew's (Loew) (1,639; $1-$1.50)—"Sunday In New York" (MGM) (3d wk). Big $11,000. Last week, $14,000.

Tivoli (FP) (935; $1-$1.50)—"The Cardinal" (Col) (13th wk). Nice $7,000. Last week, $7,200.

Towne (Taylor) (693; $1-$1.50)—"To Bed or Not To Bed" (IFD) (3d wk). Good $4,000. Last week, $4,500.

University (FP) (1,344; $2-$3.50) — "Cleopatra" (20th) (38th wk). Calm $9,500. Last week, $10,000.

Uptown (Loew) (2,245; $1-$1.50)—"Dark Purpose" (U). Slow $8,500. Last week, "Charade" (U), $9,000.

Yorkdale Cinema (Taylor) (450; $1-$1.50)—"Ladies Who Do" (IFD) (2d wk). Trim $3,200. Last week, $3,500.

CHICAGO

(Continued from page 8)

(2d wk). Fairish $9,500 for six days. Last week, $19,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Hallelujah, the Hills" (Indie) (4th wk). Brisk $3,000. Last week, $3,400.

Todd (Todd) (1,089; 90-$1.80) — "Tom Jones" (UA) (13th wk). Dandy $23,000. Last week, $22,500.

Town (Teitel) (640; $1.25-$1.80)—"Knife In Water" (Kana) (4th wk). Oke $1,800. Last week, $2,000.

United Artists (B&K) (1,700; 90-$1.80) — "Seven Days In May" (Par) (3d wk). Good $19,000 or near. Last week, $20,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (12th wk). Hep $16,000. Last week, $18,000.

World (Teitel) (608; 90-$1.80)—"The Witch" (Indie) and "Ravaged" (Indie) (reissues). Okay $4,000. Last week, "Knife In Water" (Kana) (3d wk), $4,200.

'Bride' Okay $11,800, Frisco; 'World' Mighty 30G, 'Doctor' 16G, 4th

San Francisco, March 17.

Firstrun biz continues a slow slide this round but a couple of newcomers, "Easy Life" and "Mail Order Bride," are displaying some draw. "Life" shapes big at the tiny Vogue while "Bride" looms okay in two locations. "Commando" is okay in first at Mission Drive-In but slow at the Warfield.

"It's a Mad World" still is great in 12th round at Orpheum. "Tom Jones" is rated smash in 13th week at the United Artists. Former has a higher admish scale and is getting better than twice as much in total gross. "Dr. Strangelove" shapes strong in fourth in two small houses.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $3-$4)—"Cleopatra" (20th) (38th wk). Nice $13,000. Last week $14,000.

Clay (Ros) (360; $1.75) — "Dr. Strangelove" (Col) (4th wk). Big $6,000. Last week, $6,500.

Coronet (United Calif.) (1,250; $2-$2.50) — "America, America" (WB) (3d wk). Fair $4,000. Last week, $7,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person)—"Mail Order Bride" (MGM). Fair $3,800. Last week, "Dr. Strangelove" (Col), $4,500.

Embassy (Dibble-McLean) (1,400; $1.49) — "Mail Order Bride" (MGM). Trim $8,000. Last week, "Children of Damned" (MGM), $6,000.

Metro (United Calif.) (1,000; $1.75-$2) — "The Silence" (Janus) (4th wk). Good $6,000. Last week, $7,000.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"Commando" (AI). Okay $5,000. Last week, "One Man's Way" (UA), $3,000.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (12th wk). Great $30,000. Last week, $30,500.

Paramount (Par) (2,646; $1.50-$1.75) — "Seven Days in May" (Par) (3d wk). Big $10,000. Last week, $14,000.

Presidio (Art Theatre Guild) (750; $1.25-$1.50) — "To Bed or Not to Bed" (Cont) (3d wk). Fair $2,500. Last week, $3,200.

St. Francis (Par) (1,400; $2) — "The Victors" (Col) (7th wk). Lofty $6,000. Last week, $7,000.

Stage Door (A-R) (444; $1.75-$2)—"Dr. Strangelove" (Col) (4th wk). Sock $10,000 or near. Also at Clay. Last week, $11,000.

Surf (Novikoff) (300; $1.25) — "Arturo's Island" (MGM). Neat $2,000. Last week, reissues.

United Artists (No. Cst.) (1,148; $2-$2.40) — "Tom Jones" (UA) (13th wk). Smash $13,000. Last week, $14,000.

Vogue (S.F. Thtrs.) (365; $2) — "Easy Life" (Embassy). Big $5,000. Last week, reissues.

Warfield (FWC) (2,656; $1.25-$1.50) — "Commando" (AI). Slow $8,000. Last week, "Love With Proper Stranger" (Par), $8,000.

STARTS SLOW, BUT 1964 LOOK UP

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year ... 0
This Date, Last Year ... 2

AMERICAN INT'L
Starts, This Year .. 0
This Date, Last Year ... 2

COLUMBIA
Starts, This Year ... 5
This Date, Last Year . 5

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LORD JIM"
(Richard Brooks Production)
(Shooting in Cambodia)
Prod.-Dir.—Richard Brooks
Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Daliah Lavi, Akin Tamiroff
(Started Dec. 9)

"LOVE HAS MANY FACES"
(Bresler Prods.)
(Shooting in Acapulco)
Prod.—Jerry Bresler
Dir.—Alex Singer
Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann
(Started Feb. 3)

"MAJOR DUNDEE"
(Bresler Prods.)
(Shooting in Mexico)
Prod.—Jerry Bresler
Dir.—Sam Peckinpah
Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr., Mario Adorf, Brock Peters, Warren Oates, R. G. Armstrong, Ben Johnson, Slim Pickens, Karl Swenson, L. Q. Jones, John Davis Chandler, Jody McCrea
(Started Feb. 6)

"RIDE THE WILD SURF"
(Jana Films)
(Shooting in Hawaii)
Prod.—Art & Jo Napoleon
Dir.—Art Napoleon
Fabian, Shelley Fabares, Tab Hunter, Barbara Eden, Peter Brown, Susan Hart, Jim Mitchum, John Anthony Hayes, Roger Davis, Catherine McLeod
(Started Feb. 28)

"MICKEY ONE"
(Arthur Penn Prod.)
(Shooting in Chicago)
Prod.-Dir.—Arthur Penn
Warren Beatty, Hurd Hatfield, Alexandra Stewart, Teddy Hart, Jeff Corey, Franchot Tone
(Started March 13)

WALT DISNEY
Starts, This Year ... 0
This Date, Last Year ... 1

METRO
Starts, This Year ... 1
This Date, Last year .. 4

PARAMOUNT
Starts, This Year ... 2
This Date, Last Year 4

"THE PATSY"
(Jerry Lewis Prod.)
Prod.—Ernest D. Glucksman
Dir.—Jerry Lewis
Jerry Lewis, Ina Balin, Keenan Wynn, Peter Lorre, Phil Harris, John Carradine, Everett Sloane, Hans Conreid, Richard Deacon, Nancy Kulp
(Started Jan. 6)

"ROUSTABOUT"
(Hal Wallis Prod.)
Prod.—Hal Wallis
Dir.—John Rich
Elvis Presley, Barbara Stanwyck, Joan Freeman, Leif Erickson, Sue Ann Langdon, Joan Staley
(Started March 9)

20th CENTURY-FOX
Starts, This Year ... 3
This Date, Last Year ... 1

"FATE IS THE HUNTER"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Ralph Nelson
Glenn Ford, Rod Taylor, Nancy Kwan, Suzanne Pleshette, Nehemial Persoff, Constance Towers
(Started Jan. 5)

"ZORBA THE GREEK"
(Shooting in Crete)
Prod.-Dir.—Michael Cacoyannis
Anthony Quinn, Simone Signoret, Irene Papas, Alan Bates
(Started March 9)

UNITED ARTISTS
Starts, This Year ... 4
This Date, Last Year 1

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"THE SATAN BUG"
(Mirisch-Kappa Prod.)
(Shooting in Palm Springs)
Prod.-Dir.—John Sturges
George Maharis, Richard Basehart, Joan Hackett, Dana Andrews
(Started Jan. 6)

"KISS ME, STUPID"
(Mirisch-Billy Wilder)
Prod.-Dir.—Billy Wilder
Dean Martin, Peter Sellers, Kim Novak, Felicia Farr
(Started March 6)

UNIVERSAL
Starts, This Year ... 4
This Date, Last Year ... 2

"MARNIE"
(Alfred Hitchcock Prod.)
Prod.-Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane Baker, Mariette Hartley, S. John Launer
(Started Nov. 25)

"McHALE'S NAVY"
Prod.-Dir.—Ed Montagne
Ernest Borgnine, Joe Flynn, Tim Conway, Carl Ballantine, Edson Stroll, Gavin MacLeod, Gary Vinson, Billy Sands, John Wright, Yoshio Yoda, Bob Hastings, Claudine Longet, Jean Willes, George Kennedy
(Started March 9)

WARNER BROS.
Starts, This Year ... 0
This Date, Last Year ... 2

INDEPENDENT
Starts, This Year ... 3
This Date, Last Year ... 3

"MY SOUL RUNS NAKED"
(Genesis Prods.)
(Shooting in Southern California)
Prod.—Lewis Andrews
Dir.—James Landis
Schuyler Hayden, Don Snyder, Warrene Otts, Hal Bookar, Judy Hughes, Criswell, Eve Brenner, Chuck Harrod, Joan Howard
(Started Feb. 10)

"THE LUCK OF GINGER COFFEY"
(Crawley Films-Roth-Kershner Prods.)
(Shooting in Canada)
Prod.—Leon Roth
Dir.—Irvin Kershner
Robert Shaw, Mary Ure, Liam Redmond, Libby MacClintock
(Started Feb. 21)

"A HOUSE IS NOT A HOME"
(Embassy Pictures Corp.)
(Shooting at Paramount)
Prod.—Clarence Greene
Dir.—Russell Rouse
Shelley Winters, Robert Taylor, Ralph Taeger, Cesar Romero, Mickey Shaughnessy, Kay Ballard, Jesse White, Michael Forest, J. Pat O'Malley
(Started March 10)

19 MORE FILMS ROLL BY APRIL

Hollywood, March 17.

California, which devised some of the most curious laws on the books anywhere, including husband-and-wife community property laws, the combining of water and booze control, cross-voting in party preferential primaries, and so on, has a beaut for a state known world around as a film production center. Namely, the law which taxes film studios on the basis of the films in cans on hand during the first Monday in March. This law has the realistic effect of curtailing film "starts" during January or February. But now that the deadline for 1964 has passed production will pick up fast. Some 19 features go before the cameras by the end of April.

What's of major significance among the newcomers, despite the fact that 1964 is far behind last year's production figures, is that most of the new films skedded will be made in the U.S. Only eight of the currently filming features are being done abroad, including two in Mexico and one in the State of Hawaii. A year ago, there were 23 pix shooting, eight also being filmed abroad.

To date, 19 pix have been started in 1964 by 10 majors plus three more by indies. Last year at this time 25 films had been started by majors and another three by indies, making total of 28 by this date.

Total number of pix with definite schedules on upcoming boards hits 30, ranging from late this month through May. Only six of these are aimed for overseas shooting, a major reduction in the foreign production attention that has shown definite decreases in the past year.

Upcoming pix by studios include:

Allied Artists, "The Party," aimed for April by Leon Fromkess, and "Isle of Paradise," to go in early summer with Elvis Presley starred.

Columbia, "Mickey One," Arthur Penn production starting March 17 here; "The Collector," beginning March 30 here, and "Three Stooges Meet the Gunslinger," in April in Hollywood.

Disney, "Arizona In the 50's," rolling March 30 with Ron Miller and Disney coproducing and marking first feature to roll this year for Disney.

Metro-Goldwyn-Mayer: "36 Hours," Perlberg-Seaton production starting April 8 here; "Quick, Before It Melts," Lawrence-Mann production with simultaneous start date, exteriors in Alaska; "Joy in the Morning," to star Dick Chamberlain and roll in April.

Twentieth Century-Fox: Three pix starting March 16 are "Rio Conchos," for producer David Weisbart; "John Goldfarb, Please Come Home," Steve Parker, and "Goodbye, Charlie," Weisbart. On March 26 Robert Wise begins "Sound of Music." In April Henry Koster skeds "Erasmus With Freckles" and Weisbart has "The Pleasure Seekers" upcoming. Aaron Rosenberg is mapping May date for "The Reward" and Robert Aldrich aims for "Hush, Hush . . . Sweet Charlotte." All are here. Abroad, studio has May 11 start on "Those Magnificent Men in Their Flying Machines" and also May date for "Voyage Out, Voyage Home," "Zorba, the Greek," this month.

United Artists: "How to Murder Your Wife," starting March 16 for George Axlerod, and "Goldfinger," to shoot in London with same date start. "One Way Pendulum," in April in London.

Universal: "McHale's Navy," Ed Montague producing-directing for March 16 start; "All Kinds of People," Elliot Kastner, March 16; "Strange Bedfellows," Melvin Frank, March 31; "Fluffy," Gordon Kay, April 6. All are in Hollywood.

Warner Bros. has only "None But the Brave," Frank Sinatra feature, aimed for April start.

Indies ventures include "Rebels Against the Light," to start this month in Israel for Alexander Ramati, and "Space Station-X," starting March 18 for Hugo Grimaldi Films.

Pix currently shooting are: For Columbia, "Hey There, It's Yogi

(Continued on page 70)

WOMETCO EXHIBITS AT FLORIDA (N.Y. FAIR)

Albany, March 17.

Wometco Vending of Jacksonville Inc., Florida company, has applied for authority to conduct business in New York state: specifically, to operate vending machine and an ice cream bar at the Florida exhibit of N.Y. World's Fair.

Cowan, Liebowitz & Latman were the attorneys filing the application certificate at Albany.

Seaquarium Shows Inc., Florida concern, also filed, through the same law firm, for athority to operate a porpoise show and marine exhibit at the Florida Exhibit, N.Y.'s World Fair.

Weston's Creative Impulse Secures Embassy Contract

Publicist Jay Weston has turned screenwriter and has sold an original screen treatment called "The War Horses" to Embassy Pictures, to be made as an historical-adventure item. Weston will be associate producer on the project and will collaborate in writing the final script.

Production is skedded to begin early in 1965. The pub, who is prez of Jay Weston Associates, recently entered indie film production in association with Los Angeles theatreowner Sheldon Smerling. The duo is planning several pix for production in New York, Hollywood and overseas, they say.

Eric Johnston's Idea Still Pends; May Be a 'Washington Assembly' As Part of Rosenberg Promotion

Proposed Washington (D.C.) film fest in 1965 or 1966, a pet project of the late Motion Picture Assn. of America prez Eric Johnston, is apparently still very much a possibility.

It's just been learned that as part of the overall industry public relations program, which the MPAA has entrusted to Anna M. Rosenberg Associates, a committee has been appointed to study alternatives to the Washington fest idea as proposed in a couple of bills submitted to Congress last year.

Committee includes 20th-Fox exec veep Seymour Poe, United Artists prez Arthur Krim, acting MPAA chief Ralph Hetzel and Mrs. Rosenberg. Committee already has held a meeting with George Stevens Jr., director of the motion picture service of the U.S. Information Agency.

Two possibilities are being explored for the affair, which, in Mrs. Rosenberg's p.r. program, is called the Washington Film Assembly, perhaps to differentiate it from the annual, competitive fests held around the world. (The Washington Assembly is being conceived as a one-shot.)

One way the assembly might go is as strictly an American film affair, designed to highlight Hollywood's contribution to U.S. art and entertainment via the showing of top current product along with retrospectives of great films of the past. This, however, would minimize the "international aspects" of films.

For this reason, the second, and apparently more likely possibility, is an "international" fest which would highlight "selected, top films" from abroad, chosen by the countries themselves, plus top American films. In addition, the industry and the Department of State would sponsor a program of lectures, symposiums and screenings of great pix of the past.

Either way the Assembly would be sponsored by the MPAA, assisted by the Washington business community. The assistance of the Academy of Motion Picture Arts and Sciences and of exhib organizations also would be sought. In addition, it would be expected that support would be received via a joint resolution of Congress and the patronage of the State Department. The Rosenberg program suggests that "full exploration should be made of the possibility of making Federal funds available for specific parts of the Assembly." Also, it says, if no Washington auditorium is large enough to hold the Assembly, "two Cinerama inflated tents could be used."

Overall theme of the Assembly would be "the contribution of the American motion picture to the arts and entertainment." The public would be admitted to the screenings for an admission charge. And at least one evening would be devoted to a special presentation for the U.S. President and his guests, with ambassadors and other government officials being on hand, or hosting, other parts of the Assembly.

Boothman as Culprit For Rug-Reposing Nudes

Toledo, O., March 17.

City morals squad detectives closed the downtown Gayety last Thursday (12) dispersing 50 afternoon patrons, and arresting the projectionist on a charge of exhibiting and possessing an obscene motion picture film. Walter J. Frick, 35, the boothman, is free on $1,000 bond. He will be arraigned in Municipal Court March 20. The arrest followed complaints, police said.

The theatre reopened the next day, with a different film. The objected-to film was a 16m feature called "Show of the Month," in which nudes were shown on a rug. The theatre also shows 35m films on an "adults only" policy, usually untitled sexploiters.

LOLLOBRIGIDA FILM WITH ALL-FEMME CAST

Hong Kong, March 17.

Gina Lollobrigida stated at the end of her five-day stay in the Colony that she will return to Hong Kong at the end of this year to make a film. She was here for personal appearances in conjunction with an Italian Film Week.

Although she declined to give the title of the story, she said that it was taken from a novel of which she had bought the screen rights, but if she divulged the storyline there were so many people who wanted to make a film in the Far East at the moment with a good story, she was afraid that someone would make the film first under another name.

Film will be an American production with an American producer, and Miss Lollobrigida will be supported by an all-female cast. The setting is China today, and this portrayal, said Gina, "will be different from anything I have ever done before."

Mooney Joins Ozoner Circuit With Kesler

Youngstown, O., March 17.

Youngstown Enterprises Corp., formed by Blair Mooney, Cleveland film buyer, and Carl Kesler of Youngstown, is taking over the leases on the three Youngstown dirve-ins operated by Associated Theatres of Cleveland. The houses are the Northside, Southside, and Westside drive-ins, originally built by Peter Wellman, Girard, and leased to Associated Theatres in 1950.

New setup also plans to take over the Associated Theatre's Harrisburg, Pa., drive-in, but papers have not been finalized, pending title search.

Kesler and Mooney already operate the Sky-Hi Drive-In in Youngstown as a separate corporation. Mooney has been active in Youngstown theatre circles as an operator and as a buyer of film, for many years. He books films into the Palace and State, downtown, in addition to the Sky-Hi and the three new Broumas Circuit theatres in Youngstown shopping centres. Mooney's firm is the Cooperative Theatres of Ohio in Cleveland, which buys film for 80 houses in the Youngstown and Cleveland area.

Three Showmen Hurt

Denver, March 17.

Three employes of Westland Theatres' Colorado Springs division were seriously injured in an automobile accident en route to the Show-A-Rama meeting in Kansas City recently.

Hospitalized were Howard Campbell, buying and booking exec, Darald Hart, city manager of theatres in Colorado Springs, and Larry Jenzen, manager of the Chief Theatre.

Los Alamos Asks Int'l Federation 'Recognize' Peace Film Festival

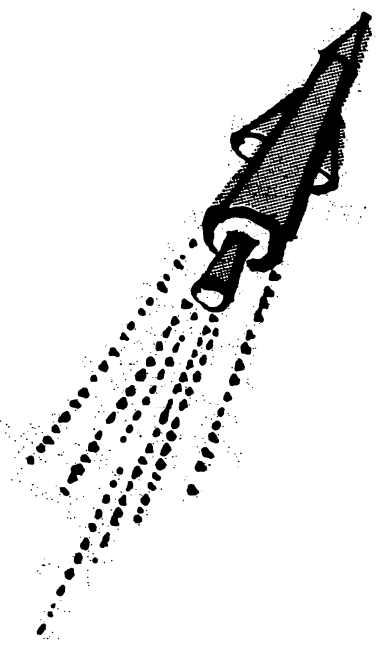
Albuquerque, March 17.

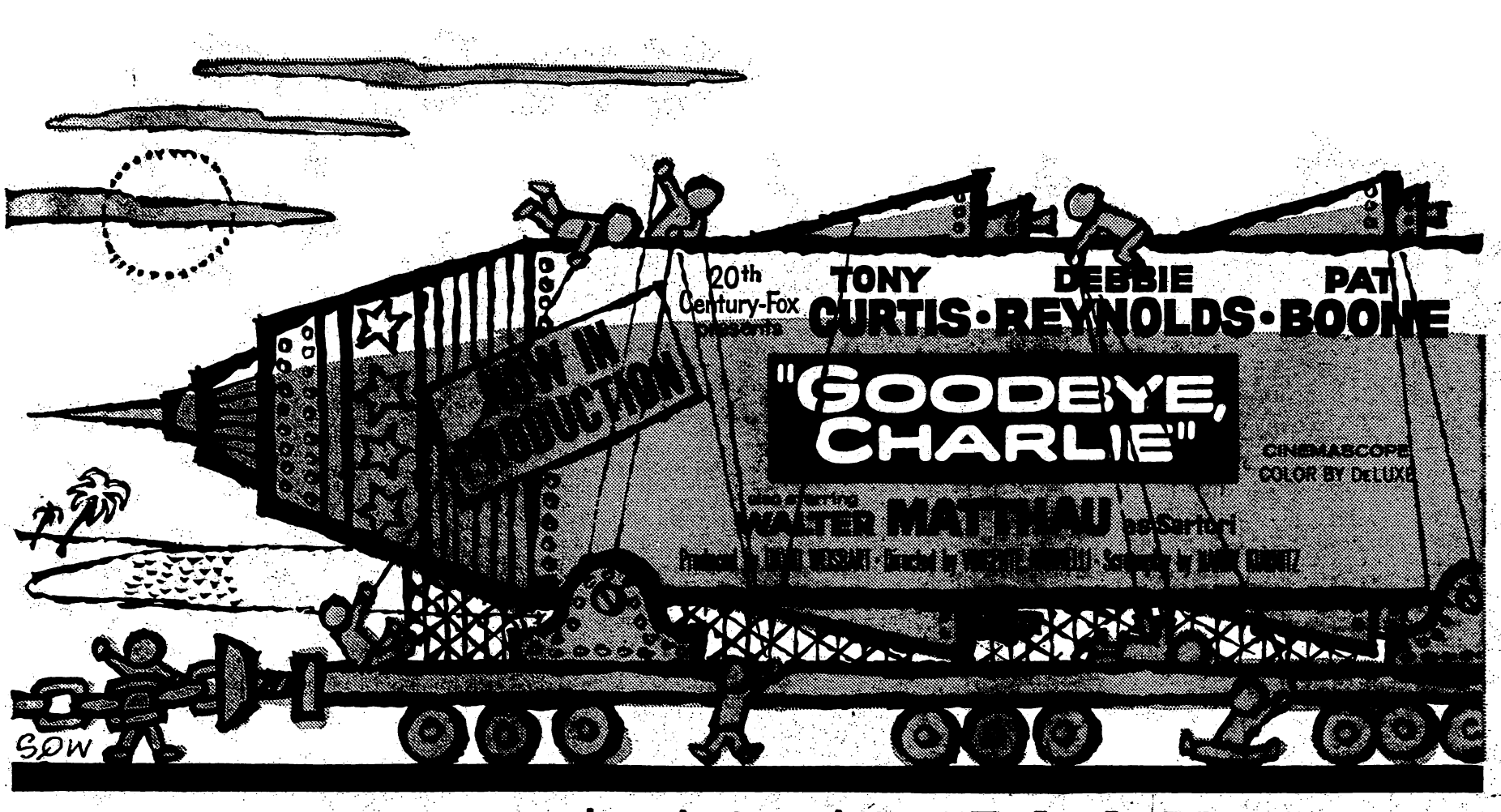
Official recognition is being sought for the International Peace Film Festival, which gets its second public exposure this fall in the New Mexico atomic bomb town of Los Alamos, according to fest director Robert Kunce.

He's manager of the Centre Theatre in Los Alamos. His formal request for recognition is addressed to International Federation of Film Producers Assn.

Tentative dates for the 1964 festival have been set for late August, but these are subject to change if international sanction comes through per Kunce.

another one all checked out and set to go...at 20th!





already in orbit—**"Fate Is The Hunter"**

RKO-Skouras Copy for Showcase Panned by Distribs as Old Hat

Advertising copy prepared and placed by Greater New York circuits for various "showcase" playoffs has drawn strong criticism from distributors lately and the result is that some major changes have been made in such copy. The beefs were especially directed at the RKO-Skouras-etc. "showcase" by United Artists, Universal and Warner Bros., the chief sellers to these circuits where "showcase" is concerned.

Ad patterns were among the first things effected by "showcase" because of the multi-theatre, multi-county handling of a firstrun picture. As ad patterns evolved, however, some distribs began to get annoyed at the methods used by the RKO-Skouras group saying that these circuits were merely adapting their old-fashioned copy to the new development, thereby diluting the effectiveness of "showcase" and the pix using it.

For one thing, the ads had the look of the old directory layouts, distribs claimed, with the theatre logos dominating the copy. Also objected to was the listing of coming attractions in the "showcase" ads, the distribs not wanting to share billing with upcoming pix for the sake of the theatre's future business. Such listing has now been cut out.

Group Complaint

The three major users of the RKO-Skouras-etc. "showcase" have been Warners and Universal, with UA, which started all the "showcase" business in the first place, out with its first pic on the circuit plan currently. All three got together and complained and the result is a change in the "showcase" ad formats.

In developing its ad concept for "showcase," RKO and Skouras both designed new logos which stood out strongly in the advertising. Although RKO is a well-known commodity with the public, the Skouras handle has been getting more prominence that it has ever achieved in Gotham dailies. These special logos continue to be used but on a smaller scale. Also changed are the umbrella tops to the ads which stressed the circuits' names rather than the "showcase" and picture titles. These have been eliminated.

This situation was primarily one involving the RKO-Skouras "showcase" plan. The Loew's layouts for its "showcase" advertising have from the start emphasized the "showcase" handle and the picture playing. The feeling developed among the RKO-Skouras distribs that they weren't getting as much mileage out of the "showcase" title, especially since everyone is using it either as "premiere" or "Hollywood showcase."

Fear Bunching

Now that this matter has been straightened out, the next move will be an attempt to keep the "showcase" ads from getting bunched up in the papers. This bunching also dilutes the use of the "showcase" identification because the reader sees nothing but "showcase" when he looks at a page. But since the papers themselves control the placement of ads on given pages, this plan can be instituted in the form of a request. The papers will, and rightfully so, accept no dictates as to where a given ad should appear.

Although this advertising development is a relative small matter, it does demonstrate a shaking down period that "showcase" is beginning to go through, especially where the big circuits are concerned. Many problems, including booking jams, exhib and union complaints and other matters, still persist. As this shakedown cruise continues there will be many more changes before the eventual "showcase" patterns will be firmed.

Green, Golden In Shifts

Albany, March 17.

Milton Green is new sales representative for 20th Century-Fox in Albany exchange district. Green, who sold for old Eagle-Lion out of this city some years ago and who recently had been a United Artists salesman in the Pittsburgh area, succeeded Al Golden.

Latter is now calling on Virginia accounts for UA. He long served under the Metro banner.

It's the American Way

Detroit, March 17.

When you're subbing for a star at a press conference for high school paper editors, do they walk out in disgust, ask impolite questions, or make the best of the situation?

Shirley Eder, WJBK-TV's show biz reporter, found the latter reaction when she subbed for Angie Dickenson, whose plane was grounded by weather conditions in Chicago. Miss Dickinson was due in to talk to 150 high school students who came by bus and car from all corners of Michigan.

Junket was arranged by Universal on behalf of "Capt. Newman, M.D." Miss Eder had attended a luncheon for daily, radio and tv film critics, also scheduled to interview Miss Dickenson, when she was tapped by Universal toppers to take over the high school news conference in place of the star. Miss Eder's close friendship with several stars enabled her to tell some stories which entertained the high school scribes.

United Artists Policy: Fashion Publicity, Not Just Ads, for TV Media

United Artists' plan to use television as a publicity as well as advertising medium is taking shape. Having had a successful experience in this regard with "It's a Mad, Mad, Mad, Mad World," the company has been pushing the scheme and some of the results will be seen shortly around the country with "Pink Panther."

In the case of "Mad World," much of the publicity was generated as a result of UA's mammouth Coast junket for the preem and related festivities in connection with the pic. In the case of "Panther," the company is following a more traditional route of publicity planting, using as its video "press release" the theatrical trailer for the film. Commitments have already been made by tv programs in 14 cities to use the trailer as a straight news or feature item, sans ad charges.

Among the 14 shows so far commited, some are news programs and others are talk programs. The time periods during which the trailer will be getting the gratis publicity range throughout the day, from as early as 7 a.m. to late night news outings. Cities include New York, where it will be seen on Robert Trout's WCBS-TV evening news show, Pittsburgh, Miami, New Orleans, Detroit, Dallas, Ft. Worth, Boston, San Francisco, Oakland, Philadelphia, Jacksonville, Baltimore and Washington, D.C. One of the shows will even air it in color.

Of those slotting the trailer, it is interesting to note that a few were paricipants in the "Mad World" junket, proving that these things have long-range as well as immediate benefits. UA has been pursuing the tv pub plan for some time, with the idea being that tv is as good a pub medium potentially as it is an ad medium. Recently, the company packaged a special set of tv trailers pegged to its Academy Award nominees, also to be spotted as publicity, and other plans are in the works.

"Panther" opens at Radio City Music Hall following "The World of Henry Orient," also a UA pic and the Hall's Easter attraction. It will be seen in various key cities this spring and will get the bulk of its release during the summer. Much of the pub spotting of the trailer has been logged to coincide with the pic's opening in the various cities and screenings of the trailer have been held in many markets to entice tv shows to use it. It has been the company's "hopeful surmise" that such a plan would work and it seems to be paying off. In the future, it is UA's plan to begin preparation of such material as pix are in production.

PAR GIFT TO B.A. FEST: 'LOVE WITH STRANGER'

The naming of Paramount's "Love With The Proper Stranger" as the official U. S. entry at the Buenos Aires film fest (April 1-11) is, according to several sources, the direct result of the recently formed industry coordinating committee to oversee U. S. participation at film fests.

It's understood that despite the fact that both the Film Festival Selection Committee and the Argentines wanted the pic, Paramount, which has had some unhappy fest experiences in the past, initially turned down the request. Later, however, the corrdinating committee, which is specifically designed to iron out such problems, made a special plea to Par prexy Barney Balaban who then directed that the pic be sent to B.A. In year's past, it's felt, the first Par turndown would not have been questioned.

Coordinating committee is comprised of acting Motion Picture Assn. of America chief Ralph Hetzel, the USIA's George Stevens Jr., director Fred Zinnemann, United Artists exec veep Arnold Picker. Following the announcement of the selection of "Stranger," Stevens commented that both the government and the coordinating committee were especially appreciative of Balaban's decision.

While the full U. S. delegation for the B.A. fest has not yet been definitely set, director David Miller ("Capt. Newman, M.D.," "Lonely Are The Brave," etc.) has been named as U. S. rep on the fest jury. Last year the U.S. didn't have anybody on that international panel.

Patricia Newcomb, assistant to Stevens at the USIA, is now in California lining up personalities to attend. There are hopes "Stranger" star Natalie Wood will be able to make it, along with director Robert Mulligan and producer Alan Pakula, though the timetables of both the latter are said to be extremely tight right now.

RANCHO DRIVE-IN SUES

Charges 7 Distribs, 3 Chains Shut It Out

San Francisco, March 17.

Richmond's Rancho Drive-In has brought a $2,100,000 civil antitrust suit in Federal Court here, charging that it has been prevented from obtaining first-run releases.

Suit alleges that seven film distributors and three theatre chains have kept the Rancho from showing first-run product ever since it opened in 1953.

Distributors named as defendents were 20th Century-Fox, Walt Disney's Buena Vista, Columbia Pictures Metro-Goldwyn-Mayer, Paramount, Universal and Warner Bros.

Theatre chains named as defendents were Fox West Coast Theatres Corp., National General Corp., and Blumenfeld Enterprises Inc.

Doubling Never

Honolulu, March 17.

Doubling features have yet to invade Waikiki.

Consolidated circuit's Kuhio and Waikiki theatres, outlets for major attractions, never have gone in for the duals, although the Waikiki on occasion throws in a bona fide preview.

First Meeting Encourages Eastern Craft Unions; Beef-Up Labor Front; Can It Offset Producers' Grief?

An Ohio Footnote

Columbus, O., March 17.

Anent the going-national distribution of the Green Sheet, Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, points out that ITOO for the past four years has been mailing the sheet regularly to its members.

Mailing was inaugurated during presidency of Horace Adams and continued under regime of Marshall Fine.

His Majesty's Bounty At N. Y. World's Fair; Gene Arneel on Promo

Metro has quite a bit planned for H.M.S. Bounty, the replica of the actual Capt. Bligh ship which was used in the filming of "Mutiny On the Bounty" and is now open to the public at the N.Y. World's Fair Marina. An extensive program of tv and other promotions are being planned, to be overseen by Gene Arneel, who will direct promo activities connected with the exhibit.

The Bounty was formally opened to the public with ceremonies last Saturday (14), participated in by Fair prez Robert Moses and Metro v.p.-general counsel Benjamin Melniker, among others. The event got considerable coverage on New York tv and in the local press, getting the display off to a strong start. Admission to the boat has been set at 90c.

One of the activities will be a meeting of Parkin Christian, the great, great grandson of Fletcher Christian and William Bligh, the great, great grandson of the Bounty's original skipper on the deck of the replica. Object here is to get national tv coverage of a "burying the hatchet" type of ceremony. Christian will also participate in a tv show called "Faith For Today," parts of which are to be filmed on the boat. It is sponsored by the Seventh Day Adventists, a religious order which has been trying to promote Pitcairn Island, where the Bounty's crew wound up after the infamous mutiny. This is to film early in April.

Also, there are lots of group activities being planned such as Boy Scout days and such. A tv promotional reel will be made later this week and there are a host of other things being worked on in connection with the exhibit. All of this activity has given rise to speculation that Metro may be planning some re-release of "Bounty," a w.k. boxoffice flop which gave the company considerable fiscal headaches from which it has only recently recovered.

Toronto-N.Y. Fusion

Ottawa, March 17.

Association Films Inc. of N.Y. has merged with Industrial Film Maintenance of Toronto to form Association-Industrial Films in latter city.

Mrs. Jean Peters, IFM prexy, is now g.m. of the new outfit.

Plan for the formation of a labor organization made up of reps from all unions involved in eastern filmmaking took a step forward last week when a group of laborites met to discuss the idea and gave unanimous endorsement to it. After the discussion, the meeting named a sub-committee to further explore the plan and to come up with a formula for the new organization's operation.

Reps of all invited unions attended the meeting. Elected to the sub committee were Jim Gartland of studio mechanics Local 52, Jay Rescher of cameramen Local 644, Steve D'Injillo of the East Coast Motion Picture Council (which first proposed the plan), Andv Corday of Scenic Artists Loeal 829, Tommy O'Donnell of teamsters Local 817 and Milt Felson of the Directors Guild of America. This group met again last Monday (16) to discuss their next moves.

There will be a meeting of reps from all film unions March 26 for the election of officers to the organization, establishment of the actual working format and, presumably, to give a name to the body.

This move by the unions, which involves the International Alliance of Theatrical Stage Employees as well as all other production and performing labor organizations involved with filmmaking in the east, is considered a bold step by some observers. Although it may indeed be formed for the purpose of furthering eastern production, the organization will also be in a position to show lotsa labor muscle when it feels a given circumstance calls for such a show of strength.

As proposed, the organization has the two-fold objective of improving the "atmosphere" for filming in the east and also creating a more solidified position when it comes to "on the job irritants." In the latter category, this will be done by adjusting intra-labor differences involving jurisdictional and other hassles primarily. This would enable labor to display a unified front when handling production-union difficulties.

One way in which such unification could be of benefit to production would be via the establishment of a sort of clearing house for the settlement of producer-labor disputes. This is among the primary concerns being studied by the committee which was appointed last week. Also of interest to the group is counter-acting unfavorable publicity due to harrowing experiences of producers who made pix in the resoundingly reported east and their dissatisfaction with craft union muscle.

RELIGIOSO MARKET CAN BE CALCULATED?

Madrid, March 17.

Gerado Marote, who heads up Eurofilms, believes that the market for religious pix can almost be calculated mathematically. Marote produced "Molokai" (The Leper Priest) three years ago and received full cooperation from the Order of the Sacred Heart. Religious support gave his entry exploitation power in many territories. Father Damian, the Leper Priest, was a member of the Order and in line for cannonization.

The producer is now readying for an April 6 start "El Señor de La Salle" (Monsieur La Salle) with Mel Ferrer in the title role under the direction of Luis Amadori. The title figure is the French founder of Catholic prochial schools, Jean Baptiste de La Salle, who was named patron saint of Christian educators by Pope Pius XII.

Offering a closer look at the potential market for this project, Marote points out that there are 42,000 Catholic Brothers now teaching a student body numbering 1,500,000. But his statistics also include 35,000,000 graduates of the parochial "Escuelas de la Doctrina Cristiana."

"La Salle" exteriors will be filmed in Paris and in the French cities of Reims, Rouen, and Versailles. Other exterior and studio interiors will be filmed in Spain. "La Salle" script, highlighting the career of the 18th century Christian educator, was penned by Lucas and Gallardo. Diego Fabbri, and Jaime Garcia Herranz.

Second Wave of Fines Hit Exhibs In Spain Who Dare Admish Raise

Madrid, March 17.

Spain's Minister of Interior came to grips with Madrid exhibitors last week when over 300 houses posted a price-scale increase without government approval. Exhibs took action on advice from provincial chief of the Sindicato del Espectaculo as part of a campaign to force official approval after fruitless petitions for a ticket boost.

Ministry inspectors canvassed hardtops in the capital city and turned in reports to superiors, who slapped fines on nabes and showcases ranging from 2,500 pesetas ($55) to 10,000 ($165).

Many exhibs queried sindicato headquarters for further instructions and were ordered to stand pat. Ministry responded with another round of fines and price hike came down in a wail of confusion.

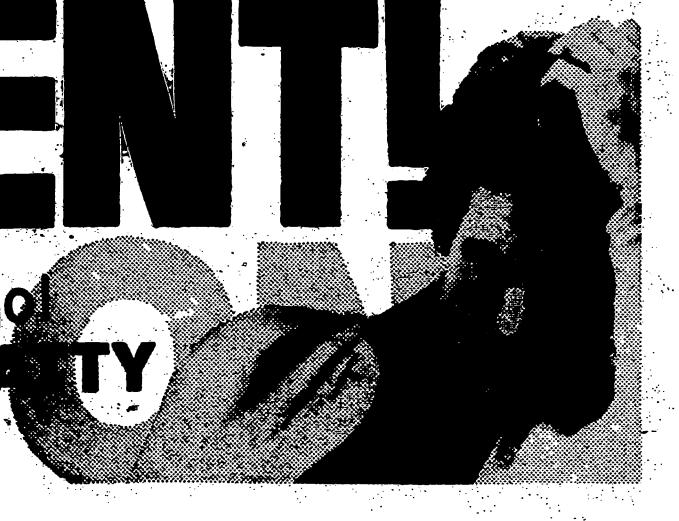
According to film sources, increase was minimal and a mere token of united effort to rectify a price freeze in effect since 1957, despite strong upward spiral in living cost index.

Puzzling to all, however, is the precipitated exhib action pitting sindicato (government-controlled) against the tough, law-and-order Ministry of Interior at a time when film authorities in inter-ministerial action authorizing augmented tariffs. Conflict is expected to get an airing at the next state council of ministers.

MICKEY ONE
MICKEY ONE
MICKEY ONE
MICKEY ONE
MICKEY ONE
MICKEY ONE
MICKEY ONE
MICKEY ONE

NUMBER ONE EXCITEMENT!

Today production starts on location in Chicago!
Columbia Pictures presents **WARREN BEATTY**
in ARTHUR PENN'S **'MICKEY ONE'**



New York Sound Track

The Roman Catholic Legion of Decency has B-rated (morally objectionable in part for all) Embassy Pictures' "Yesterday, Today and Tommorrow" because of the "amoral theme" of the third episode and "unnecessary emphasis on suggestive costuming and situations." LOD also feels that "the context in which this episode is presented may be offensive to the religious sensistivity of the viewer."

Director **George Cukor** in N. Y. for a few days before leaving for Europe. His most recent production, "My Fair Lady," reportedly has racked up an advance sale of $450,000 at the Criterion in mail and telephone orders, although preem isn't until Oct. 21 . . . **Mike Mayer**, exec director of IFIDA, was in Washington last week to testify against the proposed censorship law for the District of Columbia . . . **Robert Aldrich's** upcoming 20th production, "Whatever Happened to Cousin Charlotte," has been retitled "Hush . . . Hush . . . Sweet Charlotte."

Mike Frankovich, Col's first veepee in charge of worldwide production, in town for h.o. talks before proceeding to London and production conferences there. He returns to the Coast studio in about a week . . . **Pat Boone** into "Goodbye, Charlie" with **Debbie Reynolds** and **Tony Curtis** . . . **Mark Robson** will direct 20th's film version of the Book of The Month Club selection, "Von Ryan's Express," which starts shooting in June.

The consul general of India in New York has given his endorsement to "The Guide," the **Tad Danielewski-Pearl Buck** film shot in India last year, and has arranged for a special screening of it for the Film Club at the United Nations March 27.

Columbia Pictures president **A. Schneider** will be honored by NYU's School of Commerce today (Wed.) when he is presented with the School's Annual Madden Memorial Award at a luncheon at the NYU Club in Town Hall. The award is bestowed each year to NYU alumni "whose careers have exemplified outstanding achievement in business, industry and professional life." Representing the School of Commerce will be Assistant Dean Harry M. Kelly. The Madden Awards were inaugurated in 1951 to honor the late Dean John T. Madden.

Fred Hift, 20th ad-pub director for Europe and the Middle East, due in next week from Paris for talks at the homeoffice . . . **Otto Preminger's** "The Cardinal" awarded the award of merit by the California Federation of Women's Clubs . . . **Mark Nichols** has been assigned the unit publicist duties on 20th's "Zorba The Greek," now shooting in Crete . . . **Richard Haydn** into 20th's "The Sound of Music" on the Coast . . . Playwright **Samuel Taylor** will do the script for "Three On A Coin," producer Irving Pincus' first for Col.

Annie Giradot cancelled her skedded flight here from Paris for the opening of "La Bonne Soupe" Sunday (15) night after her husband, **Renato Salvatori**, suffered a heart attack . . . Indie producer-director **Jack Curtis** has optioned **Howard Fast's** novel **"Phyllis,"** written under the nom de pume of **E. V. Cunningham**, for production either late this year or next . . . Producer **Lawrence Turman** has signed **Mike Nichols** to direct the film version of **Charles Webb's** novel, "The Graduate." No distrib deal has been set.

Frank Sinatra has set April 21 as the starting date for "None But The Brave," which he'll produce, direct and star in for Warners . . . Buena Vista prez **Irving Ludwig** in Hollywood for conferences re the release of "Mary Poppins" this fall . . . **Ernie Pintoff** now readying a mid-April start on a live-action feature, had to turn down a bid to visit Poland as a guest of the Polish Film Academy. Pintoff will, however, fly to Hollywood next month for the Oscar show, where his "Critic" is up for the best animated short prize.

Robert O'Brien, Metro prez, in Butte, Montana, his home town, to address the Friendly Sons of St. Patrick's Day dinner tossed yesterday (Tues.). Company's pub exec **Dan Terrell** accompanied the boss . . . UA, which is making a feature starring the **Beatles**, will be distributing a 15-minute short made by the British rockers along with "From Russia With Love," beginning April 9 on the RKO-Skouras-etc. "premiere showcase" . . . **John Frankenheimer's** "The Train" resumes lensing in Paris later this month . . . British actor-producer **Stanley Baker** in Gotham last week huddling with Embassy brass re upcoming projects.

Peter O'Toole is being paged by **Dino De Laurentiis** to portray a role in "The Bible." British actor returned to England over the weekend after attending the Gotham preem of "Becket" . . . Par has booked 38 roadshow dates for **Samuel Bronston's** "Fall of the Roman Empire" in the U.S. and Canada, spreading from its March 26 opening at the DeMille Theatre, N. Y., through June . . . UA's hotsy "Tom Jones" so far has broken boxoffice records in 27 situations in which it has opened . . . cinematographer **James Wong Howe**, who most recently lensed Metro's "The Outrage," will serve as the U.S. rep to the Vancouver (B.C.) International Amateur Film Festival, to be held April 16-18.

Tony Randall and makeup man **Bill Tuttle** will be in Gotham shortly to plug Metro's "7 Faces of Dr. Lao," in which the actor portrays all seven characters with some unique cosmetic touches . . . the "Becket" preem in Gotham last Wednesday (11) at Loew's State Theatre drew a hefty crowd of show biz, political and other luminaries . . . **Terry Southern** has checked in at Culver City to begin scripting Metro's "The Loved One" . . . **Marcello Mastroianni** spotlighted in the current issue of Family Weekly mag . . . **Eddie Mayehoff** inked for "How To Murder Your Wife."

James Stewart set to topline in Universal's historical drama "Fields of Honor," an original Civil War pic by **James Lee Barrett** . . . Filmways v.p. **Dick Tachudin** back in his Metro office following two weeks of agency confabs in the midwest and east . . . **Joseph Lilley** set to compose and conduct the score for **Hal Wallis' Elvis Presley** starrer "Roustabout" at Par and **Jack Albertson** has been added to the pic's cast . . . **George Maharis** in Gotham prepping his "Quick, Before It Melts" role for Metro.

The New York World's Fair can now open. Sets and props from such pix as "Cleopatra," "The King and I" and "Seven Days in May" arrived last week for display in the Hollywood Pavilion . . . Eldorado Films has acquired U.S. rights to the British feature, "Vengeance of Private Cooley" . . . New York Variety Club yesterday (Tues.) held its 15th anniversary luncheon at the Americana.

Arthur Penn has signed Japanese star **Kamatari Fujiwara**, who speaks no English, to a key role in "Mickey One," now shooting in Chicago. Role is entirely in pantomime . . . The husband and wife team of **Bill Travers** and **Virginia McKenna** will star as George and Joy Adamson in Col's film version of "Born Free" . . . **Bette Davis'** "The Lonely Life," published by Putnam, has been named best autobiography of the year by the British trade mag, Books and Bookmen . . . Col veep-general sales manager **Rube Jackter** off to Puerto Rico on a two-week vacation.

Paramount sales chief **Charles Boasberg** planed to the Coast last Thursday (12) for a two-week studio visit . . . **Harold, Walter & Marvin Mirisch** in town for a quickie UA visit last week, returning to the Coast for their father's 90th birthday celebration last Sunday (15) . . . **Paul Alderman** given a luncheon sendoff by the Par pub department last Friday (13), his final day at the company before joining the Rogers & Cowan pubbery in Gotham . . . **Larry Turman** shuttled back to Gotham over the weekend.

Leonard Lightstone, Embassy exec v.p., and the company's tv veep **E. Jonny Graff**, have returned to New York from London where they huddled over upcoming Embassy tv series projects . . . **Ed Sullivan** to appear as himself in **Jerry Lewis'** "The Patsy" . . . Universal has purchased the late **Edward Hope's** romantic comedy "I Am Still Alive"

(Continued on page 19)

No Restraint, But 20th Must Advertise 'Cleo' In Sheboygan Paper

A petition sought by the Prudential Management Corp., operators of the Strand Theatre in Milwaukee, asking that 20th-Fox be temporarily enjoined from negotiating with other exhibs for the showing of "Cleopatra" in the Milwaukee exchange area was denied Wednesday (11) by N.Y. Federal Judge Frederick Van Pelt Bryan.

Prudential earlier had charged that 20th, despite the contract giving the Strand exclusivity on "Cleo" until the summer of 1964, had negotiated for a run of the picture in Sheboygan which was to have started in February. Such other dates in the exchange area, said Prudential, would prevent the Strand from recouping the $100,000 still outstanding on its $250,000 cash advance guarantee.

The court denied the injunction on the condition that 20th, within next 10 days, place an ad on the amusement page of the Sheboygan Press stating that the Strand is the only theatre in the Milwaukee-Sheboygan area where "Cleo" will be seen at least until June 1, 1964.

The judge added that the motion is without prejudice to a renewal of the complaint in the event that changed circumstance justifies an application later.

It's understood that when the issue was argued before Judge Bryan March 3, counsel for 20th said the company had "inadvertently" made a mistake in negotiating the Sheboygan February date and that henceforth the company will "scrupulously" observe the plaintiff's exclusivity right.

SUNDAY SPORTS SEEK EARLIER STARTING HOUR

Albany, March 17.

Condon Bill, amending the Penal Law, to permit public sports and entertainment on Sunday after 1:05 p.m., instead of two o'clock, received approval of the Assembly, by an 85-41 voted, last week, and was sent to the Governor for approval or disapproval. Governor Nelson A. Rockefeller vetoed a similar bill four years ago on the ground that need for a change in the present statute had not been demonstrated, and that it would "disturb a settled balance of interests" between those who believed the Sabbath should be a day of rest-prayer and those who wished to attend public events.

Senator William F. Condon, Yonkers Republican, and co-sponsor of the original bill, explained that the change was desired by professional baseball and football teams.

Assemblyman Bernard G. Gordon, Peekskill Republican, introduced a companion act. After the Senate passed the Condon proposal, the latter was substituted for Gordon's bill, which Codes Committee had favorably reported.

One Studio Mechanics Jurisdiction Covers Manhattan, Nassau & Suffolk

In a meeting held last week, International Alliance of Theatrical Stage Employees studio mechanics Local 52 voted to merge with Nassau-Suffolk stagehands Local 340, which had voted its approval for amalgamation a couple of weeks ago. Thus the move, long in the works, is accomplished with the anticipation that the Westchester stagehands local, 366, will not be far behind in following suit.

The merger, which had been proposed by 52 and had the backing of IATSE, now makes it possible to film throughout New York, Nassau and Suffolk without crossing jurisdictional labor lines, thereby eliminating traveling time charges to producers, standby requirements and other production hangups. It is seen by 52 and the IA as a step toward improving the climate for eastern production and should give 340 members considerably more film work than they have had in the past.

The way the amalgamation works, 340 will continue to exist as a legit stagehands local. Any 340 men who wish to fall under the joint jurisdiction of both the Nassau unit and 52, thereby enabling them to work on pix in both jurisdictions, will pay an initiation fee to 52 of $90, far below the regular $750 initiation fee levied by the local. Nassau men have three months in which to join the amalgamated body under the reduced-rate plan. 52 will then hold sway over film production throughout the increased territory, with 340 retaining its legit control in its former terrain, a lucrative part of the members' employment income, especially during the strawhat season.

A particular beneficiary of the move is Michael Myerberg whose Long Island Studios can now compete on a local basis with Gotham shops. It was at the Myerberg plant that the merger notion originated, in fact. During the filming of "World of Henry Orient," producer Jerry Hellman found the 340 boys generally not sufficiently up on their filmmaking knowledge. His production was slowing as a result and he went to the parent IA and secured a temporary merger enabling both locals to work side by side in each other's territory during the making of the pic.

Following "Orient's" completion, 52 proposed the merger be made permanent but, the first time its membership was polled, 340 voted the idea down. A couple of weeks ago another vote was taken at which the Nassau boys reversed themselves and went for the plan. 52 then last week made it official. Committees of both 52 and 340 are now meeting to iron out the practical problems of the amalgamation and it will probably be a month or so before it is effected.

Elimination of the jurisdictional barriers not only eliminates this element of production strife but also strengthens 52's already-considerable position in eastern filming. The local controls all major technical crafts needed for filmmaking, including, grips, propmen, gaffers and such. Should Westchester join up under a similar agreement, 52 would virtually be put in the position of controlling all picture making in the New York area from the technical side, a very commanding spot.

Nomination Means $

Minneapolis, March 17.

Again it's being demonstrated here, this time in the case of "8½" (Embassy), how fortunate it can be for a distributor and how much more it can mean to the coffers locally to have a release receive an Academy Awards "best picture" nomination.

On its initial local first-run downtown and its few subsequent-run nabe bookings that followed, "8½" failed to do much biz locally. But now, after it's Academy Awards "best foreign pictre" nomination, the Italian film really is in the boxoffice money here and much in demand in this city's nabe houses which rarely, if ever, play so-called art theatre movies, let alone any foreign language screen offerings.

Prudential Sues; Hits Music Hall, Tho' 75 Miles Off

Damages of $2,755,330 are sought in a suit filed in N. Y. Federal Court last week by Prudential New York Theatre Co. against Metro, Paramount Pictures and Par Distributing Co., Universal Pictures and U Exchanges, Warner Bros. Pictures and WB Distributing Co., Columbia, United Artists, 20th-Fox, Buena Vista and Radio City Music Hall.

Prudential, operator of the Bayshore (L.I.) Playhouse, located 60 miles from New York, and the Patchogue (L.I.) Playhouse, 75 miles from Gotham, charges that the defendants have conspired to give the Music Hall exclusive runs and conspires against plaintiff's clearance, favoring the Hall and setting up competition which is unreasonable as to area. Each pact between distrib defendants and the Hall, the complaint says, in effect constitutes unreasonable restraint of trade, an attempt to monopolize and effects a monopoly.

In addition to damages, Prudential is asking temporary and permanent injunctions restraining defendants from effecting such alledgedly unreasonable agreements and directing the distrib defendants to negotiate in good faith with plaintiff for firstrun exhibition at its respective theatres simultaneously with the Radio City opening.

As the damages break down, the Bayshore is seeking $661,503 and the Patchogue is after $256,939, both trebled.

Plants Suspicion Rather Than Story; Or Who's Posing as Charles Boasberg?

There were two Charles Boasbergs in New York last week, one the real Paramount sales prez and the other an imposter. The phoney Boasberg called VARIETY, and presumably other publications, identified himself as the Par exec and proceeded to read a news release with an accompanying remark to the effect that, since he was Boasberg, the release should be used as dictated.

The VARIETY reporter who received the call was dubious at once but listened him out. It soon became apparent that suspicion was justified. When reporter remarked that he would discuss the story with him later in his office, the caller paused a moment, said he was going directly to lunch and would be out for the rest of the day.

Actually Boasberg at that moment was in a meeting and leaving town later in the day. He returned a VARIETY call about the incident before taking off for the Coast. He became quite interested in what his imposter was up to.

The caller had phoned to discuss a supposed deal being dickered between Par and a Vincent Productions, of which Vincent M. Rendero is prez. Rendero has no phone listing in New York and couldn't be reached.

Later in the day, a news release of sorts turned up in the VARIETY office, hand-written on looseleaf paper, full of misspellings among other things. It gave an address for Rendero but the phone company had no record of a number for him there. It also listed his attorney, an Alfred Geller, but efforts to reach him also failed since his secretary always intervened and he never returned the messages.

The imposter's call was to relate Par's supposed dealings with "Vincent Productions" over the distribution of a pic called "Child of Loneliness," which, the "press release" said, will "probably be a SAG film." The caller also noted that it could "possibly star Viveca Lindfors," although the "release" said that there is a role "suitable" for the actress.

Paramount never heard of the project nor any of the parties involved. Par legal department may now be interested in looking into it.

Praises Unions' Move

New York.

Editor, VARIETY:

As labor representative of the association of East Coast producers of TV series I want to take this opportunity to wholeheartedly endorse the program initiated by IATSE locals to improve the atmosphere for production in the east, as reported in VARIETY of March 11.

The formation of a film union council could be a tremendous step forward in improving the efficiency of the industry in respect to crew requirements, job classifications, jurisdictional overlaps, and by providing a joint labor management forum with power to establish reasonable and uniform practices in the industry.

Jerome Wenig,
(Mayer, Weiner & Mayer)

Sir Michael Balcon's Group Gets Nod for Control of British Lion

London, March 17.

The syndicate headed by Sir Michael Balcon was today (Tues.) named the winner in the sweepstakes to see who would purchase British Lion. Purchase price is $4,480,000. Choice of the purchaser was made by the National Film Finance Corp. in consultation with the Board of Trade. Understood to have been closest contenders to the Balcon group were two syndicates headed, respectively, by Sydney Box and Edward Martell.

Last minute revelation of names showed powerful gunfire in the syndicate, headed by Sir Michael Balcon, which is one of five outfits seeking control of British Lion Films. All financial arrangements and the names of personnel in the syndicates had to be lodged with the National Film Finance Corp. by last Wednesday (11).

Sir Lionel Heald, Attorney-General from 1951-54, and Baroness Wootton of Abinger, for six years a BBC governor, will serve on the Board as trustees of the government mandate insisting that B. L. shall remain independent, competitive and that it will provide facilities for indie producers.

Frank Launder, Sidney Gilliatt, David Kingsley and the Boulting Brothers, longtime mainstays of British Lion, also have joined the setup. Further associates are named as Lord Brabowne Clifford Owen, Jack Clayton, and Christopher Miles. They are added to an already impressive list of creative personalities represented by Karel Reisz, Peter Sellers, Joseph Janni, John Schlesinger, John Osborne and Tony Richardson.

French Cinema Grosses Up Nearly 14% in '63 But Patronage Dipped

Paris, March 17.

According to the official statistics of the governmental Centre Du Cinema, the complete 1963 fiscal film season saw 289,517,000 admissions paid and a gross of $146,990,000. This was 6.4% less than the previous year in patrons but take was 13.95% greater because of the continuing ticket price raises.

If other countries also suffered losses at the b.o., general consensus is that it is still bad if good films managed to make more than heretofore and others lasted a shorter time. But it was happily noted that certain key districts showed up well at the b.o. Also, certain Paris firstruns, with good product, did better than a year ago.

Hiked scales for bigger productions also accounted for the increase in gross, even though pix attendance dipped. More than 100 hardtops disappeared around France. This also cut takes.

To get an idea of the continuing decline in attendance, 1957 had 411,800,000; the year 1958, 371,000,000, with 353,800,000 in 1959. There was a slight rise in '60 to 354,800,000 but there was a dip to 328,400,000 in 1961. Admission prices went up generally 13.95% last year compared with 1962.

Edinburgh Exhibs Will Police Pay-TV Tryout

Edinburgh, March 17.

Cinema owners here are to set up a sort of vigilantes committee to keep an eye on the pay-tv experimental station about to start operations in the nearby town of Penicuik. This was decided at a meeting of the Edinburgh and southeast Scotland section of the Cinematograph Exhibitors Assn.

One exhibitor, John McLaughlin, said many people came from the Penicuik area to see their films in Edinburgh. He felt they, as exhibs, should keep a close watch on what sort of film fare would be offered on the new service.

SMALL ARTY SPOTS GAIN WITH ANZACS

Melbourne, March 10.

The swing to smallseater arty type theatres by Greater Union Theatres both here and in Sydney perhaps is best typified by what has been done with the State here. This former, 3,371-seat deluxer has been converted into two intimate, luxury cinemas under one roof—the Forum, opened some time ago, and the Rapallo, launched last December.

The Rapallo, which is a 627-seat house, is the initial first-run house here to operate on a one-price policy. Theatre was carved out of the old dress circle area of the mammoth old State. The cinema teed off with "Charade" (U) and is still playing this pic. The Forum, a 940-seat spot, continues to run "That Touch of Mink" (U), another Cary Grant starrer.

Amendments Rain On Spain's Law

Madrid, March 10.

Continued rain of amendments to the government's new draft film law from all sectors of the industry has slowed official drive to get final decree out of the hamper by Easter.

From sources within the Sindicato Nacional del Espectaculo, (catch-all organization harboring producers, distributors, exhibitors, as well as all other creative and technical film personnel) comes word that additional negotiating time has been granted by the Director General of Cinema for proposed changes.

Producers are planning to submit a full re-write of the draft as it affects film-making, with no other resemblance to the original than the underlying spirit.

Distributors have not completed a non-stop round of executive board meetings to culminate in a general assembly and a final series of modifications. They have not soft-pedalled opposition to draft's hefty incentive bonus plan to reward producers as well as distributors import licenses for release of Spanish films in foreign markets. Producers themselves are wary of overlapping jurisdiction and are inclined to waive the tempting premiums.

Distribs will also request continuation of present baremo point system for allocation of license quota to all releasing companies for three years or more. Three-year period is required minimum. they hold, to shape future trade in an orderly fashion.

Simplified draft allocation formula limiting computation for import licenses to number and distrib gross yield of Spanish pix released annually, and overall annual gross, is not considered practical criteria by sindicato distrib board.

Exhibitors find nothing in the new law that incorporates their banner of free importation of foreign product, freedom to fix price scales and liberty of film commerce. Obligatory screen time for native pix temporarily remains the same—56 days of showcase exhibition annually in Madrid and Barcelona, 63 days in the provinces and 84 days for twin-bill salles. Draft reconfirms recent decree requiring exhibs to show one program of Spanish pix for every three special programs of foreign films for children.

W. German Industrial Pix Shape Strongly

Frankfurt, March 10.

The lineup for the West German industrial films is a very bright one at the moment. The country produced 1,200 films fitting this category in 1963, an increase of 20% over 1962.

Too, the films do very well in export to foreign lands for television use. Last year, the German industrial pictures cropped up in tele in Belgium, Greece, Sweden, Morocco and Ceylon.

Using London Theatre For Scene in New Film

London, March 10.

All this week director Sidney Furie is filming the preem of a film that has never happened. Cliff Richard's latest picture includes the making of a film epic called, "Daughter of the Sheik." After the late screenings of the present film at Warner Theatre the neon sign and all front of house advertising is being taken down and a similar display for "Daughter of the Sheik" substituted.

Through the late evening and early morning Furie will film "the bogus premiere," using his own stars. Every morning the "Nothing But The Best" trappings are replaced for regular business at the house.

New Legislation To Aid Italian Films Shaping

Rome, March 17.

New Italian film aid legislation, which will replace the current aid law which expires June 30, is expected to emerge from a current series of round-table discussions by reps of all sectors of Italy's film industry. First session was called last Wed. (11), others follow this week and next. Meetings are being held in Rome's Entertainment Ministry under the sponsorship of Minister Achille Corona.

Agenda includes such principal points as: tax rebate to Italo or coproduced films (and possible reduction of rebates if substituted to admission tax cuts); new method of judging and rewarding quality productions; new formula for aid to newsreels and documentaries (the former are being accused of becoming puiblicity vehicles); new policy regarding moppet pix; future of film industry sectors subsidized by government (such as Cinecitta Studios; the Luce Film Institute, Experimental Film School, etc.); and others.

Mass of suggestions and counter-suggestions offered by various interested parties, plus the fear that discussions (and proposals) will soon take on a purely political tint in Italy's eternal lelf-vs-right struggle, point to busy and controversial weeks ahead. There's already been one minor hassle; first meeting was ignored by ANICA, the producer-distrib organization, which objected to being allowed only one rep, while other "smaller" groups had been asked to send more than one man to the gathering.

Rank Organization In 44% Pre-Tax Profit Hike; Net 52.5% Higher

London, March 17.

The highly diversified Rank Organization — which now derives most of its coin from non-show biz activities although it has large stakes in the film and tv industries —has registered a pre-tax profit for the first six months of the current year (to January) of $14,196,000. Figure is a rise of 44% on the previous year's total of $9,856,000.

After a relatively lighter tax charge of $5,740,000, net profits show an upswing of 52.5% at $8,456,000.

Rank is doubling the interim dividend to 15% and announces that the forecast script issue will be on a one-for-one basis. A final dividend of 10% on the doubled equity is forecast, effectively raising total distribution from the equivalent of 13¾% to 17½%.

KIRK DOUGLAS ON USIA TREK

Manila, March 10.

Hollywood actor Kirk Douglas is coming here for a fiveday visit, as part of a one-month goodwill tour of the Far East for the U.S. Information Agency. He comes here from Hong Kong. While in Manila, Kirk will promote his latest picture, "Seven Days In May." His first stopovers enroute to Tokyo will be New Delhi and Bangkok.

Douglas was on a junket in Europe for "Days in May" when contacted by the USIA for the Far East tour.

Berlin Film Fest Hopes to Reduce Number of Entries; No Split Awards

Berlin, March 10.

Dr. Alfred Bauer, director of the 14th annual Berlin Film Fest, is fully aware of the fact that solid efforts must be made to improve the local pix festival to save it from stagnation. He recently underlined several changes with regard to the upcoming festival (June 26-July 7).

One major improvement seems to be that he has been given the privilege of turning down pix from countries whose annual output is not greater than 50 films. This enables him to get rid of certain artistically inferior pix from small nations. In recent years, there have been many complaints that too many unimportant productions were shown in competition.

Additionally, the local festival prizes, the socalled Berlin Bears, cannot be split any longer; this too caused controversy in previous years. Last year, for example, the grand prize went to a Japanese and an Italian feature film, a decision causing many protests.

A further improvement is seen in the decision to cut down fringe events to two or three to gain more concentration for the fest itself. While last year the film and the tv festival were combined here, both will be running separately this year. The tv festival will be held a week prior to the start of the film festival. But there is a bridge between film and tv in the form of a film and tv trade fair which will run June 21-July 7. Bauer, incidentally, is head of both fests. Also there will be screenings of the year's 10 most important German films in order to give foreigners an idea about the current status of the native pix production.

More improvements include no more overly long speeches. And if there is a speech for this or that reason there will no longer be translations which most reporters found dull anyway. Receptions must not start later than 10 p.m. so that "people get more sleep," Bauer said.

No East European Nations

Bauer knows that the Berlin Film Fest without the participation of East European film nations is more or less half the thing. All through the years, never has an East European country participated in this festival. But the regulations are such that the Bonn Govt., which along with the City of West Berlin is the organizer, only invites countries with which West Germany maintains diplomatic relations. It does with the Soviet Union and, consequently, the Russians are annually invited. But they have never accepted an invitation as yet.

And Russia has been invited again. There is hope also that eventually Poland and Roumania (Bonn maintains trade missions in these two East bloc countries) will find their way to the West Berlin fete.

At the Oberhausen Short Film Festival, both West and East German pix were shown as an all-German program. But what can be done with a series of shorts can't be done with feature pix. Oberhausen is a completely different thing. East Germany isn't recognized as a state of her own by West Germany and the other western nations. And if an East German film should be screened at the festival cinema, it's felt that big riots would occur quite apart from heavy protests on part of the local press and refugees. So East German participation is truly out of the question.

Finally, there is the traditional retrospective show which this year will dedicate itself to French director Jean Vigot, German director Paul Leni and Pola Negri. Miss Negri has accepted an invitation to attend the restrospective of her old pix.

'491' MAY COMPETE IN 14TH BERLIN FESTIVAL

Berlin, March 10.

Not more than 23 films will be shown in competition at the forthcoming 14th Berlin Film Fest (June 26-July 7) which means not more than two official entries a day within the 12-day festival period. The first pic that has been officially announced for Berlin is —oddly enough—the controversial Swedish film, "491," which the censors gave a tough time in it's native country. The selection committee of the Berlin Fest, however, must first view and okay this film.

Vilgot Sjoeman, who directed "491" for SF (Svensk Filmindustri), already had a film (his first feature pic) at last year's Berlin festival, "The Mistress." This brought Bibi Andersson the festival's best actress award.

Brewery to Save Wexford Fest

Wexford, Ireland, March 10.

Beer is going to save the Wexford Opera Fest. Guinness' Brewery has announced it will pick up the tab on the loss over the next three years, after Tourist Board and other aid is in.

Dr. Tom Walsh, recently reported to have bowed out, is now back as director again. And he's left for Italy to line up talent.

No operas have been announced but Walsh says that two will be internationally known and the third a little-known work by an Irish composer. This follows the pattern of previous years. Festival dates have been set as Oct. 25-Nov. 1.

Peppard Tries to Break Metro Pact After Kept From 'Adventure' Role

Paris, March 17.

George Peppard, through with his overseas appearances for the preem of "The Victors" (Col), said he was litigating in an effort to break his contract with Metro. He contends his pact would keep him inactive too long and ruin his chances to accept coveted roles.

Peppard said he had a few more years to go on his Metro contract which called for two films a year for that company, and one outside film. Recently having wound "The Carpetbaggers" (MGM), he wanted to accept one of the lead roles in Anthony Mann's "The Great Adventure" (AA), but Metro refused.

It seems a followup of "Carpetbaggers" was in store but not till later this season. Peppard felt that Metro expected big things from "Carpetbaggers" and did not want him doing another pic before the next production for MGM. He feels this did not help his own career and that he has lost an important role. Peppard claims he even had been willing to turn over the proceeds from "Adventure" to Metro. But now, he is out to break his contract even if it means some inactivity.

Natives Protest Expansion Of San Sebastian Festival

San Sebastian, March 17.

Plans are afoot to expand the annual theatre and music festival in the Basque provincial capital city. But the traditional setting in the July 18 Square may have to be changed.

While local authorities are lining up two added events—a Musical Fortnight and a choral festival—habitants of this ancient plaza are taking legal action to shift the fest elsewhere.

According to San Sebastianites living on the big square, weeks of preparation and late night legit and concert programs make sleep impossible for a month or more every mid-summer. Faced with an expanded program this year, the plaza neighborhood is turning to the courts.

U.S. Gals Score Hits

Milano, March 17.

In the new production of Kurt Weill-Bert Brecht's "The Rise and Fall of the City of Mahagonny" which La Scala has produced at their small auditorium (Piccola Scala) the two leading roles are sung by American singers Gloria Davy and Gloria Lane.

They won rave reviews.

BRIDGES THE HEMISPHERE

Actually, it's nothing new. It happens every week of the year. And has been a unique trait of this publication for decades. The international flavor derives from the original foresight of the founder, Sime Silverman. He correctly diagnosed the nature of talent as infinitely diverse in origins. Talent is where you find it. This was true in the old vaudeville days. Song stylists, ventriloquists and quick-change artists originated in Britain. Acrobats came from Germany and Spain. Dancers came from everywhere, including Russia. Italy and Ireland exported whole crops of tenors. France had a one-woman industry named Sarah Bernhardt.

And so, too, when motion pictures became an art form and an industry. Producers, directors, stars came from everywhere. In Hollywood there was a British colony, a French colony, a Russian colony and, above all, a Hungarian colony. The internationalization of talent was capped with Ernst Lubitsch, Garbo, Maurice Chevalier, and you name the rest.

In the present time the importance and number of international film festivals provides an annual crescendo of special film market activity. In response to these seeing-evaluating, buying-selling events, this publication prepares a detailed digest, flag by flag, of the film-producing nations. The usefulness of this special edition has been thoroughly established and warmly endorsed. This year's edition is now approaching, and will coincide with the first major festival of the year at Cannes.

Time for the reservation and preparation of your advertising announcements grows short. Decide today. Communicate with your nearest Variety Office or Representative. Regular advertising rates apply for this great medium.

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W. German Filmites Worried About Newsreel Coverage of '64 Olympics

Mainz, March 10.

West German filmites are already becoming concerned about German newsreel coverage of the forthcoming Olympics in Tokyo, since the newsreel handling of the Innsbruck Olympics proved a dud. Unlike the other film folks who scrounged all over the place for good insights into the colorful winter sports at Innsbruck, the German newsreel companies were talked into a pool arrangement.

While the coverage provided the West German tele channels was excellent, the work turned out for the newsreel pool proved colorless and dull in comparison. It had been planned to do a full-length documentary for the cinemas here, rounding up the highlights of the Innsbruck Olympics, but the routine and unexciting photography released for the newsreel pool will probably make this unsuccessful.

Now, German film industry toppers are wondering how the situation will be handled or mishandled in Tokyo. Because of the distance, it will be impossible to carry the sports events live on television. Hence, ostensibly a good full-length newsreel followup could do good biz here.

The Germans are promising to put up a fight for the four major newsreel companies here to do individual coverage, instead of relying on a pool again.

Helpmann: Australian Ballet Needs Conquests And That Means O'Seas

By RAYMOND STANLEY

Melbourne, March 10.

Dancer Robert Helpmann, himself an Australian, in an exclusive interview with the VARIETY rep here, said he thought it was absolutely essential that the Australian Ballet visit Britain, or Europe, or America.

Here to stage his new ballet "The Display," which the Australian Ballet are world-premieering at the Adelaide Festival of Arts Helpman said: "It was the same with the Royal Ballet. Although it was very successful during the war, it didn't have universal recognition until it had conquered America. Australia is just like that. They like things to be a success away."

Helpmann is most enthusiastic about the Australian Ballet, which is jointly sponsored by the government-subsidized Australian Elizabethan Theatre Trust and J. C. Williamson Theatres Ltd., and has ex-Covent Garden's Peggy van Praagh as artistic director.

Helpmann revealed he'd been commissioned by the Australian Ballet to do "The Display," and this means no other ballet company can do it for five years.

Helpmann remarked that he didn't really consider himself a choreographer. "I can only do a subject that appeals to me," he said. "For instance I did 'Adam Zero' and then my next ballet was 'Electra,' but there was 17 years in between them. It's just that I have to have a subject. A real choreographer is somebody who takes music and invents a language of movement and depth. Frederick Ashton is a great—in my mind the greatest — choreographer. I don't consider myself a choreographer. I can do a ballet if the subject interests me."

Latta Variety London Founder, Awarded CBE

London, March 17.

C. J. Latta, managing director of Associated British Picture Corp. and founder of the Variety Club of Great Britain, has been made a Commander of the Order of the British Empire. Award of the C.B.E. for Latta's public services, was bestowed on him by the Foreign Minister on behalf of the Queen.

Latta, who is on the executive board of Variety International, founded Tent 36 in Britain in 1949, shortly after he came to England from the U.S. He was Chief Barker in 1951, and since it was formed the 900-member Tent has raised and contributed over $4,200,000 for needy children.

It's Now Baron Thomson

Edinburgh, March 17.

Roy Thomson, Canadian newspaper and tv magnate, who was made a British peer in the Queen Liz Honors list, is to be known from now on as Baron Thomson of Fleet.

Full title — Baron Thomson of Fleet, of Northbridge in the City of Edinburgh — combines two streets associated with his newspaper interests. The word "Fleet" is from Fleet Street, the London newspaper center, not far from Thomson House headquarters in London, and "Northbridge" is derived from North Bridge (two words become one in the title), the Edinburgh street in which The Scotsman has its offices. It was the first sheet be bought when he came to the U.K.

Lord Thomson has now taken his seat in the British House of Lords, sponsored by, among others, Lord Beaverbook, boss of the Daily Express organization.

GERMAN-U.S. CO-PROD. OF 'FANNY HILL' SET

Berlin, March 10.

Artur Brauner's CCC and the American Famous Players Corp. will coproduce "Fanny Hill" (The Memories of a Prostitute) here, starting sometime this month. Robert Hill and Albert Zugsmith wrote the script based on the novel of the same name. Zugsmith also is the producer.

Russ Meyer is set to direct. Martin Milner likely will be the male lead. The title role is to be played by an as yet unselected girl. The CCC is currently on the search for the proper type girl.

French, Italians Held Film Weeks in Manila

Manila, March 10.

The French government held a Film Week here in which it showed four outstanding French pictures. Mylene Demongeot, the film star sent for event, got a real reception during her two-day stay here. Miss Demongeot made personal appearance in the theatre which was showing her film, "Because of A Woman." She was accompanied by Mischel Deville, the film's director, and two French officials.

The other government, which held a Film Week, was Italy, which also showed four of their outstanding pix. Unfortunately, two of them, "World By Night" and "The Devil," were banned by the censors, and had to be replaced.

Coin Demands Stall Chile-Yank Co-Prod.

Santiago, March 10.

"Return to Silence," a Chilean-American coproduction which was to start rolling next month ran into trouble before it ever got off the ground. Cameron Mitchell, who was to star, and indie producer Roy Cheverton (naturalized American and not British) arrived here safely, but conversations with Chilean director Kramarenco ended abruptly.

According to Kramarenco, Mitchell wanted a $12,000 guarantee to return to Chile in April after shooting another film in Italy. He insisted on cash. Hence, an agreement was not reached and the coproduction contract never was signed. Cheverton and Mitchell have left the country.

'Nothing' Reps U.K. at B.A.

London, March 17.

Britain will be represented by "Nothing But The Best" at the Buenos Aires Film Festival starting on March 30. This Domino Production, starring Alan Bates, Denholm Elliott and Millicent Martin, received rave notices from the national press when it opened three weeks ago at the Warner Theatre.

Directed by Clive Donner, it is distributed by Warner Pathe in the United Kingdom and Anglo Amalgamated in many overseas territories.

French Minister Okays 'Silence' With Cuts

Paris, March 17.

Information Minister Alain Peyrefitte has overruled the Censor Board and is allowing "The Silence" to be shown in France with a few cuts, but forbidden to those under 18.

Ingmar Bergman's controversial pic also may now fulfill its noncompeting slot at the forthcoming Cannes Film Fest. However, it is not clear whether the uncut version will be allowed to be shown there. Technically festival entries are immune to any local censorship rulings.

Wexford Opera Fest Head Quits

Dublin, March 10.

Dr. Thomas J. Walsh, artistic director of Wexford Opera Fest, has bowed out following a difference with festival council on "artistic policy." The news was a shock to the festival council because it was public property before the council had an official resignation. Walsh has been the strong man of the festival since its foundation and his word on choice of operas and singers has been law. Festival has lost money each year, but Irish Tourist Board, Irish Arts Council and a wealthy patron, Sir Alfred Beit, have provided financial aid. Tourist Board aid is due to dry up in about two years, and Sir Alfred is currently in South Africa.

Walsh's co-director, who was responsible for business side, local boniface Eugene McCarthy, died last year, and has not been replaced. Walsh is to attend a medical congress in Buenos Aires about the time the festival would be held this fall, and there seems little hope the event will be staged this year. James O'Connor, festival council spokesman, said that while 1964 was in doubt the event would definitely be staged in 1965.

Council owns a restored Georgian theatre in Wexford. The festival has specialized in unusual operas and imports leads from Italy and England as well as foreign producers.

Yank Comic Working On Film Down Under After 2 Years' Writing

Melbourne, March 10.

American comic Tommy Hanlon Jr., a leading tele personality here, is working on a film, with Card Mondor, tagged "Girl in a White Bikini." They started working on the script together two years ago. Hanlon said the picture consists of six vignettes concerning a young femme who tries to break into show biz. Locations for it are being used all over Aussie—nightclubs in Sydney, Ashton's Circus, a water ski garden and tv studios.

Basicaly it is a comedy. Shooting script has been written by U.S. writer Tony Gray.

Hanlon and Mondor are also hoping to shoot a horror film Down Under which producer Dave Friedman in Chicago is reported to be willing to coproduce.

Greenlight on this one is being awaited from the Aussie censor before shooting commences, as films are censored both ways Down Under. The film, which is also being scripted by Tony Gray, has no title so far.

Chile's German Film Week

Santiago, March 10.

A German Film Week was held at the Cine Rex here and at the Velarde in Valparaiso. It was sponsored by the German embassy and organized by Dr. Ricco Arendt, German Film-Export rep in Buenos Aires. Seven pix were shown with better than average boxoffice results. Qualitywise the most interesting were Bernhard Wicki's "Miracle of Malachias" and Ladislao Vajda's "Rebellious Burocrat" (Ein Mann geht durch die Wand).

The last film week of this type was held back in 1960. During the last two years, German films have virtually disappeared from the local market. There were 56 pix exhibited in 1961 but only eight in 1963.

International Sound Track

London

Metro went "pop" for its Empire preem of the **Elvis Presley** tuner, "Love in Las Vegas." Pop singers and groups were guests of honor . . . New offering at the Circlorama Cinema in Piccadilly. "Circlorama Cavalcade" bowed in on Thursday (12) . . . Unusual for London, an evening film press show, **Samuel Bronston** runs "Fall of the Roman Empire" tonight (Wed.) and follows it with a Hilton Hotel supper party for the scribes . . . Press reception for **Sammy Davis Jr.**, in on a tv flyer before appearing in Paris, was livened by showing some advance clips from "Robin and the Seven Hoods" . . . **Ruth Phillips** has joined **Stanley Dubens'** setup as publicity and advertising chief. Rayleigh Films, one of the enterprises under the Dubens' banner, has a couple of lively sounding pix on the tapis. Dubens has signed the screen rights of the strip character, **Modesty Blaise**, a kind of female James Bond appearing in a London evening paper. Now Dubens is looking for an attractive, athletic actress to play the title role. **Peter O'Donnell**, Modesty's creator, has written the screenplay. It's his first effort in this field. **Alvin Rakoff** will direct the second Rayleigh subject, "Berlin Booby," based on **Frank Cucci's** novel. It is a spoof on the espionage racket . . . **Fitzroy-Maycroft** is lining up a pop musical for distribution by Grand National, called "Every Day's A Holiday," starring **John Leyton**. It will be set in a holiday camp, directed by **James Hill** and produced by **Ronald Kahn**. Shooting is skedded for May . . . A Russian Film Week opens tomorrow (Thurs.) at the National Film Theatre. Programs consist of documentaries and will also be seen in Edinburgh, Glasgow and Cambridge . . . Expected that the Eon production of "Goldfinger," for United Artists release, will start at Pinewood this week . . . **N. F. Simpson's** "One Way Pendulum," has started shooting at Twickenham for Woodfall, with **Peter Yates** directing. **Eric Sykes, Julia Foster, Jonathan Miller, George Cole** and **Mona Washbourne** head the cast . . . **Janine Gray** in from Hollywood to finish her role in "The Pumpkin Eater" . . . Rank farewell party today (Wed.) for **Bert Campbell**, who is joining the Rank World Film Distribution Overseas Division, as manager of its Belgian branch.

Paris

Under the names of **Jean Moncorge** and **Fernand Contandin**, meaning **Jean Gabin** and **Fernandel**, respectively, the two veteran actors have set a new company, Gafer, to roll in September. **Gilles Grangier** directs and "False Curtains" will be about two old vauders, Gabin and Fernandel, who feud but are brought together by a son and daughter . . . A recent court case now forbids any cultural or pressure group the right to interfere with a film's release on the pretext that it has degraded or watered down a proven work of art. Case was about **Roger Vadim's** updating of the 18th century classic "Les Liaisons Dangereuses" . . . The UA veeps, who were here to look into production of "The Train," liked what they saw and pic goes back on rails this month to wind in a few weeks. They also were part of the festivities to mark the beginning of the third year of the run of "West Side Story" at one art house. **Georges Chakiris**, in on a barnstorming tour of Continental cities where the pic is playing . . . A Senegalese ran amok in an arty house playing "Singing in a Rain" (MG) and seriously stabbed wife of nitery pianist, **Johnny Gluck** . . . **Albert Lamorisse**, prizewinning director of "White Mane" and "Trip in a Balloon," who has not made a pic in three years, now prepping a feature about the circus . . . **Walt Disney** distrib rep **Jean Nachbur** handed out a questionnaire to moppets about what shorts they would like with the next Disney feature and they unanimously wanted cartoons . . . **Alfred Hitchcock's** "Notorious" came out in 1948 as an RKO film and then in 1957 got another firstrun round as a Columbia pic and is now again getting exclusive re-release but this time by Metro . . . **Maud Linder**, who reprised her late father's work in a feature called "With Max Linder," showed what most other comics owed to this great precursor. But she pointed out this pic was not a simple re-release or compilation of old footage but new in the work of adjusting speeds, cleaning film, sprocket hole toning up, putting on or making up for missing shots optically and, in short, bringing it up to modern precepts. This cost a lot and she felt the film should have gotten film aid like any new pic. She also felt it proved that a modern comedy could be made with only music and no dialog or even sound effects . . . **Darryl Zanuck** in and out . . . ditto **Georges Peppard** after a pub appearance with **Carl Foreman's** "The Victors" (Col) on the Continent . . . **Fernandel** and **Jean-Pierre Cassel** inked for top roles in 20th-Fox's "Those Magnificent Men in Their Flying Machines" which rolls soon in Britain.

Rome

Some 26 Italo pix and coproductions are currently in production; 19 of them in Italy and seven abroad, 17 in color, nine in b&w . . . Sancro Film's **Alfonso Sansone** and **Henry Croshicki** have a deal with **Walter Reade's** Continental on their upcoming "The Magnificent Cuckold," to star **Ugo Tognazzi** . . . **Francesco Rosi** and **Antonio Cervi** to Madrid to prep Rosi's Cineriz release, "Vivir Desviviendose," to be lensed in Spain in Eastmancolor and Techniscope . . . Latest dates for **Dino DeLaurentiis'** "The Bible": May, with producer's ex-Empress **Soraya** starrer, "The Secret" slated for second half of April . . . **Audrey Hepburn, Robert Haggiag, Monica Vitti, Raf Vallone, Gina Lollobrigida, Vittorio DeSica, Alessandro Blasetti, Ermanno Olmi** and other industry names received by Italian President **Antonio Segni**: all were recipients of **Donatello David** awards sponsored by AGIS, the Italo exhib assceiation.

Total of 14 prizes also went this week to **Steve Reeves, Gordon Mitchell, Kirk Morris, Scilla Gabel, Gianna Maria Canale, Robert Haggiag, Dino DeLaurentiis, Samuel Bronston, Goffredo Lombardo**, and others for achievements in the field of historical and/or biblical spectacle, affair being organized by Cinespettacolo at Hilton Hotel . . . **Chill Wills** in town to beat drums for "McClintock" . . . "Le Conseguenze," directed by **Sergio Capogna**, freed by censor after previous nix; it's banned for "under eighteeners" . . . **Fabrizio Gabella's** "This Forbidden World" still banned; censor wanted some 4,500 feet (practically 4 of pic's 8 episodes) trimmed, according to Gabella, who called it "one of the hardest sentences against a film"; film is charged with obscenity .

Euan Lloyd Resumes Old Production Plans

London, March 10.

Euan Lloyd, veepee of global publicity and advertising for Highroad Productions, has quit Carl Foreman and Sidney Cohn to resume his own production plans, which he interrupted in 1962.

Lloyd heads for Hollywood in June to set up a vehicle which has been scribed by Jack Davies. In the past few years Lloyd was with Warwick Films, as associate producer to Richard Widmark on "The Secret Ways," and with Foreman. He also directed some documentaries, the most recent being "The Inheritance," with Albert Finney and Elke Sommer.

West Germany Seeking Out New Film Talent

Berlin, March 10.

In an attempt to discover new film talents, young actors and actresses from all over West Germany are currently flown to Berlin for screen tests. This is a joint enterprise o Waldfried Barthel, chief of Constantin-Film, a top distributing company in Germany, and Gero Wecker's Arca film producing outfit in West Berlin. While Barthel takes care of all travel expenses, Wecker places his studio facilities and t chnical crew at the newcomers' disposal. Agfa and Geyer labora ries deliver raw film and prints at half the price.

New York Soundtrack

Continued from page 15

and assigned it to **Harry Keller** to produce and direct. He's currently winding "Send Me No Flowers" at the studio . . . **Bingo Brandt**, veep of Brandt Theatres, on the Coast for ad-promo confabs with **Emanuel Barling**, distrib of the Danish pic "Weekend," which opens the end of April at the Globe Theatre, N. Y., which is being renovated at present.

Jack Karp, Par studio v.p., in Gotham from Israel where he discussed plans for "Judith," **Sophia Loren** starrer to be lensed by **Daniel Mann**, produced by **Kurt Unger** and scripted by **J. P. Miller**, based on an unpublished novella by **Lawrence Durrell** . . . **Roland Gamon** back in Gotham after a western swing setting up "pastoral previews" of UA's **Dr. Norman Vincent Peale** biopic, "One Man's Way" . . . **James Gregory** inked for Metro's "Quick, Before It Melts" . . . **Jules Levy** and **Arthur Gardner** will produce "Dice of God," an outdoor adventure pic, for UA with **Arnold Laven** directing and **Sam Peckinpah** scripting.

Morris Lefko, Metro v.p.-general sales manager, in London for two weeks of product looksee at the company's British studios . . . "Flight From Ashiya" set to open on UA's "premiere showcase" in New York late in April . . . **Arthur Haynes**, British comedian, will make his Yank pic debut in **Panama & Frank's** "Strange Bedfellows" at Universal, arriving in New York shortly to prep for the pic's March 31 scheduled start . . . "It's a Mad, Mad, Mad, Mad World" opens in seven more locations in March, bringing the total to 36 U.S. and Canadian houses in which the pic is being shown.

Spencer Tracy set to topline in **Martin Ransohoff's** filmization of **Richard Jessup's** poker novel "The Cincinnati Kid" . . . **Charles R. "Buck" Wade**, a vet of 34 years with the Universal domestic distrib organization, will retire as manager of the Salt Lake City exchange April 4, with **George D. Cothran Jr.** being promoted from Atlanta salesman to succeed him . . . producer **Ivan Tors** will make a six-week tour of the U.S. beginning April 15 to launch openings of his Metro pix "Rhino" and "Flipper's New Adventure" . . . **Samuel Bronston's** "Fall of the Roman Empire" becomes the first film to get the cover-girl treatment from Senior Scholastic mag, in its March 20 issue and Par has set a promo tie-up with Atlantic Coast Line Railroad, involving displays and the showing of the featurette "Rome In Madrid" during the N. Y.-Miami run, for the pic.

Otto Preminger has inked **Patricia Neal** and **Paula Prentiss** for lead roles in His upcoming "In Harm's Way" . . . Metro has set "The Americanization of Emily" as its 1964 Christmas release . . . **Carroll Baker**, **Martha Hyer** and "The Carpetbaggers," in which they both appear, featured in the April Pageant mag . . . **George Pal** is on the promo trail plugging his and Metro's "7 Faces of Dr. Lao" . . . **Barry Upson**, former exec assistant to the director and v.p. of the Seattle World's Fair, has joined Universal to handle a stepped-up pubrel program for the U City studios . . . UA has put "Mad World" on a three-a-day program at the Warner Cinerama Theatre, N. Y., on Saturdays, adding a late afternoon performance as of April 18.

Evan Hunter's new novel "Buddwing" has been purchased by Metro . . . **Edie Adams**, who'll soon be seen in UA's "The Best Man" and is currently repped on screen by "It's a Mad, Mad, Mad, Mad World," in Gotham for a gig at the Waldorf-Astoria . . . **John Ford** will direct and **Bernard Smith** will produce "Chinese Finale" for Metro, based on a story by **Norah Lofts** . . . **Leonard Rubin**, industry newspaper and printing plate manufacturing exec, nominated for a second term as prez of N. Y.'s Cinema Lodge of B'nai B'rith, elections to be held tomorrow (Thurs.) at the Hotel Astor . . . although it was shown without one during pre-opening screenings, "Becket" has an intermission for its regular Loew's State run.

Kirk Douglas will star as Cortez in "Montezuma," an epic about the Spanish conquest of Mexico to be made under the new agreement between Paramount and the **Douglas-Eddie Lewis** company . . . **Rhonda Fleming** will cameo in "The Patsy" . . . A fashion tieup involving "Fall of the Roman Empire" and Vogue mag has been arranged, with fashions inspired by the pic to be displayed in the April issue.

Martin Fink, unit publicist on "Lord Jim" (Col), who along with global p.r. **Fran Winikus** just got out of Cambodia—where the **Richard Brooks** film was shooting—in time (Yanks are not very popular there) forwards a lighter note: Chinese philosophy: "Most husband here broad-minded, he never thinks of anything else!"

Michael Klinger, chairman, and **Tony Tenser**, managing drector of the Compton Group, British production-distribution-exhibition combine, here to sell product and make some coproduction deals . . . **Lillian Hellman** has gone to Houston to research background for her "Chase" screenplay for producer **Sam Spiegel** . . . **Stanley Kramer** has added **Simone Signoret** to his "Ship of Fools" cast.

Joseph E. Levine to speak at the 42d annual convention of the National Assn. of Broadcasters (sic) in Chicago, April 5-8 . . . Actress **Leila Saala** back in Gotham from Chicago where she was guest of honor at the stage presentation of "Lilies of the Field," the UA pic in fhich she's featured, at Immaculata High School . . . **Harve Presnell** in Gotham for some promo work for Metro's "Unsinkable Molly Brown" . . . The Brandt Globe Theatre on 42d St. is going off its exploitation policy in April as part of a 42d St. "cleanup drive," presenting the Danish film "Weekend," following renovation of the house.

Alain Delon inked for Metro's "Western Star" . . . **Vittorio Gassman** in Gotham to plug **Joe Levine's** "The Easy Life," in which he toplines . . . **Nat Nathanson** will helm the **Ernie Sands** Sales Drive at Allied Artists . . . Allen Supply Co., wholesale industrial company in Allentown, Pa., will give a trade show at the Rialto Theatre there March 16 . . . its musical desks time again at Embassy, the pub staff being moved out of its prior quarters to make room for **Harold Rand**, new pub chief, for whom there was no office on exec row until the switch.

Simon H. Fabian and **Nixon Griffis** elected to the West Side Advisory Board of Chemical Bank New York Trust Co. per chairman **Harold H. Helm** announcement. Fabian is president of Stanley Warner Corp., International Latex Corp., president of Fabian Theatres and Fabian Enterprises, and treasurer of the Theatre Owners Association and the Will Rogers Memorial Hospital. Griffis is with the Crowell-Collier Pub. Co. as consultant and is president of Griffis Foundation Inc. He succeeds his father, **Stanton Griffis**, a partner of Hemphill, Noyes & Co. and for many years chairman of the executive committee of Paramount Pictures Inc. Griffis pere continues as an honorary member of the advisory board, of which he has been a charter member since its establishment in 1936.

Anacleto Tanda, former publicity chief for 20th-Fox in Italy, now in Gotham with several Italo pix for the American market, operating via World Wide Attractions. Tanda also plans to take back to Rome some Yank product, theatrical and vidpix, and also is dickering coproductions.

French actor **Alain Delon** has been set to make his first Yank pic, Metro's "Scratch a Thief," a **Jacques Bar**, **Ralph Nelson**, **Fred Engel** project to be made this summer based on **John Trilian's** novel of the same name . . . **Walter Bernstein** set to write the screenplay for Metro's "The Money Trap" . . . **Joseph E. Levine's** "Yesterday, Today and Tomorrow" got a sock sendoff in its U.S. preem at the Festival Theatre, N.Y., last Monday (16) eve, with a hefty turnout of celebs in attendance.

Si Fabian, Stanley Warner Theatres prez, and Crowell-Collier Publishing consultant **Nixon Griffis**, elected to the west side advisory board of Chemical Bank New York Trust Co. . . . **Edward Judd**, the British actor, set to make his Yank pic debut in **Panama & Frank's** "Strange Bedfellows" at Universal . . . **Lilia Skala** in Hollywood plugging UA's "Lilies of the Field," for her performance in which she got an Academy nomination . . . **Richard Thorpe** set to direct "Miss Jude" for Universal.

COLUMBIA PICTURES' SIX MONTHS NET

Columbia Pictures' net earnings for the six months ended Dec. 28, 1963, rose to $1,096,000, or 60c. a share, from the $817,000 or 43c. a share, earned in the comparable period the year before.

Income before taxes for the 1963 half-year was, however, down slightly, to 2,659,000, from $2,755,000 for the 26 weeks ended Dec. 29, 1962. Estimated taxes for the most recent period were $1,563,000, against $1,938,000 for the period ended in December, 1962.

Col prez Abe Schneider reports himself encouraged by the company's future prospects, based on the upcoming product lineup and the continued progress of Screen Gems, Col's tv subsid.

Is L.A. Stixville?

Continued from page 3

try. There is no reason for anybody to refuse them."

One of nixed ads included a rear view of actress Catherine Spaak posing, unclad, for "artist" Horst Bucholz. In another, actress is "nude" on a bed, covered by a blanket of bank notes. In L.A. Times ad run day opening of pic a slip had been superimposed on actress in a modified version of the first ad.

Rather than continue with touched-up ads, Levine instead elected to take his case to the public. Announce ads running opening day in both the Times and Herald-Ex, "Because of the character of its frank approach to modern life, this newspaper will not accept advertising showing scenes from "The Empty Canvas."

Included in copy both papers refused to run, were the following lines: "They cannot satisfy themselves or each other" and, "In a villa . . . in a garret . . . in a car . . . in a park . . . on a couch . . . on a beach . . . they are six reasons why this is the most startling film that you will ever see."

Levine says that he is rerouting what coin he can of the film's $25,000 local advertising budget into other media and that he intends to spend a minimum of money in L.A. newspapers in the future in preference to tv and radio blurbing.

He shakes off idea that ploy he is now using for film might be more effective than even the regular ads, "I would rather have my ads," he says, "we want to show them what we got, what's in the picture."

Asked his reasons for turning down "Canvas" ads, the Times ad department topper Marvin Reimers answered that "we have a family readership. We didn't feel they were right for some of our readers."

Said Levine of Reimer's comments, "What's he talking about. They're (similar ads) all over every magazine, in ads for slips, stockings, underwear. It's not salacious—except maybe in his (Reimer's) mind."

The producer reports that he is also having problems with ads for his Sophia Loren-Marcello Mastroianni starrer "Yesterday, Today and Tomorrow." One ad showed Miss Loren rolling down one of her stockings. This, according to Levine, prompted the L.A. Times ad censors to bluepencil ads and "cut off her right foot—now she looks like she's standing in mid-air."

Levine is by no means first to have a run in with L.A. newspaper ad watchdogs, in fact it is generally held that the Times nixes more pix ads than any other sheet in the country.

'MFL' 10-Mil. LPs?

Continued from page 1

in the case of the "My Fair Lady" soundtrack which would give Col a phenomenal blockbuster package even if the film LP falls short of the 100% increase registered in the "West Side Story" case.

"My Fair Lady," meantime, is being disked in an increasing number of languages. At the present time, LPs of the play are available in Italian, Spanish, Portuguese, Japanese, Swedish and German. Other language versions are being added.

'Liberal' Trend of Chicago Censorship May Undergo Change of Emphasis

Chicago, March 17.

Chicago's censorship setup began heading into choppy waters last week with resignation of Thomas R. Mulroy as chairman of the blue-ribbon Motion Picture Appeals Board. Mulroy, a prominent attorney, had been a swing vote and usually sided with the "liberal" bloc on most of the crucial appeals from the Police Motion Picture Censorship Section. His resignation, sent to Mayor Richard J. Daley, cited "business pressures."

The other members of the Appeals Board are Dr. Matthew H. Schoenbaum, Dean of the Loyola U. sociology department; Dr. Ner Littner, a child psychiatrist; and Henry Rago, editor of Poetry Magazine. The resignation of Mulroy now makes room for two appointments to the Board, since another member quit about six months ago.

Whether coincidental or not, the Catholic weekly newspaper "New World" phoned every member of the Appeals Board on the day before Mulroy resigned. An editor identifying himself as a priest persistently questioned each Board member as to how he had voted in the Jayne Mansfield "Promises, Promises" film case. The picture was given a permit about six weeks ago despite considerable pressure from an organized smut-hunting posse.

Both Littner and Rago refused to discuss the case with the "New World" editor and referred him to Mulroy as spokesman for the Board. These two members of the Board said that the calls were "over and above normal newspaper interrogation, and were more in the nature of badgering."

The attitudes of the two new appointees will be crucial to the future of nudie pix, sexy imports and the promised batch of Hollywood films showing a lot of skin. Littner and Rago were considered liberal members of the Board, and were both reported to have told Mayor Daley that one of their functions would be to protect theatregoers from over-zealous censorship. Dr. Schoenbaum usually represented the conservative point of view, and Mulroy was highly regarded as an expert on censorship with an enlightened interpretation of the precedental U. S. vs. Roth guideline case. Both of the latter are Catholics.

Film tradesters opine that Mulroy might not have found the pressures of his legal practice to be so overwhelmingly great if he had not come under fire for the "Promises, Promises" decision. The attack on that ruling came from areas described as "certain Catholic parishes" by a member of the Corporation Counsel's (the city's legal department) staff.

At this point Mayor Daley is on the horns of a dilemma: If he appoints conservatives to the Board and the body begins to turn down major pictures, it will doubtlessly be subjected to legal attack. (Legalites say that it is vulnerable in several points.) If, on the other hand, hizzoner fills the appointments with liberal members, he will most certainly undergo another attack from the bluenoses.

It's the end of a honeymoon for the Mayor. A master of political savvy, he set up the Appeals Board as a totally autonomous body, thus diverting resentment at censorship or the lack of it away from City Hall. Of the 47 films viewed by the Appeals Board since its inception only two — "Tonight For Sure" and "Not Tonight, Henry" — were deemed obscene under the statute and denied permits. Another, "Adam and Six Eves", backed off from its appeal when it became apparent that the Board would rule against it. The Board overruled the Police Section entirely on six pictures, asked for and received cuts in seven others, and let 39 through with "adults only" tags.

Ironically, Mulroy's resignation came at a time when Chicago motion picture censorship was going through a subtle but important change that promised to further liberalize the bluepencilers attitudes toward sex and nudity on film. If the trend had continued, the Windy City would have had the most free-thinking pic censorship program of any of the large cities with prior o.o. requirements, and exhibs and distribs were better off than many cities without film censors. In the latter case, the job is often done by the ad manager of the local paper and is at best quixotic.

Only a few days before the latest shakeup on the Board, the Police Motion Picture Censorship Section (comprised mostly of widows of police captains and politicos) let it be known that they would like to have regular meeting with the Board. The request would seem to indicate that the police ladies would like to know why they are being overruled.

'Balcony' Mistrial Despite Ph.D. Aid

Atlanta, March 17.

After deliberating a little more than five hours a DeKalb County Superior Court jury told Judge William Dean late Thursday (12) night they were not able to reach a verdict on whether Continental Distributing Co.'s "The Balcony" contains a "shameful and morbid interest in sex."

Judge then declared a mistrial in the case against Academy Theatre Inc., which exhibited the film at the Kirkwood Adult Theatre last August, at which time charges were brought and negative was grabbed.

Trial marked first time Georgia's 1963 law on "appeal to prurient interest" was tested.

Defense attorney Jack Turoff called several Emory U. professors, reviewers and others to the stand, including Dr. Thomas McDill, head of Pastoral Counselling at Columbia Theological Seminary (Presbyterian). Latter declared the film "had a powerful message and he would like to require all his students to see it." Other defense witnesses were Stuart Culpepper, WGKA reviewer, Charles Moore, Atlanta Constitution reviewer. Their consensus was: "The Balcony" has "literary merit and theatrical value."

DeKalb Solicitor General Richard Bell opened with witnesses who testified that film in question was "unwholesome, lewd and lascivious."

Mrs. Christine Smith Gilliam, Atlanta's censor for 16 years and now the city's "reviewer," testified that in her opinion the purpose of "The Balcony" was to appeal to "prurient interests."

Mrs. Gilliam was on the stand for more than an hour, during which time she described a number of scenes. She said the setting of the film was "a house of prostitution that caters to the abnormal sex practices" and that these practices were shown in "considerabe detail."

On cross-examination Turoff asked Mrs. Gilliam about a number of motion pictures which have played Atlanta theatres, including "Never on Sunday," "Splendor in the Grass," "The Apartment," "Walk on the Wild Side," "Elmer Gantry" and "The Children's Hour."

WHY JUST FILMS?

Showman Protests Tax Others Need Not Pay

Prince Albert, Sask., March 17.

City council has been asked to cancel or reduce the amusement tax. The application was made by Peter A. Mahon on behalf of the Strand Theatre Ltd., which operates the Strand and Pines Drive-in theatres, and the New Orpheum Theatre Ltd., which owns and operates the Orpheum.

Mahon said the tax was a direct one against people attending certain amusements only. Exemptions included certain types of cultural performances, some dances, community recreation centres, many sports activities, and television, "the biggest competitor the movie industry has," he said. Theatres in Prince Albert have been consistently losing money for many years and as a result have not been able to spend for improvements, he said.

Comic Approach to Doom-Bombing

Harsh Charges Levelled at 'Strangelove' and Other Films—Life Mag Piece Says 'Critics' Miss Point

An intensified trend in social criticism by groups, and individuals, attempts to characterize certain films, and their point of view, as derogatory to the military establishment of the United States and, relatedly, as carrying hatred of war so far that it amounts to subservience to the Communistic version of pacifism, with capitalism eliminated. A new West Coast Roman Catholic booklet makes the "party line" coincide with production "runaway", thereby effecting a kind of informal entente between producers with unorthodox ideas of humor and the self-interest of the Hollywood craft unions.

Several different releases have been mentioned as showing Pentagon brass disposed to treason or stupidity and the whole anti-accident machinery of atomic bombing as susceptible to fantatics of the rightwing, or idiot-geniuses of physics. Most singled out among the recent feature films has been Stanley Kubrick's comedy on the subject of human extinction, "Dr. Strangelove or: How I Learned to Stop Worrying and Love The Bomb". It is known that both Kubrick and Columbia Pictures are uneasy about some of the comments originating in certain areas of public opinion.

Loudon Wainwright in a piece for Life Mag (March 13) provided an answer which was happy-making for Kubrick and the distributor. "There is no good reason why such a strong dose of comic medicine should be universally admired ... some will be offended at the suggestion that man's efforts to control the bomb are futile," writes Wainwright. But "Strangelove" is being attacked with "extraordinary bitterness as if it were downright disloyal". In short, nobody likes to be charged with furthering the Communistic rationale, or damaging the national interests of the United States. For 15 years and more the charge of "pinko" has been flung with remarkable carelessness in American life and politics.

The Life piece defends the film in these quoted paragraphs:

"Stanley Kubrick, the mild, bright 35-year-old who directed, produced and collaborated on the writing of Dr. Strangelove puts a comic spin on the whole ghastly business. And it is just that spin which appears to have undone his angriest critics. Repelled by a comedy which draws its boffs from top-echelon folly and outright doom, they miss the point of the satire. Instead they deal grimly with the accuracy of specific details, details which the satirist has plainly made up.

"One important critic, in his third disturbed review of the picture, writes: (Kubrick) is saying that the top-level scientists . . . the diplomats, the experts, the prime ministers and even the President of the United States are all fuddy-duds or maniac monsters who are completely unable to control the bomb. . . . It passes belief that everybody in command could be as foolish and ineffectual as they're shown here.' A professional foreign policy expert writes: "Had (Kubrick) so cared he could have easily ascertained the publicly available facts under the command and control of our nuclear forces. This he has not done—to the detriment of the trust which the American public rightly reposes in the integrity and competence of our political leadership and of the professional leaders of the armed services. . . ."

"In their anger these men have failed to realize that Kubrick had no interest in making a picture based on the "publicly available facts," and that he isn't asking people to believe that everybody in command is as foolish in life as in the movie. As a satirist, he is involved in revealing human folly through burlesque.

"Why should the bomb be approached with reverence? Kubrick asks. Reverence can be a paralyzing state of mind. For me the comic sense is the most eminently human reaction to the mysteries and the paradoxes of life. I just hope some of them are illuminated by the exaggerations and the style of the film. And I don't see why an artist has to do any more than produce an artistic experience that reflects his thinking."

'BEST MAN' AIMS TO COAX THE PUBLIC IN

United Artists' promotion of Stuart Millar & Lawrence Turman's filmization of Gore Vidal's Broadway play, "The Best Man," is being geared for a specialized sell. For one thing, the pic's opening Gotham booking is a bit unusual for a domestic film, being spotted in two eastside houses for a limited run, and some of the promo plans also have an off-beat sound.

Film is skedded to open April 8 in New York at the Coronet and 34th Street East theatres. Both are eastside houses with relatively small seating capacities which have catered mostly to the art trade. Booking is a four-week limited engagement.

Reason for this type of booking is to give the film a chance to build up some word-of-mouth. UA is pegging its push to the political timeliness of the pic, around the time of the political conventions (which is what it is about) and the primaries, and the controversial (UA hopes) nature of these events. Also, UA is seeking a way to beat the boxoffice taboo which has so often seemed to fall on political themed pix.

Along these lines, the UA pub department has been wrestling with a somewhat unique problem lately, that of how to get notable politicos to attend screenings of the film and sound off about it later. What the company would really like to do is set up screenings at which a top politico and a political writer see the film together, with the politico later offering his comments on what he's seen to the writer.

The Vidal script mentions several prominent politicians by name and alludes to the behavior and attitudes of others. UA feels that by stressing the supposedly politically controversial elements of the pic, it can beat the political pic b.o. death rap. The company has been holding rounds of screenings for just about everybody they can get to see it who figures to be able to help it with the public but still hasn't licked the problem of how to get the politicos themselves into the act.

Alberta's 3d Category?

Edmonton, Alta, March 17.

The Province of Alberta is reported to be considering the establishment of a "third category" for feature films. There are now two categories for films shown in Alberta—"family" and "adult" — the latter being restricted to people 18 or older, or children accompanied by parents or guardians. "Family" films are for everybody.

"Irma La Douce" and "Tom Jones," both United Artists releases, are among the releases not yet passing provincial censors. They may be shown as "adult" movies provided certain cuts are made, but the UA is reluctant to have them scissored.

Under the proposed "third category" adults only would be admitted and there would be measures to be sure the ruling was enforced. The age limit would probably be 18.

Provincial Secretary Ambrose Holowach, whose department handles film censorship in the province, said censorship policies are based mainly on the "responsibility of government to preserve recognized standards."

In-Company Stock Trades

[Jan. 11—Feb. 10 Period]

Washington, March 17.

Cinerama chairman Nicholas Reisini has offered prez William R. Forman options to purchase 600,000 shares of Cinerama stock, the Securities and Exchange Commission reported. Deal consummated on Jan. 17 was included in SEC's round-up of insider transaction for Jan. 11-Feb. 10 period. Reisini personally granted Forman an option to buy 155,000 shares. Robin International Inc., through which Reisini indirectly owns Cinerama, preferred Forman an option on 445,000 Cinerama holdings.

The asking price on the shares optioned to Forman was not revealed to SEC in the report on the transactions.

The Commission reported that Forman purchased 5,000 shares boosting total holdings to 42,000. It reported Reisini's holdings at 155,000. Also revealed was the purchase of 3,000 shares by Robin International lifting its total to 570,350.

Other Insider deals reported by SEC (Common unless otherwise noted) were:

Allied Artists — Roger Hurlock privately purchased 300 upping personal holdings to 41,500. He also bought 100 5½% cum convertible preferred shares boosting his total in that category to 2,100.

Cameo-Parkway Records — Edward Katz sold 500 Class A common leaving him 2,000.

Capital Cities Broadcasting Corp.—Daniel Burke added 300 to his existing 300. J. Floyd Fletcher disposed of 200 with 32,561 remaining.

Donald Pels took option on 750 raising total to 3,250 and Charles Pogan did same on 1,000 hiking holdings to 1,600.

Columbia Broadcasting System—Edmund Pugh Jr., let go of 2,900, keeping 3,888.

Columbia Pictures Corp. — Alfred Hart sold 1,000 through Hart Foundation. His personal total is 1,025 plus 3,638 held by Foundation.

Decca Records Inc. — MCA Inc. garnered another 2,700 lifting total to 1,396,320.

Loew's Theatres Inc. — Bernard Myerson acquired 500 upping total to 700.

Metromedia Inc. — John Kluge pulled in his first $100,000 of 6% convertible sub debentures. Stanley Landow picked up 100 for himself and first 45 in trust for children. His personal total is 600. Mary McKenna added 100 to 1,550 personal holdings and 350 of husband's.

National General Corp.—Meyer Hersch picked up 1,500, dropped 350 with 209,150 left in the bundle. Irving Levin bought 200 boosting personal total to 52,537 plus 12,361 held through corporations, 49,994 through partnerships and 108 in trust.

Paramount Pictures—Y. Frank Freman pulled in 1,250 lifting total to 1,750. Maurice Newton purchased 400 for total 1,055 while George Weltner took option on 2,500 for total 2,895.

Radio Corp. of America—Douglas Ewing let go of 1,000 leaving him 6,741 H. R. Wege disposed of his 490 trust holdings but has 3,243 personal shares.

Reeves Broadcasting — Morris Schechter added $1,000 of 6% convertible sub debentures to already acquired $2,000.

Rollins Broadcasting—O. Wayne Rollins privately sold 2,500 with 547,060 remaining.

M.P. Federation Salutes MGM 'Classic' Reissues

Metro will receive a special citation at the annual convention of the Federation of Motion Picture Councils of America in Atlanta, April 1-2, for its efforts in bringing back the great motion pictures of the past and for its continuing reissue of all-time favorite films based on the classics. The unit at MGM which handles this program is under direction of Fred Schwartz.

The citation will be presented at the awards banquet and will be accepted for MGM by Si Seadler who will also be on the program that morning. Seadler's address will be "Bringing Back Great Motion Pictures—How the Film Councils Inspired An Important MGM Project."

Rock Hudson into "The Favor," Stanley Shapiro-Nate Monaster comedy set as Universal-Gibraltar coproduction.

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Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	129	13⅞	13⅛	13½	— ¼
38¼	27⅞	Am Br-Par Th	796	37⅝	34⅞	36⅜	+1½
22¼	14½	Ampex	456	16¼	15¼	15¾	— ¼
45¾	36½	CBS	601	46⅛	43¼	43⅞	—1⅞
18¾	12⅛	Chris Craft	1263	16½	14	16½	+2¼
29½	21⅛	Col Pix	125	22	21¼	21⅝	..
46¼	45⅛	Decca	10	46¾	45¾	46¾	+1
46⅜	27¾	Disney	118	43⅜	40¼	43⅜	+3⅛
131¾	106⅛	Eastman Kdk	476	131¾	127¾	130	+1½
6½	5¼	EMI	114	6	5⅞	5⅞	— ⅛
27⅞	20⅝	General Tire	776	25⅜	23¾	25¾	+1⅛
16½	9⅝	Glen Alden	102	14⅜	13¾	14⅜	+ ⅝
86¾	57½	Litton Ind	652	68½	66⅜	66⅞	—1
23¾	15¾	Loew's Thea.	307	21⅛	18¼	20½	+2¼
68¾	48	MCA Inc.	169	55¼	53	55¼	+2¼
38⅜	15	Metromedia	315	31⅜	28⅞	31¼	+ ⅜
37¼	26½	MGM	‡87	30⅞	30	30⅛	+ ⅛
24¾	20¼	Outlet	†520	20⅞	20⅝	20⅝	— ⅛
12¾	7⅞	Nat. G'l Corp.	132	9½	9	9	— ½
62⅝	35¼	Paramount	111	60⅝	58⅞	59⅞	+ ⅜
211½	120½	Polaroid	505	162⅝	151½	159½	+3⅝
39¼	33¼	RCA	7067	39¼	37⅛	37½	—1½
10¼	6¾	Republic	56	8	7¾	8	..
16¾	14	Rep., pfd.	‡6	15⅛	14⅞	15⅛	+ ¼
27⅞	20½	Stanley War.	38	25⅛	24⅝	24⅝	— ¾
45⅜	31	Storer	77	44½	41¼	43¼	+1½
28¼	17⅞	Taft Bdcst.	35	25⅞	24¾	24¾	— ¼
37	20	20th-Fox	301	23½	21⅝	23½	+ ⅝
32	17¾	United Artists	†146	24⅝	23½	23⅞	— ⅝
16¼	11¾	Warner Bros.	105	13¾	13	13¼	— ⅜
87¼	51	Zenith	1552	87¼	84	84¼	—1⅜

American Stock Exchange

4	2⅛	Allied Artists	30	2⅝	2½	2½	— ⅛
12¼	5	BalM'nt GAC.	19	11¼	10⅝	11	..
12¼	6¾	Cam-P'kway	47	7⅛	6⅞	7	— ⅛
24⅞	16⅞	Can. Cit. Bdc.	133	23⅝	22¾	23⅝	+ ½
17½	10	Cinerama Inc.	243	11⅞	11⅛	11⅜	— ⅛
9	6½	Desilu Prods.	160	8	6⅞	7⅞	+ ⅜
9⅞	4¾	Filmways	24	8⅛	7½	8	+ ½
13⅞	5¾	MPO Vid.	42	12¾	11¼	11¼	—1¼
11⅞	8½	Movielab	23	10	9½	9½	— ½
3⅝	2⅛	Reeves Bdcst.	26	2⅞	2¾	2¾	— ⅛
5⅛	2⅜	Reeves Ind.	151	3⅛	2⅝	3	+ ⅜
17¾	13¼	Rollins Bdcst.	18	15⅛	14⅞	14⅞	— ¼
25⅜	16¾	Screen Gems	16	19⅞	19½	19½	— ⅜
22	8⅝	Technicolor	196	18¾	18⅛	18¾	+ ⅜
6¾	4⅛	Teleprompter	29	6⅜	5⅝	6⅛	+ ½
2¾	⅝	Tele-Indus.	24	13/16	11/16	13/16	+1/16
14½	10½	Trans-Lux	14	13¾	13	13	— ⅝

* Week Ended Mon. (16).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅞	6¾	+ ¼
Four Star Television	5½	6⅛	— ½
Gen. Aniline & Film	335	363	—5
General Artists Corp.	7⅝	8	— ¼
General Drive-in	10¾	11¾	
Magna Pictures	1⅞	2¼	+ ½
Medallion Pictures	15⅞	17⅛	— ⅛
Pickwick International	3⅜	4	— ⅛
Premier Albums	6¾	7½	— ⅛
Rust Craft Greeting Cards	14	15⅛	— ½
Seven Arts Productions	10½	11⅜	..
Transcontinent Television	20¾	22½	
U.A. Theatres	7¾	8⅞	— ¼
Universal Pictures	66	70	
Walter Reade-Sterling Inc.	2¼	2⅝	— ⅛
Wometco Enterprises	34¾	36⅞	— ½
Wrather Corp.	3¾	4¼	

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Columbia Pictures did offer "The Cardinal" for the April 12-19 Film Week of Religious & Human Values to be held in Madrid but did it as a gesture because of theme and content. Company denies it offered "two pictures," meaning "Lawrence of Arabia," and also that this was an applepolishing pitch to ameliorate Spanish sensitivities over Fred Zinneman's "Behold a Pale Horse," on which Madrid has frowned because of its alleged anti-Franco theme. Spokesman for Col states that "Pale Horse" is one problem by itself and that it is being handled through diplomatic channels. Subsequently, Otto Preminger nixed "Cardinal" (which Col is distributing) and "Lawrence" was never offered for the Film Week.

Le Provencal, a daily newspaper in the south of France which has never been considered particularly pro-American, editorialized fulsomely on the occasion of Alan Ladd's death earlier this year. "It wouldn't be fitting," stated Le Provencal, "to let him go without cutting a rose from our memory garden and slipping it in the band of his 10-gallon hat. It's a way of letting him know that we haven't forgotten the many times we rode with him, in the dark of neighborhood movie theatres."

Harry Shiramizu, newsman with the bi-lingual Hawaii Times, likes to give readers all the facts in his interviews with arriving femme stars from Tokyo. Honolulan's recent page one story about actress Akemi Mari cited her age, height and weight as well as her bust, waist and hips measurements, all in his first paragraph yet. Opener also mentioned her real name (Kumiko Oikawa) as well as her screen monicker.

Wiesbaden (Germany) Institute for Cinematographic Studies during 10 days this summer exact dates not yet set, will show 130 Shakespeare films from 14 countries. The films, some of which date back to the 1920s, will be shown in the city's largest film house, seating 1,200.

Workshop for Admen With Eye to Producing Films for Their Clients

In a move to encourage the use of film for advertising, the Film Producers Assn. is sponsoring a one-day workshop for advertisers at the Plaza Hotel, N.Y., April 14 under the title "How Effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals." Workshop is being presented with the cooperation of the Assn. of National Advertisers.

The project will be an expanded version of a similiar workshop sponsored by the FPA two years ago. About 300 ad men attended that one, at a $25-per-head charge. Same tariff is being charged this year, the money going to the FPA to defray the cost of mounting the show. Biggest change this year is the inclusion of discussion on distribution of industrial and commercial pix, the other meeting being mostly concerned with their making.

Harold Klein, exec director of the FPA, said last week that the objective of the workshop is to educate pro filmmakers further as to new techniques etc. and to provide helpful info to those industryites contemplating the use of film for the first time. In addition to discussions on production and distribution, clips of industrial and commercial pix will be shown, with discussion about them. Later, each of the films from which the clips were shown will be available for viewing in their entirety.

Among the speakers at the workshop will be George Stevens Jr., pix director for the United States Information Agency. He will discuss films in general and foreign film fests, not limiting himself to the commercial pix field. Also on hand will be William Berns, v.p. of communications for the New York World's Fair, along with many reps from business and industry.

In addition to distribution, such topics as values in tv film series, current trends and costs in advertisers' use of business film, how advertisers are using film profitably and other subjects will be covered.

Int'l Chief Barker Lauds Clubs' Work

Minneapolis, March 17.

Here from San Francisco to be one of the speakers at Northwest Tent No. 12's anni celebration, Rotus Harvey, Variety Clubs' International Chief Barker, pointed out that his organization has accomplished much not only philanthropically, but also in revealing show biz people in their true light and thus raising public esteem for them. He stressed the vast amount of good that Variety Clubs are doing helps to elevate the entertainment industry to its present highest pinnacle.

Harvey paid tribute to Tent No. 12 for having raised some several million dollars to build, enlarge and help maintain its now internationally famed heart hospital on the U. of Minnesota campus, the only one of its kind.

During the banquet, speakers poured verbal praise on retiring two-term chief barker Donald Swartz, general manager of 20th-Fox's KMSP-TV here, and on Mrs. Newton Wolert, who retires as the women's auxiliary head.

Circuit owner Gilbert Nathanson, newly elected Chief Barker here, presided, and localite Joseph M. Podoloff, Variety International Dough Guy, was master of ceremonies. W. H. Workman, for many years MGM branch manager here and a former Tent No. 12 chief barker, came from his present Florida home to attend the celebration.

Staffed by the U. of Minnesota and through the school's medical research department and surgical staff, Tent No. 12 heart hospital accomplishments in the field of corrective heart surgery now have become known all over the world, it was pointed out.

'Longest Day' Angles Custer's Blunder

26 Star Cameos Planned In $8-Mil. Re-Do of Old 'Yellow Curls' Defeat

By MICHAEL FESSIER JR.

Hollywood, March 17.

General George Armstrong Custer, possibly the most-photographed defeated commander in film history, will be given the "giant" treatment when 20th-Fox shoots its version, "The Day Custer Fell." The script will draw on some 50 volumes, including David H. Miller's book written from the Indian point of view. It is believed that Custer has been the central figure of over 10 features back to early silents.

Mostly Custer has been shown sympathetically and not as a commander who apparently blundered by dividing his own forces so that he was ambushed by the Sioux when supported only by 250 cavalrymen. The extermination of these 250 was a blow to Army prestige at the time, the victorious Indians having to flee for safety into Canada.

Critics of Custer's military tactics have always argued that he was a "glory-hunter" seeking headlines to enhance his off-horse career as a lecture platform personality of the day. He had been one of the "boy generals" in the Civil War and was noted for wearing his hair in long yellow curls.

Budgeted at from $8 to $10,000,000 by prouction topper Richard Zanuck and producer David Weisbart, project has June-July goal and a probable shooting schedule of three months. Vehicle offers eight major star roles and 26 cameos to be assayed by star names.

The multiple problems, pressures and considerations which abound within a project of this scope were discussed with the creative quartet now at work prepping film. In addition to screen adapter Elliott Arnold and Weisbart, participants included author Miller who will be technical consultant. George Glass was recently set as associate producer.

Scripter Arnold is particularly taken with the "Longest Day"-type compressed dramatic framework—all action to take place within 36 hours which span evening before battle to its grim finale the next afternoon.

"Instead of a long drawnout narrative in which the battle would comprise the last ten minutes, we begin just before the fighting," says Arnold. "When we come back after a dissolve it's 30 minutes later—not three years." He insists that "every bit of necessary exposition" can be included within this approach.

Weisbart acknowledges that the use of an extravagant multi-star cast will add "several million" to the budget but raises an interesting point, in addition to obvious boxoffice considerations, to justify it. The producer notes that audiences will get a badly-needed assist in the identification of incidental characters who might pop up once briefly and not reappear until an hour later in the film. Says Weisbart, "If in 'The Longest Day' the John Wayne character had been played by an unknown you wouldn't have recognized him a half-hour later."

Extra gimmick, which Glass notes will be a considerable asset in the overseas market, is the historically accurate inclusion of foreign soldiers of fortune in Custer's 7th Cavalry. This will afford a chance to use spate of international stars, thus, potentially boosting pic's take on their home ground. Thesps in question will speak own language when talking with other characters of their nationalities, these exchanges to be subtitled domestically.

There are a variety of methods which can be used to bag those elusive, work-swamped stars, avers Weisbart. "Some stars accepted minor roles in 'The Longest Day' for a week in Paris all expenses paid," he asserted. Though not planning to offer a cuffo week in Billings, Montana, as a star-lure, he does, however believe that similar ploys such as "buying a star's wife a Cadillac" are fair bait. Hope, however, is that thesps will become interested enough in project to ask to be in it.

Group unanimously thumbed out idea that film should be tagged as a "semi-documentary." Arnold insists that "reportage—the interpretation of history" might be a more appropriate appellation.

Histoical accuracy of film is prominent in filmmaker's minds. But while the side of the victorious Indians has been well documented with concurring accounts (Miller says he interviewed some 71 Indian survivors of the battle for his book) truth of the final hours in the lives of Custer and his ill-fated men remains open to conflicting surmises. In any case, "every effort will be made to make it encyclopedic in its accuracy," says Arnold. Shrugs Welsbart realistically, "No matter what we do 90% will say we're wrong."

Length, pencilled in at three hours, draws this from Weisbart," A bad one hour movie can be much too long, a good three hour effort too short."

Reference to film as a "spectacle" rankles Arnold. He sees the spec as featuring 'paper-thin characters and paper-thin relationships to be gotten over to get on to the action." He assures "Custer" will be most concerned with its characters though this will not detract from largescale battles audience will expect—and get.

Finally, at this stage of the game, is anybody thinking of the eventual response of critics? "You can fall into such a dreadful trap writing for critics," says Arnold. "Who do you aim for?—'Time' or Bosley Crowther?

"The critics are usually divided—so who do you try to please? Ultimately, all you can do is write for yourself."

Saenger Balcony Separate Theatre

New Orleans, March 17.

Work began this week to convert the balcony of the Saenger theatre here into a separate theatre designed for long-run roadshow attractions on a reserved seat policy.

Kermit Carr, president of Paramount Gulf Theatres Inc., operators of the Saenger, aims for June completion.

Upstairs theatre will have a seating capacity of about 750, Carr said. The current balcony seats 1,300. Reduction will be the result of re-seating for more leg room and greater comfort. The screen will be 50 feet in width for 70m Todd AO projection featuring stereophonic sound.

A steel wall is being dropped from the ceiling to convert the balcony into a separate auditorium. The wall will rest on the roof of the new projection booth that is being constructed. The new booth will serve the downstairs theatre. The current booth behind the balcony will service the new theatre.

Nearest seat to the screen upstairs will be 32 feet away.

The new theatre will be serviced by a box office on the North Rampart Street side of the building. No changes will be made in the lower floor of the Saenger. Its seating capacity will remain at 1,700.

Carr said his company's decision to invest in a new theatre in the downtown area was based on his conviction that the downtown area is the most convenient and desirable location for the greatest number of people in the New Orleans area.

"For several years we have contemplated building a theatre in one or more of the outlying shopping areas," he said. "Our surveys indicate that no matter where you locate a theatre outside the downtown area you can serve only a small portion of the total population."

Carr said it is his belief that New Orleans will "long remain a good downtown city."

The Saenger is continuing in full operation during the conversion project.

(Several other U.S. cities have seen the balcony of a large old-time film situation converted into a separate operation.—Ed.)

British Film Exhibs Pleading For 'Protection' Versus Toll

London, March 17.

Concerned and anxious, theatrical exhibitors stood on the sidelines yesterday (Mon.) while the Cinematograph Films Council attacked behind locked doors the vital issue of safeguards for exhibs effected by the setting up of the feevee experiment here.

What the Council will recommend, or which way the Board of Trade or Postmaster General will go, is still anybody's guess, but one thing is sure, the chronic position of the small theatre which has to face the added hazard of pay tv has been made plain by the Cinematograph Exhibitors Assn. Latter body, whose big three members Rank, Associated British and Granada are bound up in the paysee experiment as operators, is making a firm stand for the lesser percentage of its members, the small exhibs who stand to lose all.

CEA has, for instance, rejected safeguard proposals which the Board of Trade made (following meetings with the exhibs, Kinematograph Renters Society and the tollvision companies) on grounds that they were "totally inadequate." This, in spite of the fact that Rank, Associated British and Granada voted the proposed safeguards fair and adequate. CEA has made counter proposals to the BoT, pressing for far strongfier exhibitor safeguards.

It is understood that of particular concern is the case of theatres which book subsequent runs or make most coin from reissues or successful pix.

For the pay tv experiment to get anything like a fair start, however, it's recognized that features will play a major part in feevee schedules, and they must be new or nearly new. Question arises as to how soon after general release should a feevee operator be allowed to screen a pic?

Obviously, the CEA is making every effort to shift the date back as far as possible, but the probability seems to be on a six month gap between theatrical showing and pay tv exposure.

Again mindful of the brink-edge situation of the small theatreman who stands to be unfairly burdened by an in-the-home film outlet (remembering the majority of theatres will not) same industryites feel that the toll boys should bear some financial responsibility if said exhibs get into deep water as a direct result of a prior run on pay tv.

What will finally emerge in the way of safeguards is something that now only the Government can anticipate. But meantime the film and pay tv biz wait with bated breath.

Pro-Toll Labor

Hollywood, March 17.

Fair Trial for Pay TV Committee has been formed by Hollywood unions and guilds repping over 20,000 members to carry forward a public educational campaign regarding the "facts and issues" involved in an attempt by theatreowners to block feevee. Ralph Bellamy and Dana Andrews are co-chairman.

As first step the Committee issued a statement of policy charging that organized theatreowners are attempting to use California's initiative process to prevent competition with highly-profitable theatre Toll.

Refuse Beatles To Hartford Tollvision

Hollywood, March 17.

Showing first run features on pay tv would be formidable asset toward the success of experimental operation in Hartford, Conn. But "we're not displeased with first subsequent runs after the initial screening. They have been our mainstay, second only to championship fights." So declared John Pinto, veepee of RKO General Phonevision Co., which is conducting the experimental over-the-air programming in Connecticut insurance city. "It is to our advantage to have first run theatres do pre-selling. I think we could outbid theatres for first run showing or would even be satisfied with simultaneous exhibition but we're content to go along with first subsequent."

Forces are still working against tollvision in Hartford Pinto asserted at a luncheon meeting of Hollywood Ad Club. "Neither 20th-Fox or Universal will sell us pictures even as old as five years. We tried to get closed-circuit of the Beatles but they ignored us.

Showmen and Farmers Fighting Industrial Leaders on Daylight

Minneapolis, March 17.

This state's exhibitors are preparing to call on North Central Allied, national Allied States unit, to gather its forces to oppose what's anticipated will be a desperate fight in the coming Minnesota legislature to extend daylight saving time (DST), which now starts later and ends earlier than in states like New York also having this spring-summer-early fall clock-turning-back practice.

Owners of four-wall as well as outdoor drive-in theatres in this state have been contending that fast time, even of the Minnesota shorter variety, hurts their box-office substantially. They would like to have it abolished. Agricultural interests, including most farmers, who in Minnesota exert great influence, also oppose DST, for their own reasons but have been unable to keep it off the statute books on behalf of their livestock.

Various Minnesota local chambers of commerce, including the one here, join with commercial groups, in pressing for even longer DST. When the legislature convenes later this year, they'll try.

The influential Minneapolis Sunday Tribune newspaper has come out editorially for what it calls "uniform" DST throughout the entire nation in the interest of more orderly time-keeping procedure and to avoid much of the present confusion, especially in the case of adjoining states. At present, for example, Wisconsin has a different DST period from Minnesota and North Dakota none at all. Both states border on Minnesota. The Tribune feels that national legislation covering DST could set things right.

The Minneapolis Chamber of Commerce takes the position that Minnesota is out of step with most of the rest of the nation in starting its DST later and ending it sooner than in New York, Wisconsin, Illinois and some of the other states where it prevails.

Closed-Circuit Toll Review

The Beatles, Beach Boys, Lesley Gore

Los Angeles, March 14.

National General Corp. Theatre Color-Vision presentation, produced by Louis Robin and Allen Tinkley of Concerts Inc. of live-taped show featuring The Beatles, The Beach Boys and Lesley Gore. Screened in 153 theatres and auditoriums in the U. S. and Canada. Reviewed March 14, Fox Wilshire, L. A.; $2.50 admission.

Britain's Beatles, paired with The Beach Boys and Lesley Gore, took the weekend by storm in what National General Corp. labeled the world's first closed-circuit telecast of a "major theatrical entertainment program" aired in 153 situations in the U.S. and Canada. With bookings ranging between two and four shows in various cities for a total of 475,000 seats per show, event priced in $2-2.50 admission had a $1,500,000 potential.

Presented by NCC and its Theatre Color-Vision subsid, with Concerts Inc. subsid heads Louis Robin and Allen Tinkley as producers, affair attracted a healthy crowd of youngsters, predominantly girls, to local theatres, heftiest Saturday biz noted in the afternoon screening in most situations with larger advances showing for Sunday's shows.

It was apparent the Beatles were the big draw, most of the young audience reacting emotionally and with the frenzied screams and physical gyrations typical of teenage idolatry every time the phenomenal quartet was mentioned or seen. Kids began lining theatres, including the Fox Wilshire where the screening was seen, hours before each show, many in Beatle decorated sweat shirts, wigs and other Beatlemania garb.

While presented under the company's Theatre Color-Vision subsid, event was screened in black-and-white, did not use the highly-touted Talaria color projector earlier developed for this subsid. However, the live taped show, The Beatles from the Washington, D.C. Arena, remainder of the show from an invited-audience taping done last week at NBC studios here, came through strong and clear, marred only slightly at the Fox Wilshire by a faulty tube which left horizontal lines across the center. Tube was to be replaced for Sunday shows, never once disturbed the youthful fans who sequealed and screamed with pleasure at every frentic movement or sound of their idols.

Total show ran an hour and a half, Beatles taking entire second half, with the break featuring pitches for record sales of Miss Gore's Mercury discs and a trailer for American International Pictures' upcoming "Muscle Beach Party." Beach Boys themselves were among attendants at the early Saturday screening.

Show's obvious appeal is youth and aimed as such. Live tape remains exciting and essential, creates an immediacy that maintains the stimulation acts such as these requirc. The Beatles, in a 40-minute presentation, have undeniable excitement, four performers reacting in typically unconventional manner that obviously pleases their adoring fans. Theatre audience, significantly, also found considerable delight in watching their contemporary audiences in raptured and amusing enjoyment when cameras panned to live patrons.

National has ownership of tape, may repeat in other situations following outcome of this experiment, which looked completely successful. Gordon Willes directed Hollywood portion, Lee Tannen the Washington section. Live quality in latter was apparent with flashing news photo bulbs, other lights for newsreels which added an equal feeling of immediacy to the event. *Dale.*

Hub Operators Plan 15 More

Boston, March 17.

General Drive-In Corp. is building a 1,200-seater in the New England Shopping Center development on Route 1 at Saugus, Mass. Alan J. Green, of the center, and Richard A. Smith, of General, made the deal. Pushback seats on an inclined floor, stereophonic hifi speakers concealed in auditorium walls, air conditioning system changing from heating to cooling, art gallery, staggered seating providing unobstructed views from every seat; huge 62-ft. screen, a building design which will eliminate traffic congestion and box-office queues and acres of parking space are some of the elements planned.

General's first shopping center theatre opened in Shoppers' World at Framingham, Mass., in 1951. During the past year, General added similar theatres at Peabody, Mass.; Cutler Ridge, Fla.; Chicago; Charlotte, N. C.; Austin, Texas; Fort Lauderdale, Fla.; Madison, N. J.; Orlando, Fla.; Cleveland O.; and Dallas, Texas. Some 15 more theatres are planned for construction during 1964.

In addition to being the largest shipping center theatre developer in the country, General currently owns and operates 33 drive-in theatres; 38 regular hardtop theatres, and a chain of 15 bowling centers.

BMI Licenses Beatles' Tollcast

In the first such licensing deal of its kind, Broadcast Music Inc. issued a license to the promoters of the closed-circuit television concert of The Beatles calling for the payment of 1% of the gross receipts for the use of the music.

Instead of putting this coin into the general pot, BMI plans to distribute this coin directly to the publishers and writers whose works were used in the concert.

Suddenly Academicians In Support

Group Forms Body—Talks Up 'Cultural Benefits' Due From Tollvision

Hollywood, March 17.

A group of California educators have hung out the newest Hollywood "Academy" shingle—this one tagged "The Academy for Subscription Television."

Avowed function of infant organization, according to its executive director, Dr. Robert Ramsay, will be "as an independent research and information center seeking to foster an understanding of the wide range of cultural benefits that will accrue to the American public through subscription television."

Ramsay, who recently resigned as president of Woodbury College here, declares that the Academy has no affiliation with Pat Weaver's Subscription TV or any other feevee firm and that it is being financed by the persons active in its formation. On its executive committee are Paul Deeb, M. D., of Redlands University: Eben Dale, Riverside College; Dr. C. Larry, presently on a sabbatical leave from USC.

The "declining calibre of present tv entertainment" has occasioned his feevee academy, states Dr. Ramsay.

"One by one superior entertainment is being forced from television," he charges. Reason for departure of what he terms "quality" programming "lies in a form of quality censorship imposed by the high costs of tv programming on the altar of profits.

"Subscription television, by not relying on commercial sponsorship, would give the choice of superior programming back to the discriminating viewer. And by offering competition to so-called 'free' tv subscription television will obviously force existing television to improve its programming."

FLAMENCO TO TOLL

Hartford Test Now Has Audience Of 4,500 Homes

Hartford, March 17.

"Ole! Ole!" flamenco dancing show at New York's Mermaid Theatre, currently is an offering on tollvision here. Three showings are booked via vidtape, with the first held Sunday (15), second on Wednesday (18) and third on Friday (20).

Hartford Subscroption TV is approaching the end of its second year of three. Now reaches approximate 4,500 homes, since its getaway in June 1962 with less than 300 subscribers.

Taking advantage of a recent FCC installation rate reduction for bulk decoder orders of 25 or more is Shoreham Oaks Moter Hotel. FCC allowed a charge drop for installation from $10 to $5 for mass users. Moter hotel will charge guests for individual programs. If plan works, will go its entire 100 rooms.

Forcing Anti-Toll Plebiscite Vote

San Francisco, March 17.

Robert F. MacLeod, veep in charge of marketing for Subscription Television Inc., conceded here it appears a "foregone conclusion" an anti-pay tv measure will appear on the Nov. 3 ballot in California but predicted his firm will defeat it at the polls.

MacLeod's concession followed by one day a declaration from the Citizens Committee for Free TV, saying it had 407,507 of the 468,259 signatures needed on its initiative petitions.

MacLeod said Subscription Television Inc. will probably have to spend a "potful" of money but would eventually win out because "the public wants it."

He said his firm would use every "ethical and economically feasible" method it could think of to defeat the referendum, which would repeal a State law enacted by the Legislature last year authorizing pay tv.

This, he said, would include phone solicitation, direct-mail advertising, door-to-door sales presentations "and politics."

Subscription Television's agents face some substantial opposition—including the San Francisco, Los Angeles and Sacramento Boards of Supervisors, most of California's big labor councils, the National Association of Broadcasters television branch, the California Federation of Women's Clubs and numerous other civic, professional and political groups.

New Cycle for 'Cleo'

Atlanta, March 17.

Metropolitan Atlanta has been divvied up into two sectors by 20th Century-Fox for return engagement of "Cleopatra" at popular prices.

South Side showings have been alloted to Georgia Theatre Co.'s 1,000-seat Gordon and Storey Theatre Co.'s 750-seat Hilan.

"Cleo" is being shown twice daily, 2 p.m. and 8 p.m., at $1.75 night scale, matinees $1.50, with no seats reserved. Special 90c. price is in effect for students at all times.

"Cleo" had a profitable seven-month run, said to have been the best engagement in the country, at Wilby-Kincey's downtown 1,250-seat Roxy.

SCREEN ACTORS GUILD BANK ACCT.: $873,193

Hollywood, March 17.

Screen Actors Guild's assets for the fiscal year ended last Oct. 31 are $873,193.74, as compared to $858,523.84 the previous year.

SAG's income for that fiscal year amounted to $901,471.73, as against $898,015.54 in expenses. Guild's assets of $858,523.84 as of last Oct. 31 was supplemented by $11,213.71 in unclaimed residual coin plus $3,456.19 excess of income over expense for the 12 months period ended Oct. 31.

Re Beatle Tapecast

Moderate In Oregon

Portland, Ore., March 16.

National General's closed-circuit telecast of The Beatles pulled a moderate $9,400 in four performances at the Civic Auditorium over the weekend (14-15). Two late morning and two mid-afternoon shows had a $2 tab for any of the 3,600 seats.

Bash was promoted here by Evergreen Theatre circuit. Audience was made up mostly of 10-14 year olds.

Standoff In Twin Burgs

Minneapolis, March 17.

Four Minneapolis closed circuit telecasts of the Beatles concert presentations drew 3,750 youths and $5,500 gross and two St. Paul totaled 1,000 customers for $2,000 gross making total for six, $7,500. Goldblatt said his National Telecast Consultants about broke even in Twin Cities. He also said this first experiment and test of closed circuit television with this kind of entertainment has convinced him and associates it has big future and they'll stick with it.

ABC'S NOT-SO-SIMPLE SIMON

FCC's Stanton Vs. FCC's Henry

The relatively peaceful front that has marked the "No Man's Land" between the privately-owned tv industry and its Government-FCC "watchdogs" erupted on Friday, March 13, into a blaze of hot words, adamant positions and veiled threats.

CBS corporate prexy and industry statesman Frank Stanton was the first to lurch out of the industry trenches. He invaded the private office of FCC chairman E. William Henry to deliver a vigorous counterfire to the Henry-espoused FCC proposal whereby each of the VHF stations in all two or one-channel markets would be forced to drop one third of their CBS and/or NBC prime time schedules in favor of an equivalent amount of ABC programming, which station licensees now elect, of their own volition, not to carry. The impact and extensiveness of such a radical proposal can be fully grasped only when it is realized that over half of all tv markets have less than three channels.

However, the plan—in its initial form—would specifically apply to the 18 largest two-channel markets, where it is proposed that newly authorized UHF's, by Government decree, would share equally in the program largesse of each of the three webs.

For example, in Jacksonville, Fla., the Washington Post-Glen Marshall helmed CBS outlet, which dominates the ratings, would be forced to bequeath one third of the Jim Aubrey-supplied top Nielsen fare to a new UHF and then accept, in lieu of the evicted CBS programming, one third of the ABC schedule. Ditto the NBC outlet in two channel Jacksonville.

The Stanton position, which he personally delivered in letter form to Henry, insists that this is an unlawful Government incursion into program control. Stanton is convinced that the Henry master plan directly contravenes the non-delegable right of each station licensee, conferred by the Communications Act, to program its outlet "in the public interest."

Henry, on his side, feels that only a forced feeding of network programming to the involved UHF stations can make UHF succeed.

The Henry plan is the first Government proposal—in the almost 40 years history of broadcasting—which would force a network to supply given programs to a specific station in a market.

The Stanton opposition to Henry's "station relations by Government control" is so vigorous that he stands ready to carry the fight, if necessary, to Capitol Hill and the courts.

But Henry, equally adamant that his proposal is essential to insure the long term public service rewards of a more competitive tv, is said to have threatened Stanton with reprisals in the form of reactivating the previous Barrow report recommendation that no network can own more than three stations in the Top 25 markets.

This new debate, which has suddenly erupted into a flaming controversy, looms as the No. 1 off-the-agenda subject for the forthcoming NAB convention which meets in Chicago starting April 5.

Goodson & Todman Making For ABC-TV Ayem Like It Was NBC

ABC-TV's daytime program execs find it hard to believe that NBC-TV's sunshine plotters are just being nice, but they may spring for a tv dinner yet if a couple of gift horses from the boys at 30 Rockefeller Plaza turn out to have strong Nielsen teeth.

It all started a year ago when NBC let Goodson-Todman's "Price Is Right" move to ABC for both daytime and primetime showings. It continued with ABC's recently latching on to G-T's "Get the Message," a new entry that was shown to all three networks. And it wound up last week when ABC picked up "Missing Links," the Goodson-Todman morning celeb panel show that NBC axes on the very week that it pulled a 37.6 share in the Nielsens to be NBC's top-rated daytime show.

The ABC programmers' memories are not so short that they have forgotten the last time NBC dominated the morning side of the daytime rating scene. It was when the network had a 90-minute block of Goodson-Todman shows in the

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TV Webs' $832,736,800

Television Bureau of Advertising annual report on network billings shows a 4.2% increase for 1963 over the previous year, with a three-network total of gross time billings of $832,736,800.

ABC-TV's billings for the year were $214,593,600; CBS-TV's, $325,609,900; and NBC-TV's $292,533,300. ABC was up 4.6%; CBS 4.5%, and NBC 3.8% over 1962.

NBC-TV 'Profiles' $140,000 Per Seg; 'No Exploitation'

Hollywood, March 17.

There'll be no vote-letting for hopeful Demos from NBC-TV's serialization of the late President Kennedy's tome, "Profiles in Courage." JFK saw that in awarding the tv rights to Robert Saudek, insisting that the series be delayed until after the national election. It starts the following week in 26 stanzas to be shot at Desilu Culver studio.

Some library footage will be integrated, which will obviate the use of "jelly bean color," Saudek told a press luncheon. Asked if it would be sponsored he replied "hopefully." Thomas Sarnoff, NBC coast veepee, said whether or not it has sponsors, it will serve the purpose of a public service due to its format. Despite that many shows on the network are being moved around to satisfy the demands of sponsors, "Profiles" is permanently stitched in the 6:30-7:30 p.m. Sunday time.

Producer Gordon Oliver and his associate, Michael Ritchie, have already assigned 11 writers to grind out the segments, 18 from the Ken-

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Jackie Cooper As SG's TV Chieftain

Contracts are being drawn for Jackie Cooper to head up production for Screen Gems. Agreement was reached between Cooper and Jerome Hyams, SG general manager, after several weeks of negotiations. Deal also calls for Cooper to move his entire production unit into Screen Gems.

Cooper is under contract to UA-TV until June to make available all his tv properties. UA's Cooper pilot on "Calhoun" hour series was submitted to CBS for next season but was turned down. Cooper has also developed two other properties.

Cooper succeeds Bill Dozier, who exited Screen Gems a few months back following a policy hassle. He has since reactivated his own production company.

IDES OF MARCH --1964 VERSION

By GEORGE ROSEN

The Ides of March has once again come to ABC, with the '64 edition hitting Hollywood, Madison Ave., Wall St. and trade observers with considerable impact and import.

Exactly two years ago Ollie Treyz was tossed out of the tv network presidency by his boss, AB-PT prexy Leonard Goldenson. On the identical '62 weekend (just passed) Goldenson was concerned over an even far greater problem: how to keep indusrialist Norton Simon from taking control of American Broadcasting-Paramount Theatres Inc., which he has headed since its founding in 1953.

In fast breaking developments which caught the trade unawares over the weekend, Simon had recently bought an initial installment of well over 100,000 shares of AB-PT stock. Some Wall St. insiders expect that Simon's holdings will rapidly escalate to a "beachhead" position of 350,000 shares (within the next few weeks) to insure him at least one position on the AB-PT board. He's already told Goldenson to reserve one board seat for Gus Levy, one of Simon's key financial advisers and managing partner of the potent Goldman Sachs investment house. While Goldenson, with the staunch support of John A. Coleman, key AB-PT board member and chairman of the corporation's executive committee, refused Simon's request, the AB-PT president has acknowledged, to the press, that each 350,000 shares of ownership entitle their holder to one seat on the 14-man board. (Meanwhile a six-point rise in the AB-PT over the past couple of weeks is being attributed directly to the Simon activity.)

What will happen is anybody's guess.

Those acquainted with the oft-documented Simon financial heft and his ability to move in on "new situations" as when he seized control of such diverse enterprises as Ohio Match, Hunt Foods, Wesson Oil, Snowdrift, McCall's, et al., not to mention important lumber companies, railroads and steel companies, are as impressed with Simon's ability to "take over" as with Goldenson's ability, likewise well demonstrated in the past, to stay in power. While Simon is universally recognized as one who has the "money," there seems to be less certainty that he now has the motivation to go for the "jugular" of control.

Show Biz Pals

While Simon is communications oriented (he keeps in close touch with Herb Mayes who runs his McCall's printing and publishing empire) and vitally interested in show biz (Groucho Marx, Jack Benny, George Burns and MCA's Taft Schreiber are among his closest friends where he lives in California), insiders believe Simon may well follow his typical pattern of taking a "tentative position" with just enough shares to insure one board seat from which his representative can assess the company and its management. When such an "inside" analysis is made, Simon, it's pointed out, either retreats by selling his stock or quickly expands his holdings to iron-clad working control.

In the case of ABC, however,

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NBC-TV News Coup

The Norton Simon move-in to American Broadcasting-Paramount Theatres Inc., with his hefty stock purchases and a request to put a representative on the AB-PT board, was first reported by NBC News.

The news, of which Madison Ave. had no advance inkling, broke on the WNBC-TV (N.Y.) 11 p.m. program Friday (13), immediately following the Jack Paar show. The N.Y. Times covered the story the following day (Saturday).

Once-Staid BBC's TV Aspirations As 'Biggest Show Biz Factory In World' With 800 Programs a Year

By ROGER WATKINS

London, March 17.

Suddenly, and without reservation, BBC-TV has shed its budget-induced inhibitions and is preparing to play the tv game the steller way. From April onwards—when BBC-2 is launched—BBC is to mount a combined two-network thrust for audiences which will be geared largely to an unprecedented string of imported American show biz names, an impressive line of local talents plus some topliners from the Continent.

BBC-TV's light entertainment limb, under the aegis of Tom Sloan, is readying itself to produce the greatest influx of talent it has ever handled which, all being well, will translate into approximately 800 shows a year (that's 15 a week) and render the once-staid Corporation the "biggest show biz factory in the world."

With the advent of BBC-2 in April, Sloan will exactly double his output of shows supplying both BBC-1 and BBC-2. His course, fully endorsed by web topper Kenneth Adam and program chieftain Stuart Hood and the respective program controllers of BBC-1 and BBC-2, Donald Baverstock and Michael Peacock, is to bring to the fireside the biggest international artists available.

Just in from a Stateside hard-buy flip, Sloan outlined here plans for some of the Yank artistry he has pacted to help sell BBC-2—which requires the public to buy new receivers and antenna or to have old sets adjusted—and to stimulate the vaude prowess of BBC-1 which is currently suffering overall from commercial web competition.

Top U. S. Names

Pacted for 45-minute specials are such U. S. names as Allan Sherman, Ethel Merman, Tony Bennett, Nat Cole and Sammy Davis Jr. In dickers for shows are Judy Garland, Jimmy Durante (Sloan's ambition is to get him on British screens), Shelley Berman, satirists Nichols & May and Katernia Valente.

For BBC-2's uncoming "International Cabaret" Saturday night outing, Sloan has pacted people like Diahann Carroll, Anna Maria Albergetta, Gordon and Sheila Macrae, Mel Torme, Margaret Whiting, Juliet Prowse and upcoming comediaan Pete Barbutti (who Sloan saw in a Nat King Cole show in Las Vegas). Further acts signed for BBC-TV shows include the Mary Kaye Trio, Bobby Van and The Brothers Four.

In a new musical series designed for BBC2, called "The Best of Both Worlds," which on Sundays will feature the best contemporary composers and arrangers conducting orchestras playing their works, Sloan has set such Yank maestros as David Rose, Nelson Riddle, Andre Previn and Percy Faith. And in the jazz field (for Tuesday exposure on BBC-2) he has inked

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Nick's Click

For hands-down nomination as "the guy with the softest berth on Madison Ave." in projecting his '64-'65 schedule, they're picking Nick Keesely, the tv chieftain at Lennen & Newell agency.

For Keesely it's just a case (with the exception of the blowup of the "Richard Boone Show") of a renewal for a string of Nielsen clicks. Going for L & N's multiple clients (Lorillard, Reynolds Metals, Corn Products, American Gas) are such winners as "Flintstones," "Ozzie & Harriet," "Dick Van Dyke Show," "Jack Paar Show" and "Ed Sullivan Show."

$40,000,000 Auto Coin Riding NBC On '64 - '65 Sked

NBC-TV, which has led the network chase after the automotive buck over several years, is frontrunner again with more than $40,000,000 in Detroit coin in the fall primetime cash register.

Figure represents an increase over last year, since Chevrolet, which canceled "Route 66" on CBS, is increasing its buy of NBC's new hour, "Solo." During the fourth quarter, Chevy will take a weekly half-hour of "Solo," then revert to the original order of an alternate half-hour for the balance of the season. Chevy also continues with full bankrolling of "Bonanza."

Otherwise, Chrysler has renewed full sponsorship of the Bob Hope shows, half of the World Series and All-Star baseball game and half of the Rose Bowl. Dodge has a part of the Wednesday night feature pix and a third of the Orange Bowl. Pontiac is in "Mr. Novak," and Ford again has "Hazel."

With reports so far on Ford and the National Football League and Walter Cronkite news, and Motors in Danny Kaye's hour variety show, CBS shows close to $13,000,000 in automotive, Chevy has an alternate halfhour of ABC's "Bewitched," Olds has a couple of weekly minutes and Lincoln-Mercury an alternate half of Bing Crosby's new show for close to $9,000,000 on ABC.

ABC'S $4,000,000 DAYTIME TV BIZ

ABC-TV totted up close to $4,000,000 in daytime biz last week, sparked by a 52-week renewal order from Lever Bros. This is over and above some $1,700,000 which contributed to the $8,000,000 overall ringup at the network the previous week.

Chipping in with the latest daytime orders were the Cotton Council, Du Pont, Chunkie, Pharmaco, Kenner Toy, National Biscuit, Beechnut and Marx Toy latter adding to an order placed about a month earlier.

Cronkite's SRO

When Kaiser climbed abroad for the '64-65 ride on the half-hour Walter Cronkite news show, CBS-TV hoisted the SRO flag on its prime evening news slot.

The other five sponsors are Procter & Gamble, Philip Morris, American Home Products, Westinghouse and Nestle. Gross billings over the season for the Cronkite half-hour totals $21,400,000.

Steve Allen Set As 'Secret' Host

Steve Allen has been signed to host CBS-TV's "I've Got A Secret" next season, the spot left vacant by Garry Moore.

Allen will continue his Group W (Westinghouse) syndicated "Steve Allen Show." Under the arrangement, Allen plans to fly to N. Y. to tape the "Secret" show, taping two "Secret" outings with each N. Y. visit. His syndicated show will continue to maintain its Hollywood base.

Allen, prior to his long run on NBC-TV, performed on CBS Radio and CBS-TV as a panelist on "What's My Line." Moore bowed out as host of "Secret" after CBS-TV axed his "Garry Moore Show."

A March Look at Next September's TV Schedule

SUNDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	DISNEY'S WONDERFUL WORLD		GRINDL	BONANZA		THE ROGUES		
CBS	MARTIAN	ED SULLIVAN		LIVING DOLL	BENDIX & RAYE	CANDID CAMERA	WHAT'S MY LINE	
ABC	WAGON TRAIN		BROADSIDE	MOVIES				

MONDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	90 BRISTOL COURT			ANDY WILLIAMS & JONATHAN WINTERS		ALFRED HITCHCOCK		
CBS	TO TELL THE TRUTH	SECRET	GRIFFITH	LUCY	MANY HAPPY RETURNS	SLATTERY'S PEOPLE		
ABC	BOTTOM OF THE SEA		SERGEANTS	WENDY	BING CROSBY	BEN CASEY		

TUESDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	MR. NOVAK		MR. SOLO		TW3	BELL TELEPHONE & ACTUALITIES		
CBS	LOCAL	WORLD WAR I	RED SKELTON		PETTICOAT	THE NURSES		
ABC	COMBAT		McHALE'S NAVY	TYCOON	PEYTON PLACE	FUGITIVE		

WEDNESDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	THE VIRGINIANS			WEDNESDAY NIGHT MOVIES				
CBS	CBS REPORTS		BEVERLY HILLBILLIES	VAN DYKE	CARA WILLIAMS	DANNY KAYE		
ABC	OZZIE & HARRIET	PATTY DUKE	ALEXANDER THE GREAT		BURKE'S LAW		BACK TO STATIONS	

THURSDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	DANIEL BOONE		DR. KILDARE		HAZEL	KRAFT SUSPENSE THEATRE		
CBS	MUNSTERS	PERRY MASON		PASSWORD	BAILEY OF BALBAO	DEFENDERS		
ABC	FLINTSTONES	DONNA REED	THREE SONS	BEWITCHED	PEYTON PLACE	PRICE IS RIGHT	BACK TO STATIONS	

FRIDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	INTERNATIONAL SHOWTIME		BOB HOPE PRESENTS		JACK BENNY	JACK PAAR		
CBS	RAWHIDE		THE ENTERTAINERS		GOMER PYLE	YOURS TRULY, DANNY TAYLOR		
ABC	JOHNNY QUEST	FARMER'S DAUGHTER	ADDAMS & EVIL	WITCHES AND WEREWOLFS	12 O'CLOCK HIGH		BACK TO STATIONS	

SATURDAY

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
NBC	FLIPPER	MR. MAGOO	KENTUCKY	SATURDAY NIGHT AT THE MOVIES				
CBS	JACKIE GLEASON		GILLIGAN'S ISLAND	MR. BROADWAY		GUNSMOKE		
ABC	HOOTENANNY		LAWRENCE WELK		HOLLYWOOD PALACE		BACK TO STATIONS	

'Grindl': Does She Or Doesn't She?

What's with the Imogene Coca show? Apparently not even Procter & Gamble can tell. "Grindl," the most on-and-off character of the programming season seemed again late last week to be iffy in the NBC-TV fall schedule, although at the present time it's pencilled in.

Just a week ago, a high network source said the Imogene Coca comedy would be back again for P&G in the 8:30 p.m. Sunday slot. But, when negotiations wound up at the end of last week, the network was noncommital and the soapery was (via Leo Burnett agency) slippery to the point of evading phone queries.

It was about three weeks ago that a firm report had Bill Dana's half-hour replacing "Grindl." Dana has been the network choice, and some of the current indecision could stem from the fact that Dana producer Sheldon Leonard went to Cincinnati personally to pitch his boy to the P&G tv factotum.

Countering the Leonard move, however, has been the offer by "Grindl" producer Screen Gems of a new exec producer for the Coca show. Tony Owen, producer of the highly successful Donna Reed ABC-TV situation comedy, has been proposed as the producer of the Coca comedy launched last fall by Harry Ackerman.

It really should be this week that "Grindl" either does or does not.

LINCOLN-MERCURY INTO ARC BING SHOW

Lincoln-Mercury via Kenyon & Eckhardt, makes it a fullhouse next season for ABC-TV's Bing Crosby situation comedy in the 9:30 to 10 p.m. slot Monday nights Lever Bros. has it for alternate-week rides.

Last week's clincher followed that earlier fright given the web, when Der Bingle vetoed the sponsor bid of L & M cigs on what were understood to be moral grounds.

Had the smokes been accepted to Crosby, it would have been a neat client pairing for J. Walter Thompson.

Speidel Loves Fights

NBC-TV's Friday night intrafamily antagonists, Jack Paar and "This Was the Week That Was," both bagged fresh coin this week—from the same sponsor. Speidel, via McCann-Marschalk agency, signed for 13 minutes (the final quarter) in "TW3," but reserved the lion's share of its bundle for a 52-week allegiance to Paar next season.

Paar has been sniping at "TW3," which in the 9:30 p.m. slot has been his lead-in, for not delivering in the audience pull.

Albert-Culver Spells Out Its $25,000,000 Spread On CBS-TV (Day & Night)

That king-sized Alberto Culver buy on CBS-TV next season, to the tune of $25,000,000, which is more than originally anticipated embraces five nighttime shows.

The five nighttime shows, in which Alberto Culver has alternate week halfhours, include Red Skelton, "Defenders," "Entertainers," "Reporters," and "Mr. Broadway."

Additionally, Alberto Culver has a heavy daytime spread on the network. Sponsors daytime renewals include "Quick Draw McGraw," "Love of Life," "As the World Turns," "Password," "House Party," "To Tell the Truth," "Edge of Night," and "Secret Storm."

BLOCK DRUG COIN TO HUNTLEY-BRINKLEY

Block Drug bought a quarter hour weekly of NBC-TV's half-hour "Huntley-Brinkley" news show for a full 52 weeks of 1964-'65, giving the strip a total of seven and a half hours out of 10 sold for the coming season.

In other NBC buys last week, Jack Paar, within a couple of days of his announced return for next year, was half sold. Lorillard took an alternate half hour and Spiedel and Block Drug ordered minutes—Spiedel weekly and Block for alternate weeks.

Carnation bought into the Saturday feature pix, and Vicks bought a piece of the Wednesday pix. The pix are now reportedly reaching SRO, with 10 out or 12 minutes sold in each.

Com'l Guidelines For Toy Sponsors

Washington, March 17.

NAB's Code Authority revised its toy commercial guidelines, putting into cold type its previously unwritten ban on toys in "realistic war atmosphere."

The new guidelines also call for a price to be used in ads if it is the usual and customary price charged by stores in the area.

Oversimplifications such as "only" and "just" when referring to a price are also to be shunned, said the Code Authority.

Dramatizations unfairly glamorizing a toy or making it appear more than it is were also advised against.

Meanwhile from New York, the guidelines were praised by L. John Swedlin, prez of Toy Manufacturers of the USA Inc. He called the revisions an attempt to reach "an optimum combination of selling techniques and public acceptance."

SHAPE OF THINGS TO COME

New Hampshire: $1,000,000 Tab

Concord, N.H., March 17.

It has been estimated that it cost television and radio networks at least $1,000,000 for their news coverage of New Hampshire's first-in-the-nation Presidential primary, March 10.

The estimate was given by Edward H. Cullen, an executive of the New England Tel. & Tel. Co., who said "that's more than was spent nationwide covering the 1958 off-year election."

The American Broadcasting Co. said it spent about $200,000, NBC gave an estimate up to $300,000, and CBS did not disclose its election expense in the Granite State.

All three networks had elaborate headquarters in Manchester for their coverage before, during and after the primary.

To Sam Jaffe, ABC's Man In Soviet, "It's a Frustrating Place'

By JACK PITMAN

Albeit the burden of censorship was officially lifted from the Western newsman in Moscow three years ago, you just never know with those Russians. Nikita's bureauacracy can be agreeable one day, sullen the next. But always enigmatic.

"They do strange things and we don't know the reason," quoth Sam A. Jaffe, ABC's man in Moscow since November, 1961. "It's a frustrating place" to be assigned, says the Yank, and "you damn well have to be aggressive there."

Moscow duty seems particularly hard on the electronic journalist, specifically when he's filing film coverage. "They don't care what you say on radio—they can always deny it. But film doesn't lie, and they're very sensitive to it," states Jaffe. Thus, he (in common with other Western broadcast correspondents) can roam the beat virtually at will with just a tape recorder; but with a camera in tow the freedom vanishes.

For a film story, he's not only limited to location, but he must have state authorization even before he can attempt the story. He must check in at the State Committee for Cultural Relations with Foreign Countries, explain his intent (often a laborious effort that points up the East-West orientation schism), then retire to his office and wait. And wait—for what, in Jaffe's experience, has proved an average of two weeks per request.

"They never say no (there's no censorship, remember)—you just never hear from them." Getting around the silence requires persistence and resourcefulness; it's also a good test of the loyalty of the local contacts the correspondent has cultivated from the time he arrived there.

In effect, Jaffe relates, each reporter has made his "own little deals" in order to survive competitively on the Moscow beat. It helps, too, when the correspondent's homeoffice cooperates by the tacit acceptance of self-censorship. Among the Western broadcast outfits, at least, "all companies go along" with that, says Jaffe.

While radio reports are almost never hampered, Jaffee recalls the one occasion when he was called on the carpet and read the riot act. It was the day Khrushchev stepped back from the abyss at Cuba. Jaffe's yarn suggested that K had some real problems in the form of

(Continued on page 44)

Soviet Lifts NBC Ban

NBC doesn't know it yet, so the network states, but it's getting out of the doghouse with Moscow and will be permitted to reopen a bureau there. Assurance of this comes from Sam Jaffe, rival ABC's man over there.

When the Kremlin nod is to come isn't sure, but Jaffe's expectation indicates it will be soon.

Last NBC newsman in the Soviet capital was Frank Bourgholtzer, who was shown the gate about a year ago, after the Russ became upset with some footage in that Kremlin hour tour beamed by the web.

TV's Spot Billings In 22% Increase

Television spot billings continued the torrid rate of increase with a 22.8% rise in the fourth quarter of 1963 over the previous period of 1962, reports the Television Bureau of Advertising.

Total billings for the quarter were $242,856,000 compared to $197,759,000 in 1962. The percentage increase, says the Bureau, is based on the basis of total reported dollars, while an analysis based on the same 321 stations reporting in both fourth quarters shows a 23.7% rise.

Classifications showing big increases included amusements, confections and soft drinks, food and grocery products, gasoline and lubricants, household paper products and transportation and travel.

Cece Barker Quits Skelton, Ditto Simmons; Fennelly Ankles 'Rawhide' Series

Hollywood, March 17.

Cece Barker has ended an eight-year association with Red Skeleton as producer. Also leaving is Ed Simmons, head writer, whose own company will produce the Martha-Raye-William Bendix half-hour comedy on CBS-TV in association with Skelton's Van Bernard Co. Barker is weighing offers that will give him an equity in show.

Vincent Fennelly Executive Producer and Paul King, associate producer of CBS-TV's hour western "Rawhide" resigned after two years. They didn't agree with changes proposed by the network for next season, they said. Bernard Kowalski takes over as producer; Bruce Geller as assoc. producer.

Mel Torme Sues Judy Over Guest Shot 'Renege'

Los Angeles, March 17.

Mel Torme demands $22,500 damages in breach of contract action filed in Superior Court against Judy Garland and her Kingsrow Enterprises Inc., which he says is due him on a contract signed May 2, 1963.

Entertainer claims he was contracted to make four appearances at $4,500 each on singer's program, but did only one guest shot at this figure.

Desilu 9-Mo. Net Shows Increase

Lucille Ball, wearing her corporate bonnet, reported that Desilu's ninemonth (ended Jan. 25) net for the current fiscal semester rose to $764,880, equal to 63c per share, as compared with $415,812, or 34c a share, for the like year ago period. Gross revenue was up to $17,077,792 for the period vs. last year's $15,794,836.

According to the prez, the upcurve results from "increased activity in all phases" of Desilu endeavor, with the bullishness figured to continue over the final lap. This would mean a dramatic turnabout from the net deficit of $655,387 registered over fiscal '63.

Annual shareholders' powwow is set for next Aug. 18 in Hollywood.

3 WEBS FINALLY FIRM SCHEDULES

The program lineups for the decisive 1964-65 network pennant race are now set. While there may be one or two substitutions before next season gets under way, little time remains (as of mid-March) to effect any change in the lineups (see chart) now set by NBC, CBS and ABC.

CBS is dedicated (if possible) to allout efforts to increase its present wide lead with a complete revamp of Friday night, built around the Carol Burnett "Entertainers" hour entry, and a new attack against NBC's "Bonanza" with "The Living Doll" starring Julie Newmar followed by a new William Bendix-Martha Raye situation comedy in the pivotal Sunday 9 to 10 hour. In all CBS is coming up with 13 new shows.

NBC is banking on its efforts to narrow the CBS lead by a complete overhauling of Monday night which will lead off with three back-to-back situation comedies integrated into one story line and locale as indicated in the overall title "90 Bristol Court." Produced by Joe Connolly at MCA, "Court is considered that studio's major new production entry on any of the networks for next season. Also key to the NBC rating-bolstering efforts is the strategic placement of "Mr. Solo," the MGM produced James Bond spy mystery thriller whose pilot has received enthusiastic agency pilot reviews. Tuesday at 8:30 p.m. opposite CBS' Red Skelton and ABC's "McHale's Navy." "Solo" has met with excellent advertiser support. Chevrolet, for example, elected to buy a co-sponsorship of "Solo" rather than "McHale" despite the latter's Nielsen track record.

ABC will again (as in this season) premiere with the record breaking number of 14 new entries. Included among them are some inspired by ex-feature film clicks such as "Voyage to the Bottom of the Sea," "No Time For Sergeants," "Peyton Place" and "Twelve O'Clock High." In addition to the 14 new entries, only four of the "new ABC" premieres of this season survive—"Fugitive," "Patty Duke," "Burke's Law" and "Farmer's Daughter." Nine of the "old ABC" programs supply the key "building blocs" on which ABC hopes to rebuild its audience. These are "Wagon Train," "Ben Casey," "Combat," "McHale's Navy," "Ozzie & Harriet," "Flintstones," "Donna Reed," "My Three Sons" and "Lawrence Welk."

"Price Is Right" Thursdays at 10, which ABC brought over from NBC; "Hootenanny," which started in the middle of the '62'63 season and "Hollywood Palace" which replaced the "Jerry Lewis Show" eariler this year, complete the ABC roster. Madison Ave. has expressed bullishness over the diversity (and potentials) of some of the new ABC entries.

With respect to all three networks, the tv viewer next season will find only one hour of the '64-'65 tv network fare identical to this season—Wednesdays 7:30 to 8:30. All told, the three webs will be programmed with completely new shows in 37% of the prime time periods. But of the 63% programmed with carryover shows, 24% will be slotted by old shows in new periods and 39% by the same shows in the same periods.

Conley's Spot Sales Slot

James E. Conley has been tapped to head ABC-TV Spot Sales. Since April, '62, he has been exec veepee under o&o topped Ted Shaker. Latter says he'll be free now to bear down on o&o needs.

Conley came along via WCAU-TV, Philly, and CBS spot sales in Chi and New York.

N.H. Primary an All-Star TV Click: (Cronkite, Brinkley, Smith & Morgan)

On the basis of the first internetwork skirmish for the Presidential contest, the nod of the moment goes to NBC-TV.

All three tv networks acquitted themselves well covering Tuesday's (10) New Hampshire Presidential primary upset. CBS-TV achieved a clear 25-minute beat in predicting Ambassador Lodge the winner. Team of Howard K. Smith and Edward P. Morgan for ABC-TV showed fine promise.

On two counts, though, NBC-TV scored over its rivals. The timing of the special at 8:30 p.m. Tuesday made CBS-TV's prime time special an hour later seem superfluous for the dial twister. The human element of David Brinkley, who delivered a wry, telling, brilliantly polished essay from Washington, helped tip the scale in favor of NBC-TV.

Numbers, tote boards, computer machines, etc., don't make an election show. Compared to his partner, Chet Huntley seemed uncomfortably confined, in front of that huge RCA prediction machine. Brinkley, with nothing but words, thoughts and personality, dwarfed Huntley and his machine.

It's mystifying why CBS-TV didn't utilize Harry Reasoner who, time and again, has shown the light touch so needed in an election event, marked by pockets of repetition and boredom. Anchorman Walter Cronkite was his usual competent, professional self. He would come across even better with a counterpoint personality.

New Yorkers missed the 7:18 p.m. news beat scored by CBS-TV. For some mystifying reason, WCBS-TV failed to interrupt its local news show to telecast the Cronkite prediction, carried over the network. It was carried by WCBS-TV at 7:31 p.m., six minutes after NBC-TV in its newscast made a conservatively worded prediction that Lodge would win.

ABC-TV did not have a prime time special, relying on brief election notices during prime time. ABC-TV did come in at 11:15 p.m. with an election special and Edward P. Morgan showed his astuteness in pointing out that the Lodge victory may not win favor with the Republican Party toppers. Lodge, he pointed out, was considered a poor campaigner when he ran for the Vice-Presideney in '60. Howard K. Smith evidenced his command of American politics. ABC News, which has floundered in its search for key newsmen to front its operation, seems to have found winners in Smith and Morgan. Parenthetically, it should be noted that Morgan could do better, if he would relax more in front of the tv cameras.

In the race for the numbers, the

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Fun at the NAB

When NBC brings its affiliates together at the Chicago NAB convention for their annual banquet next month, the entertainment will comprise the cast of "That Was the Week That Was."

They'll do the entire show, produced, conceived and staged by Dave Tebet, with the theme built around a spoof of NBC-affiliate relations.

ABC's Realignment On O'Seas Staffers

Two additions are involved in some assignment shifts made in his overseas roster by ABC News chief Elmer Lower.

The new faces are David Burk, tapped for the No. 2 Paris berth, and Russell Jones, who's been posted in Berlin vice Ben Lacey, returning to New York h.q. Both Burk and Jones are ex-NBC, latter as a "fireman" based in Vienna.

Burk replaces Sid Lazard, promoted to bureau chief in Rome, with John Casserly switched from there to the Washington staff. Also relocated is producer Walt Peters, from Paris to London in a move to hypo coverage from the British Isles. He'll be on tap, however, to supervise production from all points on the Continent.

Lazard, who rates high with his boss, previously was a UPI Africa hand, before that was with the Chicago Sun-Times. Casserly's reassignment was felt overdue after more than seven years in Rome.

Burk, a Britisher (ex-London Telegraph, too) knows his Middle East terrain. Jones copped a Pulitzer Prize in 1956 for chancing the perils and staying put in Hungary throughout the aborted revolt there.

L&M Farmer's Daughter' Buy, But With Right To Cancel in Case of Protests

Liggett & Myers has given ABC-TV's Friday night at 8 "Farmer's Daughter" show an SRO status with the purchase of a half sponsorship (Clairol is the alternate sponsor).

However the purchase was made under unusual circumstances, with L & M affixing a proviso that it reserves the right to cancel on short notice in the event that pressures are brought to bear because of cigaret advertising in early evening time segments.

Previously Bing Crosby has rejected L & M as an advertiser for his ABC Monday night half-hour situation comedy series next season.

British A-R Rebuked For Showing a Nudie

London, March 17.

Associated-Rediffusion has been officially rebuked by the Independent Television Authority for showing a nude from a strip tease film sequence in its magazine program, "This Week." Segment was dealing seriously with the problem of erotica in books, films and pictures.

While accepting A-R's assurance that the sequences, which showed the back view of model Pamela Green removing her brassiere and briefs, was included "in good faith," the ITA decided that the decision was "neither necessary or wise."

The company's "error of judgment" raised only a few protests from viewers, who were earlier warned that part of the evening's program might be unsuitable for children.

Bob Lewine Now CMA-TV Exec VP

Robert F. Lewine, who last week resigned as v.p. in charge of CBS-TV network programming, Hollywood, will become partnered with Creative Management Associates Ltd., major international talent agency, it was announced yesterday (17) by CMA president Freddie Fields.

Ending wide industry speculation as to which of many berths offered since his departure from CBS, Lewine, Fields stated, will function in dual capacity as executive vicepresident of CMA-TV Ltd., and also as v.p. of CMA's agency operation in charge of television.

Lewine, who will headquarter in CMA's Bevhills office, will leave shortly to confer with key CMA executives in the firm's New York and London offices. At the same time, he will discuss television plans with several CMA creative and performing clients.

'Music From H'wood' as CBS O&O Entry In Int'l Program Exchange

KNXT, Los Angeles, in association with the Composers and Lyricists Guild of America, will produce "Music from Hollywood," the CBS owned tv stations' contribution to their fourth annual international program exchange in America under the title of "International Hour."

"Music from Hollwood" will be vidtaped April 5 at the Hollywood Bowl for broadcast on the five CBS o&o's in May. It will then be shown overseas by each foreign broadcaster taking part in the international program exchange. Overseas broadcasters and their programs will be announced shortly.

Ray Milland will host the program, which will feature noted composer-conductors such as Dimitri Tiomkin, John Green and Alfred Newman, performing their motion picture scores. Vocalists Mel Torme, Marie Nixon, and the Jack Halloran Singers and Dr. Samuel J. Hoffman, inventor of the Theramin (used in soundtracks of "Spellbound," "Lost Weekend," and other pix) will be featured.

At the conclusion of the program, winner of the first award given by the Composers and Lyricists Guild of America for distinguished motion picture composition will be announced. Membership of the Guild will vote on the award which will be presented by Milland and Guild prexy David Raksin.

Since 1961, the five CBS o&o's have exchanged programs with broadcasters in Europe, North and South America and the Far East. Last year, WBBM-TV, Chicago, produced "American Jazz" as America's contribution to the '63 "International Hour." In exchange, music and dance programs were produced overseas and broadcast on all participating stations.

Conn. Says No Dice To Election Officials As TV Network Stringers

Hartford, March 17.

Based on an on-the-spot survey of New Hampshire's Republican presidential primary in which election officials acted as news correspondents for television nets, Secretary of the State Ella T. Grasso has banned the use of election officials to report for any national television network.

State's secretary based her finding on a study made by her two top associates in the Granite State last week Said she: "The people's right to know has always been scrupulously protected and will not be violated to give preferential treatment to any competitor at the expense of all other news gathering agencies."

Her comments on Saturday (14) closed the door on overtures being made by a tv net to set up cameras at various key polling places throughout the state next November. Connecticut has always been the first state in the nation to report the results of its election for the Presidency.

'Twilight Zone' In Tandem for Britain

Two half-hours of "Twilight Zone" will be linked together in England by Associated Rediffusion.

A-R execs, in talking with officials of distributor CBS Films, expressed an interest in an hour version of the Rod Serling series. The hourlong "TZ" series which ran on the network wasn't what A-R wanted. A-R preferred two stories, with producer-writer Serling doing the bridge, for a full hour show. A-R was of the opinion that two stories within an episode, both themed in the same vein, would catch on as a bargain with the public.

Atlass' WINS Post

Ralph L. Atlass Jr. has been named to the new post of assistant sales manager at WINS, N. Y. He's already berthed at the Group W flagship while in the process of unloading KIUP, Durango, Colo., which he's owned the past four years.

Atlass is a member of the Chicago broadcast clan, and tilled in the Windy City for many years as sales exe with WBBM-TV, WCFL and AM Radio Sales.

BBC Buys 'Nurses'

BBC has inked for CBS Films "The Nurses," giving Herb Brodkin two entries on BBC next season, the other being "Defenders," which has been renewed.

Sale of "Nurses" is the third American medico show to be aired next season. Commercial programmers are airing "Dr. Kildare" and "Ben Casey."

'We're Not for Sale' Sez Stan Hubbard

Minneapolis, March 17.

At a time when there have been reports of deals pending for the sale of two of the four Twin Cities' commercial video stations, 20th-Fox's ABC affiliated KMSP-TV and Time-Life's independent WTCN-TV, rumors also have been afloat again that Time-Life will be buying Stan Hubbard's highly successful KSTP, NBC affiliate and the only Minneapolis-St. Paul tv station fully squipped for color and having its own color produced programs.

But Stan Hubbard Jr., KSTP general manager, vigorously denies that the tv and radio station is up for sale—to anybody. In fact, every KSTP employee has received from him a reassuring memorandum anent the station not changing hands. The memo reads as follows:

"Spring is almost on us and, as you are well aware, the spring season invariably brings the same old story into circulation by the rumor mongers that KSTP is to be sold to Time-Life.

"I didn't think it would be necessary to reassure the staff that this perennial story and similar stories are false. But since there seems to be more than the usual uninformed speculation, I feel that the staff should know that KSTP is not to be sold to Time-Life, and there are no plans to sell KSTP to anyone else, now or in the future."

KSTP owner, the senior Stan Hubbard, is still at his Florida estate where he spends the winters.

One Twin Cities' tv station that always has been entirely free from rumors anent being purchasable is WCCO TV and Radio. CBS affiliate and, like KSTP, known to be a big moneymaker.

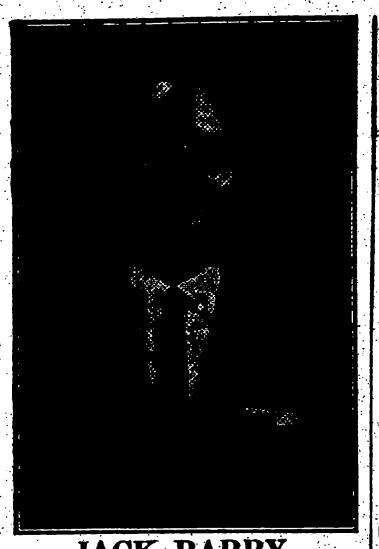
KTCA-TV, the Twin Cities' noncommercial station, also never has had to contend with any report that its sale is being negotiated.

Campbell to Chi As Key Aide to Miller

Chicago, March 17.

John Campbell, sales manager for KABC-TV, Los Angeles, has been transferred to Chicago by the ABC-TV owned stations division as general sales manager of WBKB-TV there. As such he will be, de facto, No. 2 man at the station and aide de camp to general manager Tem Miller, although his immediate authority will be over the sales department.

Sales manager Don Bowen will report directly to Campbell, who assumes the new post this week.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

FCC Puts Wirtz In Driver's Seat

Washington, March 17.

FCC okayed a move by Arthur Wirtz to purchase control of a radio station about to lose its license.

Commission approved Wirtz's bid to buy 9% of the stock and gain control of Milwaukee Broadcasting Corp., parent owners of KWK-AM, St. Louis, which recently had its license revoked by FCC.

For $45,000 Wirtz bought the controlling stock from Hugh Boice Jr., adding the shares to the 44½% he already owned.

Milwaukee Broadcasting is also licensee of WEMP-AM-FM, Milwaukee. It is the parent company of KWK, Inc., licensee of the St. Louis outlet.

Commission approval was based on Wirtz' statements that the transfer would have no bearing on KWK's revocation or pending court appeal.

Commissioner Robert Bartley did not participate.

Approving the switch were Chairman E. William Henry and Commissioners Rosel Hyde, Robert E. Lee, Frederick Ford, Kenneth Cox and Lee Loevinger.

'Wells Fargo' Sales

"Tales of Wells Fargo," composed of 167 half-hour episodes, has clicked off key sales in its initial sales push.

Stations inked for the oater include WNEW, NY.; KTTV, Los Angeles; KMBC, Kansas City; WCTV, Tallahassee; KIEM, Eureka; KHSL, Chico; WBRE, Wilkes-Barre; and WGAL, Lancaster.

Western ran on NBC-TV five years. MCA TV had the series on its shelf for three years, waiting for the opportune release time. Syndication sales v.p. Hal Golden pointed out that there were no half-hour westerns on any of the networks this year and apparently none are scheduled for next year.

WXYC TRANSFER OKAYED

Washington, March 17.

FCC okayed the $34,060 sale of the construction permit of WXYC, Fort Myers, Fla. from William Martin to Lee Broadcasting Inc.

Lee is half owned by Shawnee Broadcasting Co., licensee of WBEX-AM-FM, Chillicothe, Ohio.

New Wrinkle In Joint Ownership

Washington, March 17.

FCC said it will soon look into joint ownership of tv stations and community antenna tv systems in the same communities.

Announcement came as the Commission settled a long standing broadcaster-CATV dispute in West Virginia by approving on a 5-2 vote the $825,000 sale of WBOY-TV, Clarksburg, to a local CATV operator.

The five man majority averred its solution was "by no means an ideal one."

FCC said it will "carefully scrutinize" all such applications and defer some "until we finally develop a long range policy with respect to this problem."

Sale was from Rust Craft to Northern West Virginia Television Broadcasting Co., a subsidiary of Fortnightly Corp., a CATV operator which also beams community antenna signals to Fairmont, W. Va. via the Fairmont TV Cable Co., Inc.

Sale was okayed on condition Fortnightly would protect WBOY and WJPB-TV in nearby Weston from signals carried by Fortnightly's CATV systems in Clarksburg and Fairmont.

Chairman E. William Henry and Commissioner Lee Loevinger dissented. In his statement Henry said that as long as FCC doesn't let companies compete against themselves it should not, without holding a hearing, okay the sale.

'Lone Ranger' to Rescue

Comes Out of Retirement to Aid a Holdup Victim In Minneapolis Suburb

Minneapolis, March 17.

On the heels of his many reel-life rescues in his longtime television and radio "Lone Ranger" role, Clayton Moore came out of his present retirement to come through with an actual one in a local suburb where he and his wife now reside.

Enroute to the postoffice to mail a letter, Moore happened to be passing a supermarket where the manager, just prior to closing the store at 9:15 p.m., had been the victim of two bandits who, after rifling the safe, tied the manager's wrists and ankles with rope.

After 20 minutes, the manager succeeded in wriggling to the front of the store with the idea of trying to attract a passerby's attention so that his wrists could be untied. It devolved upon Moore to be that passerby and he entered the store and freed the victim.

"Well, you just have been rescued by the Lone Ranger," he told the grateful manager.

The Moores moved to the Minneapolis suburb a few months ago and the ex-Lone Ranger is building a home there.

Nix 'Cleo' Spots

Columbus, March 17.

Columbus radio listeners of WMNI haven't been hearing any spot announcements for the "Cleopatra" engagement here. The station refused to accept an order for the spots. General manager Bill Mnich said:

"I don't think we should glorify immorality. It's as simple as that."

Strike Averted By L.A. Stations

Los Angeles, March 17.

Trio of L.A. tv stations have averted a strike by American Federation of TV & Radio Artists via a last-minute agreement with union. Stations included KCOP, KTLA and KTTV. Strike was barely bypassed as AFTRA was about to seek walkout sanction from L.A. County Federation of Labor, having received such sanction from its members Feb. 25.

Under new pacts agreed upon late evening March 11, according to AFTRA exec secretary Claude McCue, three major improvements are provided. Staff announcers get $20 weekly increase in pay over three-year period (around whom dispute centered) with basic $200 weekly salary by end of pact-period.

Union also won a 5% increase in "inshift fees" (paid when announceers do commercials), which will amount to minimum of $500 annually for each staff announcer involved. Additionally, severance pay benefits were achieved by AFTRA for its members.

Negotiations with stations were resumed a short time after membership sanctioned strike, following breakdown in such talks.

Okay Hall Syndicate's Trade-Off on Stations

Washington, March 17.

FCC's Broadcast Bureau okayed a move by Hall Syndicate to trade off its interests in Stations KATZ-AM, St. Louis and KCOR-AM, San Antonio, for control of WMMW-AM, Meriden, Conn.

Under the deal, Hall garnered control of the Meriden outlet by purchasing the remaining stock in Meriden-Wallingford Radio Inc. from Edna and Arnold Hartley, Sylvia and Sumner Collins and Allen Wolin.

In turn, the sellers of the Meriden stock received Hall's interests in the St. Louis and San Antonio stations.

Patty's Global Push

"Patty Duke Show" is winning global exposure.

United Artists Television's international division has sold the series to Mirror Enterprises, in Australia; Tokyo Broadcasting in Japan; Republic Broadcasting in Philippines; Thai Television, Thailand; TV Excelsior, Brazil; New Zealand, and Hong Kong.

Trans-Lux Sales

Trans-Lux Television has wrapped up nine recent sales on a quartet of its snydication shows.

"The Mighty Hercules" has been peddled to WTVH, Peoria; WTVP, Decatur; and WTEV, Providence. "Felix the Cat," another cartoon package, has been sold to Aramco TV in Saudi, Arabia (an extension) and WTEV, Providence.

"Encyclopaedia Britannica Films" has been ordered by KFYR, Bismark, and WJXT, Jacksonville. "Top Draw Feature Films" have been sold to WBKS, Chicago, and SOSU, Columbus.

Paine's New Slot

San Francisco, March 17.

Charles F. Paine, general sales manager of radio station KABL, has been named v.p. of the McLendon Corp. and director of national sales for the six McLendon radio stations.

He will also become general manager of radio station KLIF,

Looks Like N.Y. State AM-TV Newsmen Will Gain Jury Exemption

Sooner than expected, the campaign to exempt broadcast news personnel from jury duty in New York State nailed down a crucial victory last week. Assemblyman Charles Henderson's measure amending the Judiciary Law, which now only exempts pad-and-pencil journalists, was passed, 87 to 48, tossing it to the senate where speedy passage is said to be a certainty.

The Albany action was a happy surprise, since only days before the vote, news execs at Manhattan stations, who spearheaded the campaign to amend the law, were given to believe they had a tougher row to hoe.

The Gotham newsies are also trying to rally Albany support for a state "public access" measure, via Assemblyman Albert Blumenthal, which would permit "reasonable scrutiny" of public records. As of now, most communities in the state have such an act on the books. Gotham has been a holdout but affirmative action upstate could remedy that.

WRCV-TV'S BUNDLE OF NEWSFILM AWARDS

Philadelphia, March 17.

News department of WRCV-TV, NBC o&o station here, snagged 10 out of 26 national awards in the 21st annual "Pictures of the Year" newsfilm competition staged by the National Press Photographers Assn.

Cameraman Houston Hall, who was the NPAA's "newsreel cameraman of the year" in 1963, won eight of the 10 awards. The station's Ernie Ernst and Dick Roy received individual awards and shared joint citations with Hall.

WRCV-TV virtually dominated the competition with winners in all seven categories including four firsts, four seconds, third and honorable mention classes. Categories included news documentary, news specials, spot and general news, sports, features and team filming.

Holl's NPAA awards now total 13 in the last four years. This year he won firsts for "What Happened to 8?"; "Rescue at Oneida 2" and "Jimmy Waite Goes to College," in the news documentary, news special and sports divisions.

AA's 'Cavalcade' Sales

Allied Artists Television, in a new campaign to sell its pix in thematic groups, has sold its "Cavalcade" of the 60's" pix to 13 stations.

Stations inking for the AATV cinematics include WHBQ, Memphis; WBRC, Birmingham; WITI, Milwaukee; and outlets in Miami, Jacksonville, Peoria and San Antonio.

JO STAFFORD-ON-AVON CLICK

Syndies: Don't Rap the Reps

"We find we have to sell the reps almost as much as the station managers."

So expresses a New York film syndicator, pointing up the new influence (evolved within the past year or so) exercised by the station repperies in the celludoidal bazaars.

The situation stresses the confidence indie broadcasters repose in their rep chaps, the corollary being that station stewards, in many cases remote from the centres of syndie commerce, figure themselves insufficiently au courant on product, bargains, etc.

Because of this increasing reliance on the judgment of the reps, the syndicators have taken care to see they're kept up on availabilities, good rating tidings, promo materials, etc.

The wooing, in fact, is becoming more elaborate. One syndicator recently gave private screenings to every rep firm in Manhattan of an hour special. Highly unusual, if perhaps not precedential. Same syndicator was meanwhile pitching the show to Mad. Ave.—just wanted to be sure, however, that the reps were covered. For, as he noted, many of them would have the ultimate say anyhow.

Frisco KABL's Snake Pit

Radio Station Gimmicks Up Its Format, Brings in A St. Patrick's Day Whopper

San Francisco, March 17.

For some time Radio KABL has amused itself—and a small coterie of listeners—with a series of gag "commercials" played deadpan and sandwiched in between songs of the schmaltzy type music it pours out on a 24-hour, seven-days-a-week schedule.

One such gag, for instance, asked "why not own your own home? How about a lovely estate of 75 acres on an island in the South Pacific, only 8000 miles from the heart of downtown San Francisco?"

Another suggested "a delightful vacation on the Farrallone Islands, where you can dance all night to the strains of seals barking on the rocks, swim in lovely, shark-infested waters where the temperature is always a delightful 50 degrees."

A few months ago KABL started plugging its "annual St. Patrick's Day snake race, for non piosonius snakes only." Caper got the usual laughs, but publicist Marion Conrad figured it could be played to much more advantage.

So on Tuesday, at high noon outside the station's quarters on Commerical Street, the reptiles put on their act, with more than a dozen entrants. The arena was a 14-foot snake pit, specially constructed, and the snake that covered the most distance in 10 seconds copped the award.

A clever gimmick was the idea of tying in with a charity—in this case Aid to Retard Children, Inc.—

(Continued on page 44)

Quinlan Postscript: Schuffman Quits

Chicago, March 17.

Dan Schuffman, who as program director of WBKB got caught in the middle of the Ted Shaker-Red Quinlan struggle a few weeks back and helped to precipitate the showdown, has turned in his resignation effective March 27, despite the fact that general manager Tom Miller had asked him to remain. Schuffman would not say whether he had made another affiliation, but his immediate plans are to go off on a two-week holiday with his family.

Schuffman had been with the ABC organization 15 years, first as a radio writer at WENR, then as a producer-director at WENR-TV and finally as program manager not long after the American Broadcasting-Paramount Theatre merger, when WENR-TV became WBKB.

He had been contemplating the resignation ever since Shaker attempted to demote him and bring in a new program manager last January, against the wishes of Quinlan who was then the station veepee. The Schuffman matter brought the conflict between Quinlan and Shaker to a head. Quinlan won that little skirmish, but later he was to lose the war.

FM: Fading Money

Hartford, March 17.

Radio Station WSCH-FM, operated by the South Congregational Church, leaves the air on March 29 for lack of operating funds. FM'er has been on the air since September 1962, with support from listeners.

Station currently operating 58 hours a week. Its yearly budget is $40,000.

CBS Films' Stake In Publishing Deal, 16m Educ'l Circuit

The 16m educational circuit and book publishing are two well travelled avenues of CBS Films, in the subsid's efforts to add longevity to many programs considered to be the best of television.

In the past few weeks, CBS Films' licensing department, under Murray Benson, has written a series of agreements involving both publishing and 16m educational film contracts.

Encyclopedia Britannica Films for the first time has begun the distribution of properties licensed by CBS Films. The five titles EBF has begun to distribute are from the "Twentieth Century" series: "Booming World Boats," "Sports Cars: The Rage to Race," "Rockne of Notre Dame," "I Remember: Dag Hammarskjold" and "The Olympics."

The test-film division of McGraw-Hill has been licensed to distribute "The Great American Funeral" from "CBS Reports," "The Next Revolution," a WCBS-TV special on automation, and "Go Down, Moses," the "Great Adventure" program

(Continued on page 44)

WLW-C Management Hits Road to Learn If People Dig TV

Columbus, March 17.

Management of WLW-C, Crosley tv outlet here, is taking to the field to learn what the people of Central Ohio think of tv. First in a series of monthly trips will be March 19 when 10 station reps will spend the day in Marion. Station manager Walter E. Bartlett is a Marion native.

Marion Area Chamber of Commerce, which is coordinating the visit, will hold a general briefing session in the morning. Staffers will be guests at a Kiwanis Club luncheon. Civic and business leaders also will attend. Luncheon guests will answer a questionnaire about tv service. WLW-C visitors will split into groups for afternoon visits to places of interest in the city. WLW-C will salute Marion in a weeklong observance.

BRIT. TV SERIES A U.S. 'SLEEPER'

"Sleeper" of the year in syndication has turned out to be the series of Jo Stafford made-in-Britain specials, which for a longer period than the principals would like to remember couldn't find its way in the U.S., only to click with record grosses and critical hurrahs.

U.S. gross to date totals about $150,000 per hour; world gross about $200,00 with some European markets yet unsold. These figures are tantmount to what is secured for some top variety-personality network shows in the world market.

Independent Television Corp., which logged the success, plans to follow it up with another series of Jo Stafford specials, this series to be done in Hollywood, rather than London, with the number of specials increased from eight to 13.

What Miss Stafford has done, other artists can do, in the view of Mike Nidorf, ITC board chairman, who shepherded the Stafford project from its inception to its execution. There is an alternative to a network slot for a popular artist, and that alternative, he stressed, is syndication. The monies and the time slots are there for the performer who commands attention, he added, pointing to the clearances on the series of Miss Stafford specials.

The sequence of events which plummeted one of America's grand dames of pop music into her own successful tv series is anything but standard. Miss Stafford, and the husband-and-wife team of Allen Bergman and Marilyn Keith, lyricists, friends of Miss Stafford, thought of the idea in Hollywood, back in '61. They got in touch with Nidorf, once associated with Miss Stafford as her personal manager. Nidorf, acting for ITC and parent company, Associated Television of England, brought over ATV producer Bill Ward.

Series of nine specials was made in England during the summer of 1961, and went on ATV in the fall of that year. The Anglo-American flavor was retained right through the roster of guests, the roster encompassing Bob Hope, Ella Fitzgerald, Rosemary Clooney, Peter Lawford, Peter Sellers, Mel Torme, Robert Morley, Edd (Kookie) Burns, Claire Bloom, Peggy Lee, Roy Castle and Stanley Holloway.

After some extensive editing, the nine specials were put on the market in the U.S.—with no takers for months until Procter & Gamble nibbled. P&G signed for one hour-long outing, the special having Bob Hope as guest, for a summer ride on CBS-TV.

Using the CBS-TV exposure as a showcase for the other eight specials, exec v.p. Abe Mandel, Nidorf and now ad promo v.p. Irv Klein sent out engraved invitations to a "who's who" list of ad agency execs and corporate officials. The possible sponsor customers were asked to tune in that night.

It wasn't long afterwards that Foremost came in for 30 key markets, Foremost being a major regional of years past who had gone "that-away" with other regional sponsors. The Foremost deal, like the other regionals which followed, was for eight shows, with four repeats, each to be telecast once a month, giving the sponsor a year's spread on the series.

Following the Foremost deal, Fels & Co. signed for 24 markets; Ohio Bell for seven; Gold Strike Trading Stamps for seven and Souther Bell for seven. Series now is in 85 markets, most of them sold via the sponsor route.

Majority of the station lineup consists of affils, many of which preempted prime time network shows for the Stafford specials.

Miss Stafford rendered an assist by doing the tv commercials for regionals Foremost and Fels — but perhaps her bigger assist was to sing a "live" song of syndication.

WNBC-WOR's David & Goliath Battle for Talkie-Talkie Honors; Pulse Ganders the AM Rivalries

By BILL GREELEY

The New York radio market, which over the last couple of years has been an exciting battle ground with the invasion of the groups (Westinghouse, Capital Cities, Storer, etc.) is still a scene for close industry scrutiny as NBC flagship WNBC moves to challenge the supremacy of front-runner WOR, the RKO General AM-FMer, with conversion from music-and-news to talk and news.

As far as Poppa Pulse is concerned, this is a David and Goliath match. The Big Daddy of the New York market radio ratings in the last assessment (Nov.-Dec.) puts WOR first in the important hours and WNBC last—that's among the market's top nine or 10 AM outlets.

Observers figure it will take a few months to get a fix on how well WNBC does with its switch to talk. The station's new programming execs, headed by manager George Skinner, say they are not trying to emulate WOR in the new talk format, with several talents scheduled to premiere at the end of this month. They say they are after "action adults," the intellectually curious young marrieds, etc., where as WOR's appeal most of the way is to an older, more general following. And they call their new nighttime show, which will be the phone-audience bit, "talk-back radio."

But besides increasing the hourly news from five to 10 minutes (WOR has 15-minute hourly newscasts through the day), WNBC went after a couple of WOR talents and nailed one—Long John Nebel, the midnight-to-dawn gabber, getting him away at a reportedly big hike in money. Observers are wondering, incidentally, if Nebel will be allowed the great freedom he and his nightly guests have enjoyed on WOR over the years in the move to the flagship, which must answer to the more sensitive, upstairs management at the network. Anyhow, Nebel will most likely move over in mid-August when his contract with WOR expires.

WNBC reportedly also went after WOR's vet nighttime free-form, oral-essayist Gene Shepherd. It's said Shepherd also was offered a healthy hike in salary, but turned down the offer with WOR's liberal editorial policy in mind.

If WNBC is to move up in the rating ranks (and thus with the ad agency spenders), it has a tough climb over the rock-and-rollers, the "good music" outlets and the music-and-news formatters.

In the last Pulse ranking, WOR dominated all competition in the 6 a.m. to 8 p.m., Monday-Friday strip. In radio's primetime morning hours (6 a.m. to noon) where revenes are far by the highest, WOR is ahead of the second-rated stations by almost 45%. In second place are two pop-chart r&r belters, WMCA and WABC, the ABC network flagship. Music-and-newser WNEW follows with WCBS, WPAT-WINS (tied), WHN and WNBC following in order.

From noon to 6 p.m., WOR is still

(Continued on page 30)

DuPont Awards

Washington, March 17.

Three stations in Baltimore, Boston and Indianapolis were selected to receive the Alfred I. DuPont Awards.

WJZ-TV, Baltimore pulled in the big city station prize for prime time pubservice local programming.

WFBM radio, Indianapolis, won the smaller station award for community and political programs "Topic Indianapolis" and "Comment."

Nieman Foundation curator Louis Lyons was kudoed for his "shrewd, salty, lucid and forthright" commentary on tv station WGBG, Boston.

Awards will be presented at a March 23 dinner where former FCC Chairman Newton Minow will deliver the main address "A Message to the Sponsor."

Will CBS Strip Its N. Y. O&O Of News Autonomy?

Network news rivalry being what it is, CBS News is understood to be exploring the possibility of returning the WCBS-TV, N. Y., news operation to the network news fold.

It's only the past season that the news operation of the N. Y. flagship station was given its autonomy, under WCBS-TV news chief Joe Loughlin. In the past, CBS News had a unit which fed the local news operation of the station. WCBS-TV missing Tuesday's (10) 7:18 p.m. CBS News beat declaring Ambassador Lodge the winner in the New Hampshire primaries is said to have nothing to do with the possible changeover. The move was described to be more associated with today's acute network news competition and the aggressive picture of Fred Friendly as prexy of CBS News.

Why WCBS-TV failed to patch in to the line to Walter Cronkite headquarters in Manchester for that historic beat remains an open question. Details of network and station news procedure fail to fix blame. No question, though, everyone's miffed that New York was blacked out of the 7:18 p.m. beat.

How to Sell a Show: Let a Station Owner Do Guest Shot On It

KLAS-TV, the CBS affil in Las Vegas, has picked up David Susskind's "Open End" via NTA syndication — and thereby hangs a tale.

Hank Greenspun, the station's owner (and publisher of the Vegas Sun), was a Susskind guest along with some crime experts the other Sunday (WPIX, N.Y.) to palaver "The Mobs and the Mafia: a $50 Billion a Year Outrage." Greenspun apparently dug the talkathon, asked Susskind if it might be available for his town, and was told yes. NTA closed the deal.

Two other stations have also just added the skein — WETA, Washington, D.C., and WTTV, Indianapolis. Show, in sixth year, is now in over 30 markets. Jean Kennedy produces.

Walter's WMCA Post

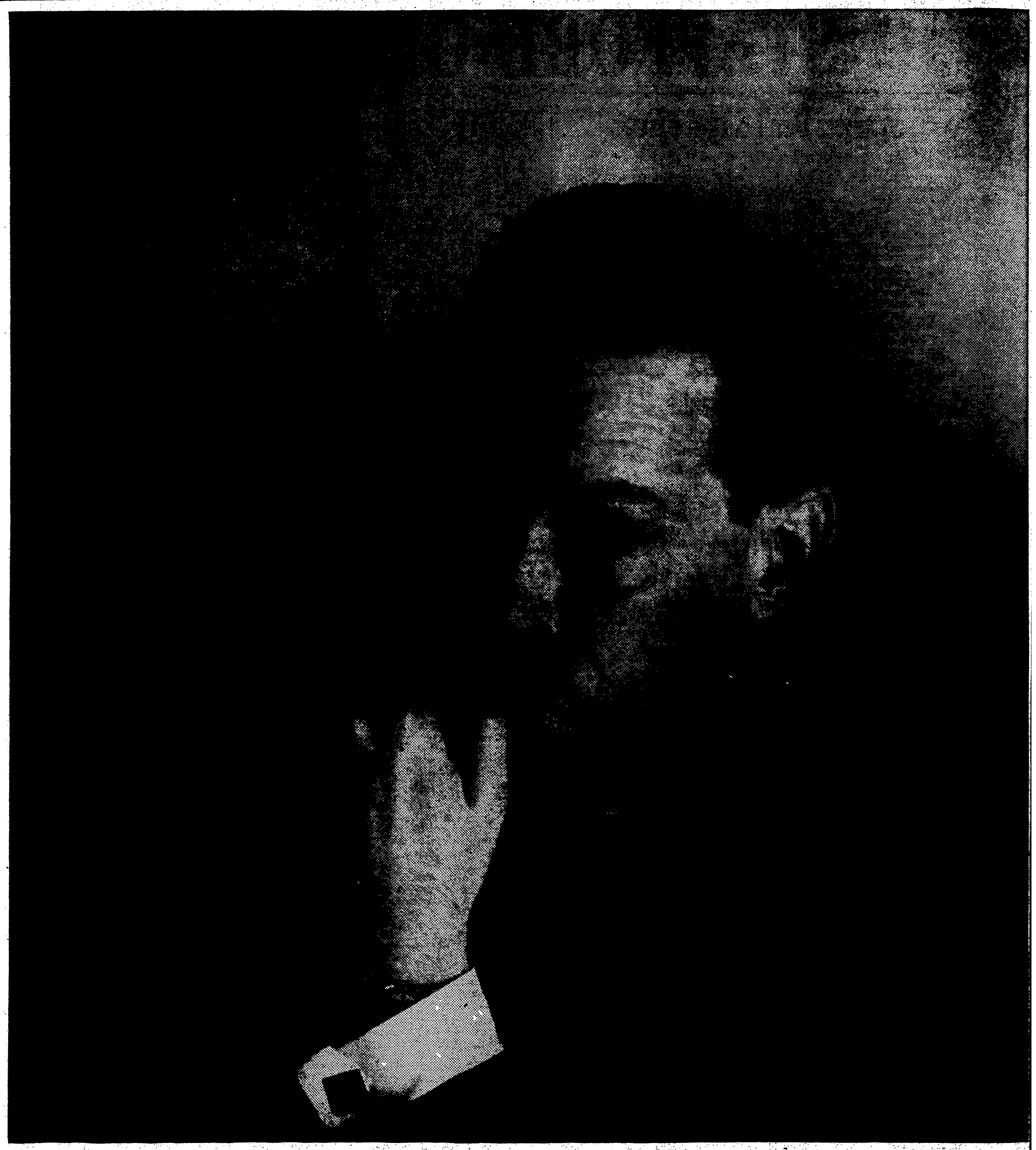
Henry Walter has been named editorial research director for WMCA, N.Y. indie, which pioneered on-air opinions.

He's former pub man for Manhattan highways dept.

'ES/WS,' 'Route 66' For Syndication

Three off-network series will be offered in syndication at the April meeting of the National Assn. of Broadcasters in Chicago. Syndicators, under the banner of TFE-'64, will be gathered at the Pick Congress Hotel, just a block away from NAB's headquarters at the Conrad Hilton.

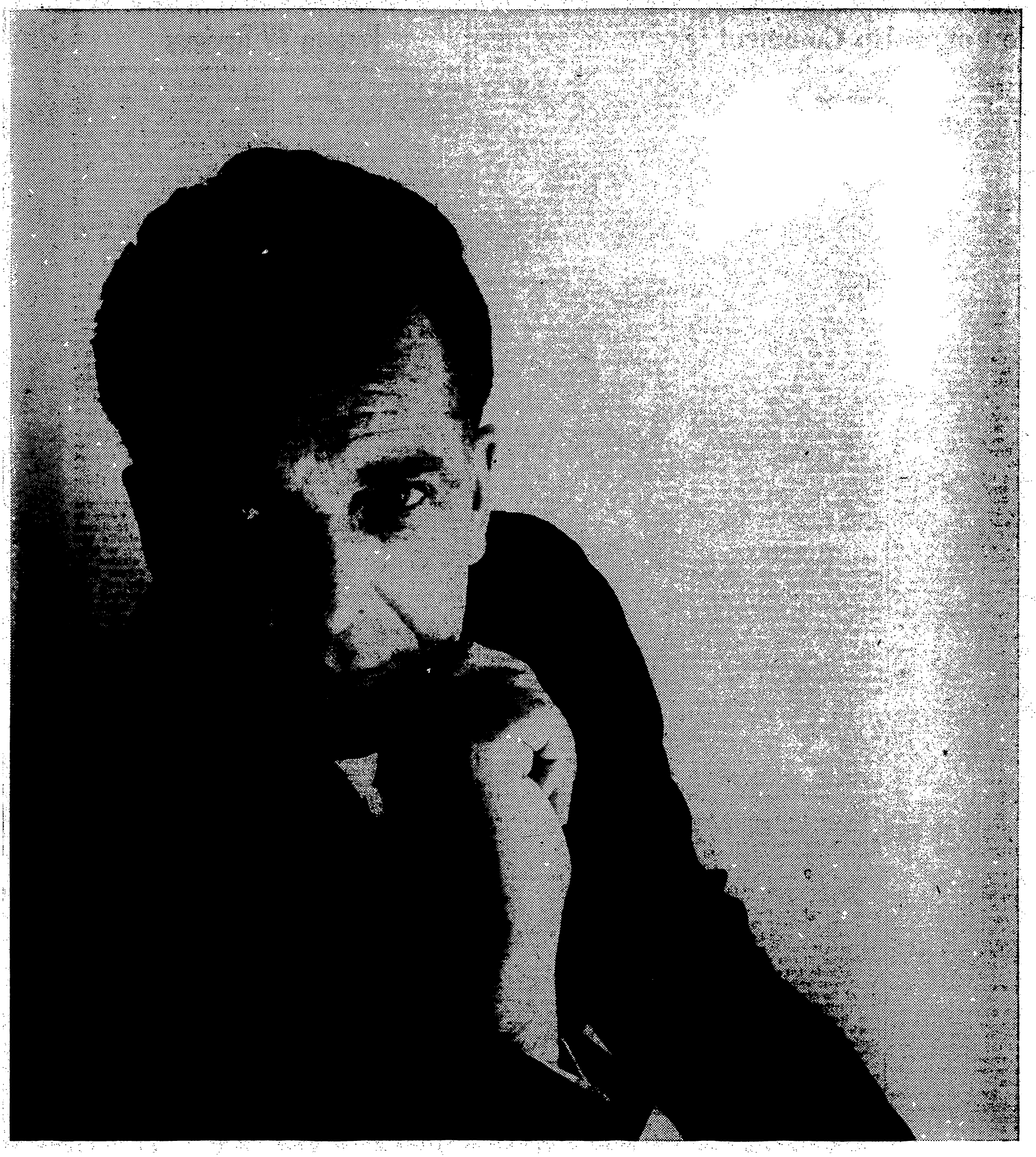
Being added to the list of releases, keyed for the Chicago confab, are "East Side, West Side," and "New Phil Silvers Show," both being distributed by United Artists Television; and "Route 66," Screen Gems. Other off-network entries had been reported previously.



"In 1956, NBC began to lead the field (of news) and now, with the results of the New Hampshire primary part of history, it is evident that it still does. In serious Chet Huntley and witty David Brinkley, NBC has a team of newsmen unequalled in appeal. And furthermore, this network has the solidest, most comprehensive fact-gathering organization to back them on the channels." (Ben Gross, New York Daily News)

The Big Difference

The mission of NBC News is to cover the news fully, accurately and responsibly; to report significant devel-



opments as soon as their meaning is clear; but not to put "scoops" ahead of thoroughness.

On Tuesday night it was the seasoned, intelligent work of men like David Brinkley (in Washington), Chet Huntley (in New York) and Frank McGee (in Manchester, New Hampshire)—backed by the resources of NBC News and sophisticated computer equipment—that made this network's coverage so distinguished an achievement.

In the words of one reviewer, while one network, "was first on the air with the flat, magic-brained conclusion Lodge would win, NBC again had the most solid, complete, simplest coverage." (Jack O'Brian, New York Journal American)

That is why, on Tuesday night, whenever the three television networks were covering the primary returns at the same time, NBC drew the largest audience.*

It was by far the most *unsurprising* aspect of the entire evening.

*Based on audience estimates provided by New York Nielsen and New York Arbitron, the only data available. Audience and related data are based on estimates provided by the rating services indicated and are subject to the qualifications issued by these services. Copies of such qualifications are available on request.

NBC

Look to NBC for the best combination of news, entertainment and information.

Tele Follow-Up Comment

Ed Sullivan

Ed Sullivan's program took on an international flavor for his St. Patrick's Day show. But suffice to say the Hibernians predominated, but extreme Irish nationalists could wonder what the British were doing in this particular layout.

The Irish contingent was topped off with Pat O'Brien who spins an affable line of yarns. Doubling from Basin St. East, O'Brien rattled off a good collection of stories and topped it with his recitation of Knute Rockne's locker room speech. It was good oldtime vaudeville.

There was also Carmel Quinn, aided by six boys and an equal number of girls, who sang and danced a round of Irish numbers pleasingly. The production was good and Miss Quinn made a strong impression. Also in the Irish contingent was a taped interview with Peter O'Toole, apparently made sometime ago, since O'Toole said he's now working in "Becket" which opened last week. Sullivan and O'Toole wound up singing "When Irish Eyes are Smiling" in barroom style.

For the juve interest, the Dave Clark Five repeated. They were on last week. With a batch of teensters to squeal for them, this augmented version of the Beatles is an extremely hot item in British record sales and is seeking to make as powerful an indent on U. S. boxoffice as the Beatles who preceded them. It's perhaps a stronger group musically and vocally, they even dress more garishly and have longer coifs than the Beatles, but still they'll be a copy group as far as most are concerned.

For more substantial singing, there was Jack Jones, a graceful and personable singer, who wrapped up a pair of numbers with charm and finesse.

The Italian contingent comprised the usual bit with the Italian Mouse, Topo Gigio, which has been almost a standard on this show, and the Volantes, a unicycle turn. Jackie Vernon in his few minutes did a smart brand of underplaying. He got laughs with his minor key comedy and his offkey trumpet playing. Augsburg's Jungle Wonders was a demonstration of what a chimp can be made to do with proper training.

Jose.

Hollywood Palace

ABC-TV brought back vaudeville in January as a replacement for the Jerry Lewis show. The revival obviously has its peaks and valleys depending upon what acts are on the bill. Saturday's (14) session of "Hollywood Palace," however, was a well paced layout sparked by the hip emceemanship of Groucho Marx.

Even though Marx fluffed a line here and there he provided a zip and tone that in some instances overshadowed the one-hour show's talent. He also scored in a "doctor" skit in which he was surrounded by shapely nurses.

Jose Greco, aided by a femme partner, contributed animated footwork in the flamenco tradition. Gilbert Becaud displayed his versatility on vocals of "More" and "What Now My Love." He also pounded a mean 88. Jennie Smith, a svelte blond, warbled a brief "You and the Night and the Music."

Comedian Lee Allen's routines, which were of varying effectiveness, suffered by comparison with Marx's deft wit. Only fairish were Allen's drunk pantomimes. More applause-warming was his terp bit on roller skates.

It was left to Morey Amsterdam and Rose Marie, costars of the "Dick Van Dyke Show," to bring back some hoary vaude material via what they called "He-and-She" jokes and watch (timepiece) gags. Basically it was feeble stuff but their fast patter helped submerge the humor's antiquity.

Nice change of pace was the charming puppetry of Andre Tahon. But highlight of the eight-act bill was Bertha, the elephant (courtesy of The Nugget, a Sparks, Nevada, nitery). Not only does she perform amazing acrobatic feats but she can also beat a drum with tail and trunk.

This is a participating show and the plugs come thick and fast on everything from L&M cigs to Cresta Blanca wine. It's a tribute to the acts' fortitude that they get on at all.

Gilb.

Defenders

There were echoes of "Chips with Everything" and "Cain Mutiny" in Saturday's (14) episode of the "Defenders." The William Woolfolk script captured the relentless Marine Corp drill sergeant, a martinet toughie, whose training methods resulted in the death of a recruit.

Leslie Nielsen, as the Marine Sergeant, gave an excellent performance. His manner, voice and appearance caught all the cadences of the role. E. G. Marshall this time argued in a court martial setting rather than a civil court and he argued effectively in terms of the script on behalf of Nielsen, a war horse who was lost in the greener pastures of peace.

There was some talky speechifying with a cleric, portraying Nielsen's brother-in-law, essayed by James Patterson. The simplified generalizations, in the cleric-soldier confrontation, never caught fire.

When the teleplay stuck to the characterization of the Marine Sergeant, though, it was exciting business. Tom Gries direction was taut. Peter Duryea, the son of Dan Duryea, portrayed the role of the ill-fated recruit.

Horo.

Bell Telephone Hour

Gwen Verdon, who had been announced in the program logs as a special guest star, for some reason dropped out of last Thuesday's "Bell Telephone Hour," and it was well for her that she did because the program did little to heighten the stature of any of its participants. For all the potency of the marquee, the musicale was an anemic outing, lacking in either cohesiveness or inspiration.

One of the reasons for its drabness was the Bell Hour's attempt to mix pop songs and the classics, as if they had more in common than oil and water. That, of course, has been one of the series' misconceptions from the beginning, but this time the waste of talent seemed more conspicuous than usual.

The Oistrakhs, David and Igor, supposedly made their U.S. tv debut on the program, and if the Russian violin virtuosi watched it on the air they must have shuddered at the atmosphere created for their performance of the Bach Double Concerto in D Minor (last movement only) by the frothy medley of "Be a Clown," "Thou Swell" and "Charade" sung by Jack Jones and Susan Watson in a conventional production. It was not just a case of poor taste, but of causing all the music to suffer because all of it was out of its element. That goes for Birgit Nilsson's performance of an aria from Verdi's "Macbeth" as much as for the New Christy Minstrels' lacquered up renditions of folk songs.

Dancer Peter Gennaro, who was to have performed with Miss Verdon, had a pleasant moment of his own; and Miss Watson and Jones returned to close the show with a group of songs on the theme of spring. The two young singers benefited most from the exposure and gave a good account of themselves. It might have been a winning hour if the program had been built around them with the accent on youth, spring and the light fantastic and without the cultural pretensions. Or vice versa.

Les.

Philharmonic's Young People's Concerts

For his fourth and final N.Y. Philharmonic Young People's Concert program on CBS-TV this season, maestro Leonard Bernstein introduced his moppet audience to some jazz influences last Wednesday evening (11). Birdland it wasn't, but the hour was a stimulating lesson in the nature of the so-called "third stream" in contemporary music, a parlay of standard symphonic and modern jazz conceptions.

Gunther Schuller, the young jazz composer who has emerged as the leading theoretician of the "third stream" movement, was on hand to conduct his opus, "Journey Into Jazz," which was ideally suited for the young audience. With a script written by Nat Hentoff and read by Bernstein, this work succeeded in getting across some jazz ideas in an understandable narrative form.

The two succeeding pieces taxed the comprehension of the youngsters considerably more, despite the customary prefatory explanations by Bernstein. Vetern composer Aaron Copeland appeared as piano soloist in his "Concerto For Piano and Orchestra," a 1927 composition that was among the first to inject jazz rhythms into a classical structure. The final work was even more difficult. "Improvisations for Orchestra and Jazz Soloists," by Larry Austin, was a striking combination of dissonances and improvisations, using jazz trio against a large orchestral ensemble minus strings.

Herm.

Les Crane

ABC-TV early afternoon telephonecast-interviewer Les Crane got himself involved with articulate hausfraus on the schoolchildren's busing situation which is currently plaguing emotions and realties among mothers of schoolchildren. Crane who, incidentally, is moving his offbeat local ABC (N.Y.) show to a late-hour semester, was more fresh than refreshing last Wednesday midday.

His straight-from-the-shoulder articulateness has been commented upon before as being a departure from the traditional saccharine stuff but, in this instance, he was ungallant. His glibness of gab was matched by the sincerity of the mamas who phoned in, and a couple were almost equally articulate in expressing themselves on the unrealities of long omnibus rides as part of Gotham's new "integration of education" program. Crane chose to chide one for not being frank in her thinking on integration, instead of what he interpreted as doubletalking, but she found other champions. To his credit, he did not edit out his captious critics, save for the SOP 10-second delay on the taping, for reasons of safety or decorum. Crane didn't exactly tarnish his image, but he didn't help it, especially when, towards program end, he also found himself disagreeing with John Knebel ("Seven Days In May" coauthor). However, this was at least man-to-man, facing across the interview table, instead of essaying to talk down to the faithful femmes who were vocal in expressing mild vexation.

One hip male phoner-inner was a shade too pointed in appraising Crane's potential in "primetime" (a term he used), observing that there is lots of land "west of the Hudson." Crane's nocturnal rescheduling on March 31 (so announced by him) might open up that national exposure. He has the makings. His guests, a la the Paar-Carson-Allen pattern, of course will determine his broader values, along with his own capabilities to handle his people. This may call for longer listening and less self-opinionating. Also, perhaps, a more courteous approach without necessarily tethering the laconic style which seemingly has already given him midday impact.

Abel.

WNBC-WOR

Continued from page 27

on top, but pop-charter WMCA ranks second with WPAT, the Cap Cities' Paterson, N. J., invader coming in third with its format of segued "good" music. WNEW and WABC split fourth, with WINS, WHN, WCBS and WNBC following in that order. WHN, the Storer station with a sweet-music policy in this market, has improved its rating position to a degree over the last months.

At night (6 p.m. to midnight), the teens take over and pops-r&r WABC gets the lead. WINS, the Westinghouse rocker, splits second with WOR with the popularity of teen deejay Murray Kaufman. WOR has since the Pulse report introed a solid talk schedule at nighttime backed by a $250,000 media promotion campaign and will be watched closely in coming months for a possible move to the top. Rocker WMCA is in third spot, followed by WHN, WNEW and WPAT in a bundle and WCBS and WNBC taking up the rear.

On weekends, the rockers tend to dominate, with the exception of WOR Sunday morning and WNEW Sunday afternoons (with this report reflecting station's audience for New York Giant pro football coverage).

Foreign TV Reviews

FAITH AND THE FLAG
With James Mossman, narrator
60 Mins., Wed., 9:40 p.m.
Associated TeleVision, from London

This safe, but flat, account of missionary influence in the African countries of Nyasaland and Southern Rhodesia seemed to lack the urgency and point to justify its prime time slot. James Mossman's script, which he fluently voice-overed, had its quiet virtues of clarity and organized detail, but its mixture of history and the slight examination of the present status of immigrant Churchmen had little to spur the imagination.

Backed by on the spot filming, the program delved into the progress of Livingstone from one side of Africa to the other and then back again, and described the influx of religious zealots, their sights set on capturing African souls. The consequent dilemma of these travellers, claiming that all men were equal before God, when the Negro population found that other white Christians were pretty choosy about who was equal—this was neatly described. Mossman quizzed a Catholic and Presbyterian about their future in Africa, the former, in Southern Rhodesia, being more secure than the latter, in Nyasaland, where the independent Negro government is intent on removing white influence and powers as soon as it is practicable.

The program, which was scenically diverting and astutely compiled by the TRI team, was inclined thus to wander without a firm sense of direction. Upshot was a loose travelog, leaving some food for thought amongst those Christians who take a partial view of the Bible's forthright injunctions.

Otta.

CULTURE—WHO CARES?
Writer, Director: Ludovic Kennedy
30 Mins., Mon., 10:30 p.m.
Associated TeleVision, from London

There's always agitation to provide more public money for the arts in Britain, and this Television Reporters International skein attempts to find instructive parallels in how cultural matters are organized abroad. Ludovic Kennedy, who crisply spoke his own script and also smartly directed, examined the genesis of the Lincoln Center in New York. There was some superfluity in the pictures—guys using building equipment look like guys using building equipment the world over—and the argument could have been tauter. But the scope and ambition of the enterprise was vividly brought home to local audiences. However, as it was largely financed from private sources, they might draw the conclusion that—why not let the British millionaires pay, too? Which was not the point that Kennedy wished to make, presumably.

Film provided by the Lincoln Center itself introduced some of the gifted talents associated with the project. Architect Philip Johnson defended the decision to have the Center designed by committee. Director William Shumann explained the economics of promoting concerts in Philharmonic Hall; even with a $7.50 top, none could make a profit on admissions. And Elia Kazan generalized about the range of plays to be given in the Center's theatre, hoping that the repertory system would attract star thesps anxious to improve their skills rather than their bank balances.

In fact, Kennedy's program covered every aspect of the subject—a displaced Jamaican was allowed to gripe about his home being taken away from him for the Center's site—and it's only risible feature was a coy snatch of conversation between opera star Rise Stevens and her dresser, regretting the Met.

Otta.

Foreign TV Followup

First Night

A new producer has taken a grip of this BBC-TV drama skein, which has shown symptoms of dying unloved, and "The Happy Ones" carried his name, James McTaggart. Although he presumably had little to do with initiation of the show, which was adapted from a novel by Maurice Edelman, this segment was intriguingly cast and had a glossy aura somewhat superior to the basement values that have formerly characterized the series. Edelman, a socialite Socialist with an eye for maneuvers in the corridors of power, has had three previous novels adapted for the web, all by Anthony Steven. This proved to be the least satisfactory, for Edelman was concerned to show the destructive power of love on a high-promising career and his knowledge of said passion seemed to be derived from the Guild of Romantic Novelists.

Plot concerned the rough and quarrelsome Roger Metcalfe (John Gregson), running an air-freight company and with his flying license threatened for an earlier peccadillo. Stephen Russell (Donald Sinden), a lawyer interested in his case, got more amorously interested in Metcalfe's wife, Laura (Elizabeth Sellars), Russell had political ambitions, and his liaison dangerously crossed them. Meanwhile, and as a climax, Metcalfe took a plane up to prove his piloting competence to the government authorities and to persuade them to restore his license. The attempt cost him a heart attack, and returned his wife, who said a plaintive farewell to Russell.

Main theme of the script was the need for a public figure to keep himself free of emotional entanglements. But Metcalfe was the most lively character, so sympathies were uneasily divided. In fact, the most vital scenes were those between Metcalfe and the Ministry man, and concerned the working of political influences and attitudes. The romantic stuff was stiff with quotation dropping and long, pregnant looks, and, even when the couple bedded down, they might have been working up a shopping list.

Plusses included the above-average weight of known thesps, with John Gregson agreeably uncouth as Metcalfe, and Donald Sinden and Elizabeth Sellars doing a lot of meaningful mutual eying as the lovers. Nigel Stock scored as the wily government man, and strong support came from Cyril Luckham and Martita Hunt. John Jacogs directed with general aplomb, but was mistaken in lingering over the more portentous clinches and ogling.

Otta.

Studio 64

Whatever the reason—it may be the close collaboration between writer and director as a matter of policy — Associated TeleVision's "Studio 64" drama skein has inched its way ahead of its rivals on both local webs. Even though Giles Cooper's "A Wicked World" had its drawbacks, it nailed the attention throughout, was admirably directed by Donald McWhinnie (previously associated with Cooper's tv and legit output), and showcased a remarkable performance by Peter Sallis.

Roland Green (played by Sallis), a quietly suburban executive in an import-export firm, had elaborated with his schoolboy son an intricate fantasy about spacemen. He took it seriously, even when he wasn't being watched, and it made him suspect mysteries everywhere. He wondered who occupied the office facing his in an adjacent block, and went over on his lunch hour to find out. Suddenly, he was faced with the worldly cunning all around him. He was discovered by rival businessmen, who made him disgorge trade secrets before they would let him go. Through the facing window, he saw a colleague make love to his secretary, and take notes from a secret file for his own advantage. Roland, his eyes abruptly opened, behaved just as unscrupulously himself. He blabbed about his associate's misdemeanor to the boss, tried to make the secretary, and returned home to disillusion his son, explaining that the world wasn't all it was cracked up to be in sci-fi.

It made a pithy and effective tale. But it was marred by a faulty opening, in which Roland's wife was allowed to behave as a caricature of all simpering, overmaternal women. There was, too, some feeling of letdown about the space buildup, which was merely a clue to Roland's character rather than a plot ingredient in its own right. But the uncertainty was partly concealed by Sallis's superb performance.

Otta.

QUICK AS A WINK
With Bill Pepper
Writer-Producer: Rift Fournier
Director: Dick Ritchie
30 mins.; Mon.-Fri. 1 p.m.
PARTICIPATING
WBNS-TV, Columbus

The visual acuity system, devised by Prof. Renshaw of Ohio State U. for educational purposes, has been adapted for a bright across-the-board locally-produced show with Rift Fournier as writer and producer. Bill Pepper, veteran WBNS-TV newsman, makes a good-humored, perceptive emcee.

Competing teams try to identify pictures of persons, places and things flashed on the screen for one-fiftieth of a second. Small prizes are awarded to the top-scoring team and individual.

National celebrities are invited to compete against localities. On the segment caught, monologist Myron Cohen, appearing at Tommy Henrich's Steak House, teamed with Mayor Maynard E. Sensenbrenner and two youngsters, Matthew Liest and Craig White, from University School. Young Liest walked off with top honors.

Viewers are invited to participate by sending in names and phone numbers. One viewer is called per program and asked to identify the "quick as a wink" pictures. *Fopo.*

FOR A BASKET OF EGGS
With Dick John
Producer-Writer: George Burlbaugh
Director: Mike Andrews
30 Mins., Mon., 9:30 p.m.
WHC-TV, Pittsburgh (film, tape)

The changing of the guard in Pitt's economic picture got a sure-handed showing in this major WHC news special with the show examining the industrial area and the inevitable changes that must be faced.

Pitt's ability to adjust was the major theme and the big problem of diversification was well-handled. The title, it can only be assumed, suggested that Pitt no longer puts all its eggs in one basket—heavy steel.

The sharpest example of the enterprising Pitt manufacturers was shown in detail by an interview with Andy Gardino, who was being put out of the toy business because of cheaper Japanese imports. Gardino finally figured out that it was only in heavier and bulkier toys that the Japanese could not compete with him since the shipping costs would be so much greater. He is now a very successful manufacturer of big, bulky and heavy products.

"Eggs" got a sharp direction job by Mike Andrews and Dick John was direct, incisive and got a lot of mileage out of all the industrial guests on the show. The writing by George Burlbaugh, who also produced, was excellent and should be rewarded with an accolade from the Pitt Chamber of Commerce. *Lit.*

ARE THEY UNTOUCHABLE?
With Hugh Hill, Frank Reynolds, narrators; Sheriff Richard Ogilvie, States Attorney Dan Ward, Frank Kiernan, others
Producers-Writers: Reynolds, Hill
Director: Larry Einhorn
30 Mins., Sun. 6 p.m.
PARTICIPATING
WBKB-TV, Chicago (film, tape)

Frank Reynolds and Hugh Hill, the recent acquisitions from WBBM-TV who are being counted on to give WBKB stature in news, took a considerable step towards fulfilling that promise with a special on syndicate crime in Chicago last Sunday. While it had no momentous revelations, and hardly a satisfying answer to the question asked in the title, it was a good if somewhat hurried wrapup of what local, state and federal law enforcement units are doing now to put the heat on "The Mob" and dry up its principal sources of revenue.

The special followed a series of station editorials on the Illinois Crime Commission and its function, and the broadcast will serve as well as anything for a preface to the Commission's upcoming hearings into the relationship between crime and politics in the state. The hearings open March 25, and Reynolds and Hill sounded a note of hope that they may bode some good despite the Commission's lack of funds for proper investigative work.

First part of the program surveyed the cast of characters in the Chi crime syndicate and traced the history of Cosa Nostra from the regime of Big Jim Colissimo in 1920 to that of Sam Giancana today. Second part, largely through a series of interviews and newsreel clips, summed up what has been done in recent months to frustrate the mob's activities at what was called "the grassroots level." B-Joints and handbooks have been closed, and Calument City and Cicero cleaned up. "The picture is changing," viewers were told.

If the program had nothing to offer in content that hasn't already been covered in the press, at least it told the story well and pointedly. Hill and Reynolds have brought a lot of that WBBM-TV knowhow with them, and as a duo they complement each other effectively, Hill with his on-the-spot reporting abilities and Reynolds with his perceptiveness and skillful turns of phrase. As a news presentation it had class. *Les.*

THE MONEY TREES
Producer: Joseph Levine
Director-Writer: Peter Katz
30 Mins., Wed., 9:30 p.m.
WHDH-TV, Boston

Illustrating graphically how television can work in its local area for the good of all concerned, this devastating half-hour on a major community problem — vandalism and looting of the city's parking meters, registered as one of Boston's most effective pubservice tv presentations.

When free lance photog, Henry F. Szafarz showed up at WHDH-TV with more than 1,500 feet of film showing parking meter thieves in action and filmed by hidden cameras from his Boylston St. office, WHDH-TV news exec Joe Levine recognized a unique prize and the program showed his savvy, nabbing raves from Boston press and public. Meter looting footage showed youngsters, teeners and adults in actual acts of thievery and vandalism coming through as big as life in shocking boldness. Action was shot over a period of six months and included actual arrests by Boston gendarmes alerted to conditions by photog Szafarz. Additional program footage was slickly shot by WHDH-TV staff photogs Larry Crowley, Jack Cryan and John Davin.

WHDH-TV personnel transformed the rough footage into a hard hitting documentary thanks to the unusually deft handling by scriptor Peter Katz and sharp editing of Reg Power. Local officials were used effectively to document the background with Boston traffic commissioner Thomas F. Carty; George Berkley, chairman of the Boston finance commission; and, John D. Coughlan, chairman of the youth service board offering telling commentary on the seriousness of the problem to Boston.

Entire effort (pre-empting the "Dick Van Dyke Show") was an example of courage and leadership on the part of this local CBS-TV affiliate and offered a precise detailing of a growing national problem. WHDH-TV's Joe Levine rates kudos for producing this remarkable local effort of plus calibre. *Guy.*

NO. 2 COLUMBUS CIRCLE
With Bill Beutel, Huntington Hartford, Carl J. Weinhardt Jr., Edward Durell Stone, Salvador Dali, Arthur McLanathan
Producer: Edward M. Jones
Director: Roger Shope
60 Mins., Sun. 3:30 p.m.
WABC-TV, N.Y. (film, color)

Somebody goofed with WABC-TV's in-color, pre-premiere visit to "No. 2 Columbus Circle" — Huntington Hartford's cultural largesse to New Yorkers in the marble-and-brick form of a new Gallery of Modern Art. They merely neglected to show off the monument itself.

The Sunday (15) outing stressed art appreciation (Monet, Dali, early Lautrec, etc.), albeit once-over-lightly, for what must have been a notable click on the tint tube. For the rest, there was the q-&-a with architect Edward Durell Stone, and Hartford himself, though in the latter's case the hour never came close to taking, as promised, "the measure of the man." In lieu, the grocery scion aired some philosophy re art that must have endeared him to the high-button-shoes set. (Maybe that was the measure.)

Primarily, however, the failure was the flagrant omission of a gallery tour, top-to-bottom, that might have conveyed some sense of layout, interior concept, feel of the place (perhaps with floor plans to enhance the viewer's orientation). Gallery director Carl J. Weinhardt's annotation of the paintings could have been condensed for such an occasion, with time saved allocated to some spotlighting of the gallery itself. As it was, architect Stone was left to express delight with his structure, and to note (should future perspective so judge) "a great building is the result of a great client."

Newscaster Bill Beutel, reiterating his "as-a-layman" qualifications, was all that, sometimes for unintended comedy, in the host pairing with Weinhardt. Latter's discoursing was augmented at one point by Salvador Dali, elucidating a couple of his own works, but without his legendary verve.

Also omitted were mention of the open-to-the-public preem, business hours, admission info, top floor Polynesian restaurant, cocktail lounge (a departure for museums), etc.

Roger Shope directed, and couldn't overcome some stiffness of his cast and Edward M. Jones produced for WABC-TV newspubaffairs. Elliot Butler's lensing was savvy. The station blurbed the show as it's "first color special produced on-location," and that's a credit. *Pit.*

President Comes Out a Winner In 'Conversation With LBJ' TV Showcase

ADAM CLAYTON POWELL
With Chet Huntley, narrator
Exec Producer: Irving Gitlin
Producer: Al Wasserman
Director: Arthur Zegart
Writers: Wasserman, Zegart
60 Mins., Thurs. 7:30 p.m.
NBC-TV (film)

Adam Clayton Powell is a Negro who could pass for white and is viewed by many as a chameleon.

Last Thursday's (12) NBC White Paper on the Harlem politico (19 years in office) was an engrossing montage of Powell as politician and preacher, militant and conciliate. A charmer, this man, but one who can put you off. A man of blithe assertion, insisting his Harlem apartment is more than just a voting address, but visibly prone to the luxury life on his spread in Puerto Rico. (The Harlem pad, as Chet Huntley's narration observed, is seldom occupied.)

Irv Gitlin's telementarians gave Powell a pretty fair shake (to their credit); he came out neither tarred nor whitewashed.

One thing for sure about him: whether in his Harlem ministry or political pep-talking, he's an oratorical whiz. Also, sharp of wit and quick with forensic parry. Criticism assertedly doesn't faze him, and doubtless he bales hay with his uptown constituency by rejecting the notion that as a Negro his conduct must perforce be more circumspect than that of the white lawmaker. Equality, to be operative, must confer on him the same latitude for tactlessness.

He sees his role as an "irritant," and accepts the demagogue label gladly, stating "I am demagogic in the sense that I use words to get people to do the things I think best." If this and his unabashed play to emotionalism tended to put the thoughtful viewer on guard, there was the obverse image of the exceptionally effective legislator. Powell chairs the House education and labor committee, which reported out — and saw passed — a record 19 bills in 19 months, some of them of major import. How Powell's committee performance squares with his publicized absenteeism wasn't touched on, but might have been.

The hour disclosed some diversified opinion of Powell from the Harlem citizenry, most of it remarking on his longtime championing of the Negro cause and affirming his broad support in the district. For closers, the program fastened on a group of young CORE stalwarts whose reasoning and eloquence of purpose served to memorably contrast the more hortatory stance of Powell. It was a reassuring note on which to fade out.

Arthur Zegart's direction was crisp and pointed; and the scripting, by Zegart and producer Al Wasserman, a very fit complement to the pictorial fascination of the hour. Arthur Weiss' film editing also merits a cheer. *Pit.*

ANATOMY OF A HIT
Producers: Ralph J. Gleason, Richard Moore
Director: Moore
30 Mins., Wed., 7:30 p.m.
KQED, San Francisco

"Thirteen and a half years without a hit!" was the theme of an ad Fantasy Records of San Francisco proudly flaunted in the trades not long ago. "Anatomy of a Hit" is the story of how that boast became a bust.

The hit is "Cast Your Fate to the Winds" and the hero is clothed in the unheroic figure of diminutive Vince Guaraldi, a pixyish pianist-composer, a wisp of a man with a huge, Mexican bandit type mustachio and an appealing off-hand manner.

Introduced by S.F. Chronicle jazz expert Ralph J. Gleason, who cowrote and coproduced with Richard Moore, the film showed how Guaraldi, working with drummer Jerry Granelli and bass player Fred Marshall, pieced the tune together to go on the flip side of Guaraldi's 45 "Samba de Orpheus" album for Fantasy.

However, it was no Horatio Alger story. In some side-splitting shots, for instance, Fantasy veep Max Weiss, bearded, wearing a Russian cossack hat and brandishing a plastic revolver, explained how sheer luck, and luck alone, was responsible for the rocketing of "Fate" up among the top 40.

In a more serious vein, the film introduced Sol Weiss, Fantasy president, Saul Zaentz, sales manager, West Coast disc jox Buck Herring and Tony Biggs, Ted Randal, radio programmer; Bill Gavin, publisher, and Frank Werber, owner of the publishing firm, Friendship Music.

Show is being presented in three weekly segments, "The Serendipity Groove," "We're Getting Action," and "Little Man, What Now?" A good question, that last one. Guaraldi has the talent and this series has to do him good. *Cwin.*

No media can perform the public service television is able to render with programs like "Conversation With the President," aired between 6 and 7 on the three networks Sunday night.

As president Johnson remarked once during the program, the nation "has only one President." Television brought him into everyone's living rooms, and the three top tv newsmen who talked with him must have asked almost every question in anyone's mind.

The tv camera is a highly revealing instrument. No one could have watched the hour without getting to know more about the President himself, as well as collecting lots of new information.

Such programs—the first was held with President Kennedy something over a year ago—are a vast improvement over both the old for fireside chat and the JFK-style large televised press conference.

Roosevelt's chats were, of course, wholly one-sided with him in complete control of all subject matter. Kennedy's press conference wasted too much time with worthless questions tossed by publicity-hungry newspaper reporters trying to get on network tv to satisfy their egos.

The questions proposed by ABC's Bill Lawrence (who tended to dominate his colleagues on the air), CBS Eric Sevaried and NBC's David Brinkley covered a multitude of subjects and seemed designed to bring out Johnson's personality and personal philosophy, as well as information which was hard news.

The relaxed atmosphere was heightened by the comfortable furniture of Johnson's own White House office. It was in sharp contrast with the frenzied disorganization of the big press conference.

The arena-stype Kennedy press conference, gladiator sport that it was, hardly gave an in-depth study of a President, or included the types of questions most televiewers would like to ask if they had a chance at the nation's top executive time.

Lawrence, Sevaried and Brinkley are to be commended for the latter.

Republicans could naturally be expected to object violently to all the free air time given a man who's going to be running for re-election against their man, once they have finally chosen one. But as Johnson said, the presidency is a singular office.

With all that air time, he can only add to his stature or diminish it, depending upon his own abilities, talents and intellect.

The American people should have the opportunity, through the miracle of tv, to find out more about him and size him up for themselves. That fits the definition of the democratic process.

CBS, which coordinated the work of televising it for the other two webs, merits a "well done," despite a few regrettable camera angles and one instance of camera motion back and forth. *Carp.*

A CONVERSATION WITH THE PRESIDENT
Executive Producer: Fred Friendly
Producer-Director: Don Hewitt
Director: Fred Stollmack
Associate Director: Barry Burman
60 Mins.; Sun.-(15), 6 p.m.
ABC-TV, CBS-TV, NBC-TV, all radio networks (from Washington)

Goodson & Todman

Continued from page 23

a. m. Now it will be ABC with the 90-minute G-T a. m. block and the web's hopes are high. ABC can not pull the share of audience of NBC or CBS in the daytime, because of affiliate shortage, but advertisers are well aware that a 25 share on ABC is a roaring daytime hit with a good cost-per-thousand base. And an ABC spokesman says there has been a definite increase in clearances for daytime, and more are figured with the improved daytime program structure, (web was able to announce a daytime rate increase early this year).

"Price Is Right" has been doing a good job for ABC in its 10:30 a. m. slot. It's no secret that some NBC execs were surprised when ABC picked up the show a year ago(NBC wanted to cancel the nighttime version and go only with the daytime strip), figuring the latter couldn't afford the show which has a high production tab via the elaborate merchandise set up.

As of March 30, ABC will follow the 10:30 "Price" with "Get the Message" at 11 and "Missing Links" at 11:30—the slot in which it copped the top rate among NBC shows last time out. It will be going against its replacement, Merv Griffin's "Jeopardy." "Links" is not expected to outpull "Jeop," but as noted, a 25 share may get the NBC men a free tv dinner. Dick Clark, who has three years of a 10-year ABC contract to go on his cancelled afternoon dance party, has been signed to emcee "Links." He's been hosting "The Object Is" in the ABC morning lineup, which makes way for the new Goodson-Todman block.

Norton Simon

Continued from page 23

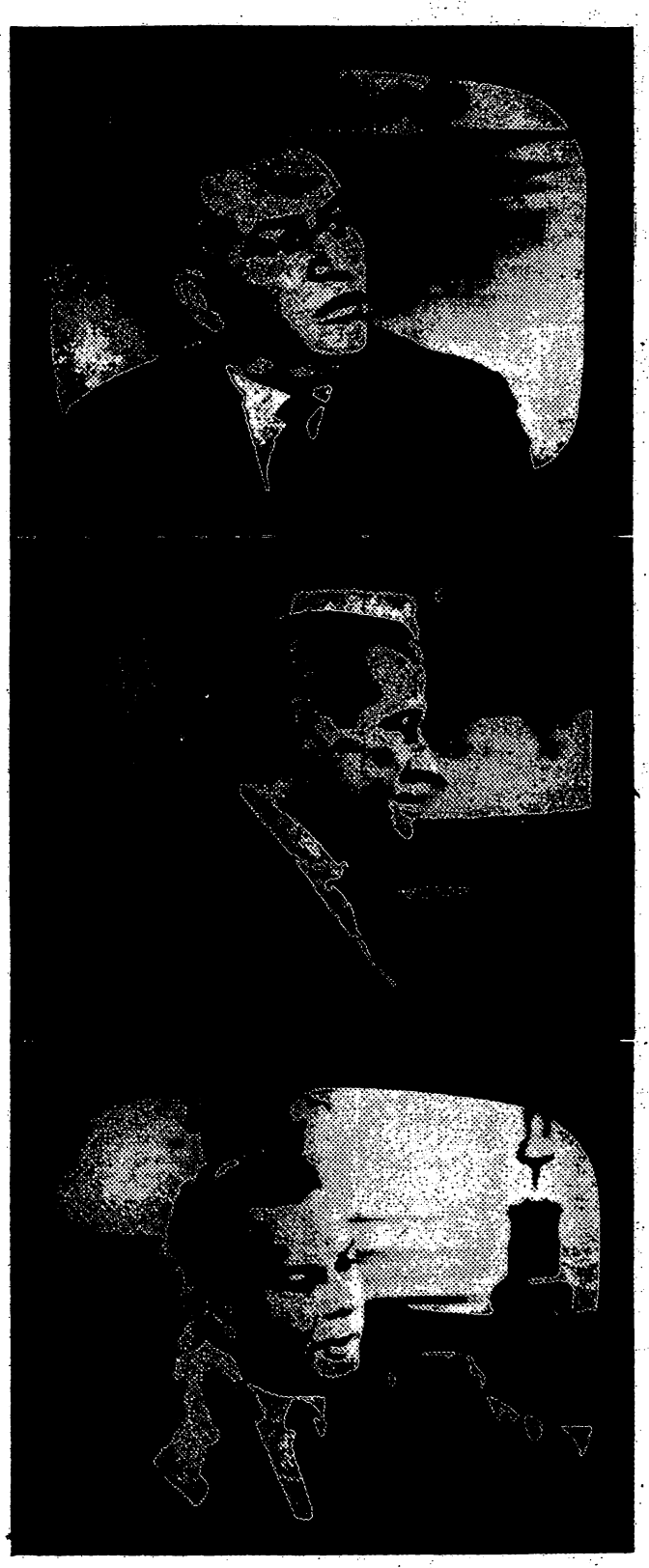
it's expected that the Simon surveillance, which secretly started some time back, will by no means be confined to the priviliged information and councils of the board meetings. It's known, for example, that Herb Mayes—Simon's chief communications and "creative" advisor—is working in tandem with Simon anent the AB-PT stock acquisitions; in fact Simon's purchases to date have been through the McCall company of which Mayes is president.

But chief trade interest this week focused on Simon himself. He projects an image of immense and well-disciplined vigor. He represents the unusual combination of esthete (as owner of the one of the nation's top private art collections), intellectual (as owner of the cerebral Saturday Review), communicator (McCall's) and industrialist.

His Hunt Foods, one of the nation's leading food advertisers, has been one of the largest users of four-color magazine spreads. Some agency execs — identified with competing accounts—wondered if the unorthodox Simon might, should be moved in, use ABC network and owned station spots to promote his wide line of consumer products in the same way Minnesota Mining exploits Mutual Broadcasting System which it owns.

While there are many unanswered questions, one thing is sure. On the Ides of March, 1964, a new character, a not-so-simple Simon, has walked on to the stage of the ABC drama. And while his role may still be uncertain, many of those in the audience doubt that he will play a minor part.

CONVERSATION WITH THE PRESIDENT: THE FIRST 100 DAYS



Sunday night all three networks carried the identical broadcast at the identical time.

But more people watched the event on the CBS Television Network than on the other two networks combined.

Just five nights before, more people watched the New Hampshire primary election coverage on the CBS Television Network than on any other network.

The picture is clear: for major news events the American people are turning to ◉CBS News.

National Arbitron estimates of average audiences, subject to qualifications which the CBS Television Network will supply on request.



TV-Radio Production Centres

IN NEW YORK . . .

Riverside Church FM station WRVR has received the National Conference of Christians & Jews top annual National Brotherhood Award for the best local station documentary series in radio. It was for six-part series, "Birmingham: Testament of Non-Violence," co-produced by WRVR's **Jack D. Summerfield** and **Walter E. Nixon,** with Riverside youth minister **Robert Polk** joining the two in the reports from the southern city . . . Producer **Freddy Norman** is pitching a daytime participation show, "The Big Hand," to the networks . . . Producers **Norman Baer** and **Phil D'Antoni** (Television Productions of America) in Rome for script conferences with **Sophia Loren** and **Carlo Ponti** on their tv special, "Sophia Loren in Rome" . . . Irish International Airlines didn't trust to the luck of the Irish, even on St. Patricks day. Airline had full sponsorship of the St. Pat's parade in New York on both WNBC-TV and WPIX-TV . . . NBC News manager **Rogert 'Shad' Northshied** touring news bureaus in Europe . . . **Carol Channing** sings on NBC-TV's "Today" tomorrow (19) . . . **Stuart Schulberg,** producing upcoming NBC News spec on boxing, on tour of 10 cities to promote show . . . NBC Press softball team, the Flying Peacocks, preparing for season with hopeful World Series between Broadcasters League and Showbiz League . . . **Walter Brennan** will narrate NBC's "Project 20", "The Red, White and Blue" on June 9 . . . **Dick Paul** of WAVY-TV, Norfolk, Va., named secy, NBC affils promo committee. **Charles Cash** of WSB-TV, Atlanta, named to committee . . . CBS News correspondent **Walter Cronkite** and wife vacationing in the Virgin Islands . . . **Red Barber,** recovered from his recent heart attack, rejoins the N. Y. Yankees in Florida this week . . . Mother of **Fred Silverman** died this week. He's CBS-TV director of daytime programs . . . **Louis Teicher,** CBS-TV director of music operations, off to Coast for 10 days of business meetings . . . **Arlene Francis** of "What's My Line?" receives the Philadelphia Ad Club Woman's Award Friday (20) . . . **Joseph L. Stern** named director of engineering for CBS Television Stations Division . . . **Leonard Lightstone,** exec v.p. of Embassy Pictures, and **E. Jonny Graff,** v.p. in charge of tv, have returned from London, following confabs there on tv projects . . . KDIX Radio, Dickinson, N.D., to join CBS Radio March 29 . . . **Howard (Gerry) Girouard** has joined Desilu Sales as an account exec . . . **Irving Klein** named v.p. of creative services of Independent Television Corp. **Richard D. Heffner,** communications consultant, will give a paper on "The Role of the Mass Media in Social Change" tomorrow (Thurs.) at the annual convention of the American Ortho-Psychiatric Assn., in Chicago . . . **Niel Glixon,** in charge of the programming logs of TV Guide, leaves the mag at the end of the month to join Consumers Union as a principal aide (editorial) to Mrs. Mildred E. Brady, organization's assistant editorial director.

Larry Wolters, Chi Trib telecritic, in for the Peabodys . . . **Mike Nebbia,** cameraman with Elliot-Unger-Elliot, given producer-director status to boot . . . ABC-TV's "Wide World of Sports" bunch sent packing to Oslo for ski-jumping coverage . . . ABC sports producer **Chet Forte** to Dublin . . . French actor-warbler **Charles Aznavour** booked for a **Johnny Carson** "Tonight" session March 26 . . . WNEW-TV to carry the NCAA hardwood finals Saturday (21) from Kansas City, Sports Network doing the feed . . . **Vaughn Meader** sits in on ABC's "The Object Is" next week . . . **Mitch Grayson** of Channel 13 signed as associate producer for Chrysler's "Show-Go-Round" at the World's Fair . . . WABC-TV's **Les Crane** picked up a citation from the South Shore Women's Division, American Jewish Congress . . . All three webs being laureled with George Polk Memorial Awards for national reporting — for "exceptional journalism performance" in covering the Kennedy assassination . . . WINS kicks off a new series Sunday (22), "The American Race Crisis," with leaders in the field of Negro-ofay relations. First two shows to be Rev. **Martin Luther King** . . . **Lilia Skala** off to the Coast and a second-billed shot on "Kraft Suspense Theatre."

Lisa Howard, who seems to have a way with those Cubans, puts Major Ernesto (Che) Guevara on the grill Sunday (22) via ABC-TV's "Issues and Answers". . . British thrush **Kathy Keegan** inked for a reprise on the **Clay Cole** show . . ."Password's" **Allen Ludden** has his fifth book out, "Plain Talk for Young Marrieds," via Dodd-Mead . . . With **Peter O'Toole** out (avec illness) of tomorrow's (Thurs.) "Password," sportscaster **Frank Gifford** steps in. **Eydie Gorme** is the other celeb . . . **Dolores Cree** joined the nighttime staff of "To Tell the Truth" as assistant to the producer . . . **Ronald Dawson** signed for featured role in the **Hans Conreid** starrer, "Not in the Book," just unveiled at the Paper Mill Playhouse, Milburn, N.J.

IN HOLLYWOOD .

Aaron Spelling decided to stay put at Four Star and signed another two-year contract as producer and developer of new shows. He'll own a piece of anything he creates . . . **Don Quinn** a first time grandfather **Richard Atchison** moved up as sales manager at KABC-TV replacing **John Campbell,** transferred to Chicago as general manager of ABC's WBKB . . . **Eli Henry** rounding up grads of WLS for the Chicago station's 40th anni. Among them **Gene Autry, George Gobel, Pat Buttram, Jim Jordan** and **Curt Massey** . . . **Jack Thayer,** ABC Radio's daytime program director, sounding out writers, producers and directors for five new dramatic series . . . NBC-TV's promo veepee, **Al Rylander,** here for a week of meetings with studio suppliers, wheeled around town by **Mort Fleischmann,** his Coast expediter . . . **Lawrence Welk** was feted by Institute of High Fidelity as its man of the year . . . **Dick Clark** will double over from ABC-TV's "American Bandstand" to the daylight stripper, "Missing Links".

IN CHICAGO .

John Doolittle, a recent Northwestern U. grad who's been coordinating traffic reports at WBBM Radio, is the new press rep for the station . . . **Ward Oury** succeeds the late Vince Essig as news editor of WTAQ . . . WBKB's "Kup's Show," which of late has produced fodder for the daily press, now invites cityside reporters and political writers to sit in on the Saturday afternoon tapings especially when, as last week, newsmakers are on the panel . . . Evanston station WEAW is doing a daily remote from the London House during the lunch hour. It's a discussion show hosted by **Jim Martinson** . . . **Frank Atlass,** who just sold his San Francisco station, KKHI, is in town a fortnight to attend his sister's wedding and to pursue a new broadcast venture . . . **Jeff Smith's** talkfest, "The Brains Trust," switches next week from educational station WTTW to the new UHF-er, WCIU . . . **Robert Cram,** a writer for NBC News here, plucked a David Sarnoff Fellowship for graduate study in journalism . . . WLS is lining up distinguished alumni to be here for its 40th anni celebration on April 12 . . . WBKB is blueprinting a news interview program for Sunday afternoons . . . **Sig Sakowicz** has sent out a release that he won't be covering the Academy Awards this year, first time in six years . . . **John Justin Smith** and **Sheri Blair** will do a two-parter in their WBBM-TV "Spectrum" series previewing the Illinois primaries

IN LONDON .

Television Wales & West mounting a tint tv demo at this year's Bath Festival, June 3-6 . . . ABC-TV finally made London with its "Big Night Out" series. Associated-Rediffusion took it, sparking with a segment featuring **The Beatles** . . . **Bill Ward,** Associated Television's production controller, set as one of the judges at this year's Montreux tv fete . . . A-R topper **John McMillan** hosting a symposium of writers at the station's London based Studio 9 on Sunday April 12 . . . **E. G. Derrington** appointed head of administration at A-R . . . **John Cordeaux** joins Thomson Television International as head of sound broadcasting . . . **Michael Bakewell,** formerly BBC's radio drama topper, joins BBC-TV as Drama Group Head of Plays. Appointment marks the completion of the revamp of BBC-TV's drama setup which **Sydney Newman** started a year ago . In the wake of "Steptoe And Son," BBC-TV's **Eric Sykes** comedies are racking up their highest ever ratings . . . Independent Television Authority organized a highlevel meet on the role of tv in education . . . Rank Organization tied with Southern-TV and Anglia-TV to stage a "Talent of Tomorrow" pop contest, winners of which get a disking pact . Granada-TV reckons to open a new studio in Leeds this summer . . A radio and tv centre is being readied here by the Roman Catholic hierarchy . . . After eight years in the role, **Jeannette Hitchinson** is quitting BBC-TV cop soaper "Dixon Of Dock Green" and is emigrating to Australia.

IN WASHINGTON . . .

Roy Meachum named promotion director at WTOP radio . The former Washington Post reporter has been producing "Symposium" show on station . . . **Frank Fugazzi** appointed technical director at WRC-AM-FM-TV. He's been on station's engineering staff since 1929 . . . **Ian Wheeler,** program manager for etv station WETA, signed on as etv specialist in charge of program analysis for Dept. of Health, Education and Welfare teachvee office . . . WQMR radio collected $700 at Lindy Hop recently for donation to Kennedy Center for Performing Arts . . . WTOP-TV having Washington Senators baseball team general manager **George Selkirk** and manager **Gil Hodges** on public q & a program March 22. Sports director **Bill McColgan** will host . . . NBC News Washington topper **Bill Monroe** on panel with American Civil Liberties Union rep **Melvin Wulf** and Georgetown Univ. law prof. **A. Kenneth Pye** discussing "The Lessons of Dallas—Threats to Fair Trail and Free Press" on March 20 . . . WWDC-AM-FM, after 22 years, dropped local sponsorship of Miss America Pageant since national organization ruled only D.C., not suburban Maryland and Virginia girls, could enter Miss Washington contest . . . On beauty line, WMAL-AM-FM-TV will join Washington Convention and Visitors Bureau in choosing and promoting a "Queen of the 1964 Washington Summer Jubilee."

IN ST. LOUIS .

KPLR-TV's March of Dimes Telethon over the March 7-8 weekend raised a total of $118,000 in pledged gifts. Headliners on the show were **Betty Johnson, Virginia Gibson, Jimmy Dodd** and **Bruce Yarnell** . . . KMOX radio staff and sports announcer **Gene Kelly** taking over **Jack Buck's** late night music show. Buck is in St. Petersburg to cover Cardinal spring training games for the station . . . **James Drury,** star of "Virginian," has pulled out of commitment to headline the annual St. Louis Police Circus in April. Drury sez production of new segments for his series will interfere with that planned date . . . **Jack E. Leonard** making the rounds of radio-tv interview shows. Leonard in town for a p.a. at Gaslight Square's Crystal Palace . . . KSD radio prepping a drama titled "You'll Never Walk Alone," third in a series of documentaries about the local chapter of Alcoholics Anonymous. This one stars **Jerry McAdams, Regina McGahan** and **Robert Barton** . . . Lutheran church leader Martin Nieboeller set for a Wednesday (18) guest visit on **Russ David's** "Playhouse Party". . . WIL radio's **John F. Box Jr.,** managing director of the board of directors of the NAB.

IN SAN FRANCISCO

Leo de Lyon in for a series of daily guest appearances on KFRC-Radio's **Bud Haley** show . . . **Jack Hanson** and **Bette Todd,** a local model, get their first starring opportunity as conductors of KTVU's "Watch and Win," telephone type quiz. Sponsor is auto dealer Ben Alexander . . . **Jules Dundes,** CBS vice president and general manager, addressed the Western Regional Conference of the Intercollegiate Broadcasting System on "Whatever Happened to the Listener with the 12-Year-Old Mind?" . . . Ex-ballplayer **Jackie Jensen** doing the commentary for "Auto Circus," a mad exhibition of auto and motorcycle racing shown live on Saturdays over Channel 2. It debuted Saturday (14) . . . Local IRS Director **Joseph M. Cullen** taking to the air over KFRC to explain "Your Income Tax" once a week from March 15 to April 12 . . . KTVU picking up Graeco-Roman series recently shown in New York, starting with "The Fury of Hercules."

IN PHILADELPHIA .

WCAU-TV named winner of the National Conference of Christians and Jews Award for its hourlong special "Conformanity" . ABC radio-tv commentator **Edward P. Morgan** guests at the monthly luncheon meeting of the Television-Radio Advertising Club at the Warwick Hotel (19) . . . WFIL's **Charles Hoban,** along with **Eugene Ormandy, Joan Crawford** and **Edie Adams** received the Distinguished Salesman's Award at the annual banquet of Phila. Sales and Marketing Executives . . . **Mike Mayo,** WCSC, Levittown, Pa., acclaimed broadcaster bowling champ, when he rolled up a 565 (three game) score in the "Celebrity Night" tourney for the Easter Seal Drive . . . **Jack Fields** to moderate an interview session from his restaurant, Longhorn Ranch, in Glen Mills, over WEEZ, Chester . . . Roman Catholic Archbishop John J. Krol and Methodist Bishop Fred Pierce appeard together on WRCV-TV's " Goal of Life," moderated by newscaster **Vince Leonard** . . . **David Murdock,** son of **Henry T. Murdock,** Inquirer drama and film critic, named director of publicity at WIP . . . **William Goldman,** film and theatre mogul, and president of educational station WHYY-TV, receives the Delaware Valley Industrial Editors' communications award at the Poor Richard Club (17).

IN BOSTON .

Yvonne De Carlo of "Enter Laughing," berthed at the Wilbur Theatre for three weeks, guesting on the **David Alan** Show on WNAC-TV . . . **Lamont (Tommy) Thompson,** exec veep of TVAR, Group W's sales rep org, named general manager of WBZ-TV, succeeding **James E. Allen** who has been named to a new exec post at Group W's N. Y. headquarters, coordinating production and distribution of company's syndicated shows including the Steve Allen and Mike Douglas shows. Changes are effective April 1 . . . **George H. Anderson,** former WBZ-TV sales staffer, rejoins the Group W station as assistant sales manager effective immediately. He succeeds **David Henderson** who has been upped to sales manager, replacing **Kenneth MacDonald** who has been named assistant general manager of WJZ-TV, the Group W outlet in Baltimore. For the past two and one-half years, Anderson has been handling operations for Precision Products Co., Waltham, the family owned mfg. firm.

IN DETROIT .

Dean McCarthy takes over as program director of WJFK-TV April 13. McCarthy, formerly director of operations for WITI-TV, Milwaukee, succeeds **Robert Guy,** who will return to his former spot as program development manager . . . **Shirley Eder,** WJBK-TV's show biz reporter, off to Miami Beach on a taping expedition, then on to Hollywood for the Academy Awards . . . Seven Explorer Boy Scouts from a troop in Ohio on a field trip to CKLW studios, spread their sleeping bags on the floor of one of the studios and camped out for a couple of nights as guests of the station . . . WWJ will carry the Detroit Tigers' exhibition baseball games with veteran **Ernie Harwell**

(Continued on page 42)

Radio Review

DAVID SCHOENBRUN REPORTING
Writer: Schoenbrun
5 Mins., Mon.-Fri., 6:10 p.m.
PAN AM
WNEW, N. Y.

Vet network newsman David Schoenbrun is giving added dimension and punch to the Metropolitan Broadcasting radio station newscasts with a daily commentary from his European base.

As caught in New York on WNEW's half-hour "Six O'Clock Closeup," Schoenbrun gave a first-hand report from Paris on the possibility of a meeting between DeGaulle and President Johnson. Treating the matter in the style of a pundit newspaper column, the correspondent had an exclusive interview report based on personal questioning of a top French official, and wound with some inside interpretation and background based obviously on his close touch with Washington.

Besides WNEW, the Schoenbrun reports are heard on WIP, Philadelphia; WNK, Cleveland; WCBM, Baltimore; KMBC, Kansas City; and KLAC, Los Angeles. *Bill.*

Ivy League Trousers: Western Style, That Is

Hollywood.

Editor, VARIETY:

It looks like the war for the Wild West (on tv and big-screen film) has been conclusively won—at long last! Westerns *will* always endure.

And the Western victory wasn't settled by blank-cartridges fired in simulated anger by sheriffs and badmen, on big and little screens across the nations.

It was settled (or at least reaffirmed) by a small item in VARIETY, Feb. 26, with an Albany dateline. That item documented the vital fact that much of the never-ending appeal of "westerns" lies in the male vanity for tight-fitting costumes.

And if the average, m o d e r n male can't indulge this vanity in actuality (except perhaps by wearing levis or Ivy-league trousers now and then, depending on age group), he can at least take some vicarious satisfaction from watching western heroes wear said costumes on-screen!

As producer-director on the "Arrest and Trial" teleseries, a strictly contemporary drama, I'm not being driven to these conclusions by my immediate production considerations. But even in this modern-day format, the same general psychology applies.

I know that both the male and female portions of our audiences are intrigued by the "costume" angle—whether an actor is wearing a police uniform, cowboy outfit, tight-fitting jeans, motorcycle boots or whatnot.

Arthur Nadel.

'ARREST & TRIAL' HOT IN IRELAND

Dublin, March 17.

"Arrest and Trial" is top American-produced show with Irish viewers, according to latest TAM-ratings for Telefis Eireann (Irish TV). Program currently holds third place, after two locally-produced quiz shows.

Other American imports in Top 10 are "Going My Way," "The Nurses," "Temple Houston," "Sergeant Bilko," and "Mr. Ed," "Grindl," "The Fugitive" and "Donna Reed Show."

Sulzburgh, Schlosser Upped at ABC Radio

ABC Radio has issued additional braid to Arthur L. Sulzburgh and Don S. Schlosser.

Sulzburgh moves up from manager to director of research, and Schlosser has been named director of advertising and sales development. He's been ad coordinator and manager of sales development.

Augusta, Me.—Elden H. Shute Jr., president of the Franklin Broadcasting Corp., of Farmington, has been named to an advisory council of seven business and professional men to assist the Maine office of the U. S. Small Business Administration here.

So Who's Ahead?

The rating countdown of Tuesday's (10) New Hampshire primaries finds the CBS News special at 9:30 p.m. rating about twice as high as the NBC News special an hour earlier.

In New York, where the three networks were pitted against one another, fighting it out in the same time slot, NBC-TV won handsomely. There were no national ratings for the late evening news show which would give a definitive picture of how each network made out.

According to the overnight national American Research Bureau figures, CBS-TV from 9:30 to 10 p.m. hit a 19.0 rating with a 32.0 share of audience. The NBC-TV election special at 8:30 p.m. was a 9.6, with a 15.0 share of audience. ABC-TV did not have a prime time special.

In New York, from 11:15 to 11:45 p.m., when the flagship stations of the three networks had N.H. election specials. WNBC-TV scored a 12.0, with a 34.0 share, WCBS-TV an 8.8, with a 25 share: and WABC-TV 4.1, with a 12 share.

Macmillan's Ex-Pubrelations Man As Image Builder for British Com'l TV

London, March 17.

In one of the most significant appointments in the 10-year history of the Independent Television Authority, Sir Harold Evans has joined the body (which administers the commercial tv web here). Until recently ex-Premier Harold Macmillan's pubrelations man, he is being brought into the ITA orbit by ex-Parliamentarian Lord Hill, now ITA chairman. His function? No. 1 image builder.

Sir Harold's appointment marks the clicking into top gear of the new regime at the ITA, an administrative unit whose prestige was buffeted and bent by the Pilkington Report on broadcasting. It also marks clearly Lord Hill's two-fisted determination to get the indie channel recognition as a public service of equal, if not more, prestige and standing than that of BBC which has accrued over a period of 40 years.

Move in of Lord Hill and "admiral" of the indie fleet—in the wake of Sir Ivone Kirkpatrick, who followed Sir Kenneth Clark, the initial chairman—is resulting, in the first instance, in a whole new approach to publicity.

Under previous guidance, the ITA has administered the commercial stations with "a hand of iron in a velvet glove," i.e. admonishments, directives, "heavy leaning" and other corrective or persuasive dictates have been delivered behind locked doors, kept within industry confidences.

Public knowledge of such persuasions and knuckle-rapping was unnecessary, it was thought, and seemingly all that mattered was the discreet and tasteful running of a tv service.

But Lord Hill's view, along with those of his key aides, director general Sir Robert Fraser and the just-joined PRO Sir Harold Evans, is that as justice must not only be done, but be seen to be done, so must the controlling activity of the Authority be seen to be active.

Thus, a program company incurring the wrath of the ITA with, say, a program considered to be in bad taste, will now not only get its official comeuppance, but the press will get the story, too.

In this way, Lord Hill believes, the burgeoning impression will be that, in this direction anyway, the Authority is "aware" of its fleet of indies, is quick to act and is maintaining keenly its role of web supremo.

But while Lord Hill's publicity doctrine is calculated to bring home in both political and public circles that fact that, contrary to previous belief, the ITA is an effectual administrative body, many of his public speeches are at the same time heavily laden with praise for the indies and their programmic output.

No mean pubrelationer himself, he is at pains to underline the public service aspect of the commercial network, the degree of "balance" programming therein and such like, and is injecting into his speeches much of the oral dynamation accrued from his many years experience as a broadcaster and politician.

Effect of his "let-administration-be-seen-to-be-done" approach has so far landed him with the handle of "iron man," although in actuality he is running his flagship on lines broadly similiar to his predecessors—that is by suggestion, gentle persuasion and discussion with his fleet of broadcasters.

$2,000,000 GILLETTE COIN TO ABC NEWS

Although Gillette moved over to the NBC-TV Wednesday night spread of feature films instead of buying the ABC-TV UA package, ABC this week grabbed off some $2,000,000 in Gillette sponsorship coin.

The razor company put in an order for three minutes of ABC news, at $27,000 per minute. It's a 26-week deal, with the order placed by Pete Levathes of the Maxon agency.

Orr Restores Bluel As An Exec for WB-TV; Linkroum Also Moves In

Hollywood, March 17.

Richard Bluel, released from Warner Bros.' vidfilmery when Jack Webb took over as production chief, returns to dept. in an exec capacity under William T. Orr, now revitalizing that wing at Warners. NBC-TV, which Bluel joined after WB bowout and where he was assigned producer duties on "Bonanza" about a year ago, released him at the request of WB.

Meanwhile Dick Linkroum has also been named an exec in the WB tv division and assigned to development of new program.

Subsequent to his swingover to NBC, WB-TV wanted to borrow Bluel, so web permitted him to go to WB on loanout to take over producer reins on "Temple Houston," a project he had initiated at WB before being axed. He has just completed production on this series and had been prepping, for NBC, a proposed series to be tabbed "The Warrington Papers." It's assumed he will drop that, for WB stated Orr will have him plan and develop vidpix projects for studio.

20TH'S WORLD WAR I 50TH ANNI SPECIAL

Twentieth-Fox-TV has come up with an hourlong special, "The War to End All Wars," keyed to 50th anni of World War 1, with Quentin Reynolds narrating. Film was compiled from the vault of corporate sibling Fox Movietonews, which scuttled its theatrical newsreel last year to stress more tv activity.

Retrospective also bills on-camera commentating by Capt. Eddie Rickenbacker, Sir Cedric Hardwicke, Eugene Lyons and Burnett Hershey, all of whom variously participated in the war to end, etc.

ABC, NABET Try Again

A fresh effort to come up with a new pact between ABC and NABET will start in Manhattan tomorrow (Thurs.) when labor and management reps meet for dickers. Meanwhile, the union's earlier strike authorization vote remains in force, but in abeyance.

ABC's negotiating team is led by Richard Freund, labor relations v.p. On the NABET side of the table will be international prez George Smith, prexies of the five locals, plus others.

Old pact ran out last Jan. 31. Key issue in a new one, as NABET sees it, is jurisdiction in certain areas where the fear of automation is strong.

TV's Battle for Prestige, Billings And Ratings in Three-Web News Arena

By MURRAY HOROWITZ

From Dallas to Moscow to Concord, from the nerve centers of N. Y. and Washington, the news operations of the three networks are engaged in a struggle to win friend and influence people.

The struggle is not for that important element of prestige alone, but for tangible rewards like CBS-TV at this date achieving a sellout of the Walter Cronkite half-hour evening news show for next season. (That adds up to gross billings of $21,400,000 for the full seasonal stretch.)

When CBS-TV crows that it had a 25-minute news beat on declaring Ambassador Lodge the winner of the New Hampshire primaries, it's not only understandable network news pride operating, but to help the climate of success to sell its Presidential election package, still half unsold.

When NBC News counters the CBS-TV punch with declarations that in N. Y., where the two networks had New Hampshire primary programs pitted against one another, WNBC-TV won in the ratings, it's to protect a popularity position. (That position was held to be so threatening that it helped unseat Dick Salant as prexy of CBS News and put Fred Friendly in the post.)

When ABC News angrily rebuts a CBS News claim that CBS alone convinced Judge Brown to open his Dallas courtroom for telecasting of the verdict in the Jack Ruby trial, its the new muscle of the Elmer Lower operation showing again. ABC News, like a rooster crowing for attention, has been having a running argument with CBS News, the issues ranging from methods of gathering returns in the New Hampshire primaries to censorship in the Soviet Union.

The struggle for prestige, popularity and billings, in this three-ring news arena, could be described as entering its first round. Fred Friendly, a fighter from way back, has just begun as CBS News prexy. Lower, of ABC News, is a pro, leaving a top NBC News position to helm the ABC News operation. (Lower, too, could be considered the "young man" on a new job with obvious ambitions). In the third corner is Bill McAndrew's NBC News team, not the loser type, to put it mildly.

In this arena, characterized by blows, counterblows and occasional low punches, there are dangers, some of which go to the very guts of broadcasting news. When CBS News and ABC News can't agree on what happened in Dallas, when NBC News and CBS News can't agree in what happened in the "Hewitt incident" in San Francisco, when each news operation in public gives different versions of the same event, the public might well begin to wonder about the accuracy of broadcasting news in general. If the network news people can't cover their own affairs fairly, accurately and judiciously, how it's asked, can they cover the affairs of others in good journalistic style? Are the affairs of others less charged?

(The "Hewitt incident" refers to the San Francisco politico meet attended by network newsmen to set up Presidential convention coverage plans. There, CBS News producer Don Hewitt was variously described as taking and filching NBC Presidential election coverage blueprints.)

More aggressive pursuit of news in a more competitive field also benefits the public. With each network news service competing as never before, in certain areas, that of getting election returns, for one, the public never had such a quick service. (Some of the low punches thrown by one network against another can be ascribed to overcharged in-fighting, no more damaging in the public's eye than stories of competition among other business enterprises.) How low the punches and the number of them could be the factors spelling the difference between destructive and constructive competition.

The facets to the network news story are many and one of the most exciting aspects is the Friendly vs. McAndrew vs. Lower fight for supremacy. That fight, with Friendly and Lower, the relative newcomers in their respective jobs, is just getting underway.

ABC-TV Pins Its Hopes On Burroughs B-5000 In Computer Rivalry

After going with some competitive computers to cover the New Hampshire vote, ABC News has opted for what appears to have been its original choice and has aligned itself with the Burroughs B-5000 for this year's politico sweeps. It will mark the introduction of Burroughs to national election coverage.

ABC's decision follows an obviously satisfying tryout for the B-5000 in the vote-count of last November's Kentucky gubernatorial gallop. Network news chieftain Elmer Lower has, however, elected to put the machine through further shakedowns in several of the forthcoming primaries.

For the New Hampshire projections, the web employed both Minneapolis-Honeywell and IBM computers, not via arrangement with their manufacturers, but on loanout from an insurance firm.

For November's main event, when the network wants to call on B-5000, it will switch to the new Burroughs building in Manhattan at Third Ave. and 40th St. There, Dr. Jack Moshman, v.p. of Ceir Inc., will supervise the programming of the computer from data prepared by Oliver J. Quayle (ex-Roper and Lou Harris confere) of Oliver J. Quayle Associates.

BBC's Quest For 'Man of Stature' As New Chairman

London, March 17.

Native political observers report that the Government is anxious to appoint "a man of stature and quality" as the next Chairman of BBC. It's reported that the Premier wants someone who will ensure that BBC Governors are in effective control of policy leaving the director-general, Sir Hugh Greene, free to concentrate on administration.

Feeling among Parliamentary Insiders appears to be that Sir Hugh, who revolutionized the hitherto staid BBC approach to give birth to such controversial programs as "TW3" and "Z Cars," has been given too free a rein. Seemingly, it is thought in the highest circles that a tough chairman would benefit the Corporation —one who will "combine high intellectual calibre with force of character and experience in politics or business."

It is understood that the Government ideally wants the new BBC chairman to be someone already well known to the public. Currently, Sir James Duff is acting chairman of the Corporation following the recent resignation for health reasons, of Sir Arthur fforde.

The CBS Breakthrough

More people watched President Johnson's tv press interview on CBS-TV than the other two networks combined, according to a national Arbitron, measuring Sunday's (15) hourlong telecast.

The national Arbitrons for the 6 to 7 p.m. Sunday telecast found CBS-TV with a 13.9, NBC-TV with a 9.3 and ABC-TV with a 3.6.

Cramer Upped as ABC Reshuffles Its Coast Programming Staffers

Some shuffling by ABC-TV programming veep Ed Scherik evolves Douglas Cramer as v.p. for program development, and alters status of Coast program veep Ben Brady by narrowing his scope to "individual program projects," although retaining his stripes. All designed, says the web, to strengthen and clarify command lines in Scherick's bailiwick.

Cramer, who'd been program planning director, fills a slot long unoccupied. Reporting to him henceforth are Len Goldberg, moved up as eastern director of program development, and Harvey Bennett, as his Coast counterpart.

Theodore (Ted) Fetter, v.p. and program director, rises a notch with the elongated title of viceprez and national program director. Leonard Maskin, appointed director of program administration in New York, and Rowe Giesen, in the ditto slot on the Coast since last October, now report to Fetter.

Also in the Hollywood echelon, Dwight Hauser, ex-Disney and a freelance scripter, and Michael Allan, formerly assigned to tv specials at N. W. Ayer, will check into the network as program supervisors.

500G UNITED FRUIT SPLURGE FOR ABC-TV

United Fruit's first-anywhere daytime network buy (with ABC-TV) is a $500,000 splurge of minute buys commencing March 30 on behalf of Chiquita Banana, only national brand extant.

The chips are being placed on "Price is Right," "Get the Message," "Tennessee Ernie Ford Show," "General Hospital" and "Trailmaster."

BBDO is United Fruit's agency.

CBS Ups Jelinek

Robert A. Jelinek has been promoted to the post of director of business affairs for CBS-TV. He reports to Salvatore J. Iannucci Jr., business affairs v.p.

Bernard Krause was named to the newly-created post of director of contracts—negotiations. He had been director of business affairs-administration, since June, 1962. Jelinek had been director of contracts, talents & rights since June, 1962.

Top 20 Shows in Britain

(TAM Ratings; Week Ending Feb. 23)

	Homes Viewing (000's)
Steptoe and Son—BBC	9792
Coronation Street (Mon.)—GRANADA	9139
Coronation Street (Wed.)—GRANADA	9139
Take Your Pick—AR	8356
Dick Powell Theatre—BBC	8095
Crane—AR	7964
Double Your Money—AR	7442
It's Dark Outside—GRANADA	7181
Sunday Palladium—ATV	7181
Emergency-Ward 10 (Fri.)—ATV	6789
The Avengers—ABC	6659
World In Action—GRANADA	6528
Arthur Haynes Show—ATV	6522
Play of the Week—ATV	6397
Thank Your Lucky Stars—ABC	6397
Touch of Norman Vaughans—ATV	6267
This week—AR	6006
Emergency-Ward 10 (Tues.)—ATV	5875
Espionage—ATV	5851
Foreign Affairs—GRANADA	5817



SITUATION COMEDY IS NO LAUGHING MATTER

IT'S A TYPICAL Thursday night on ABC. Fred and Wilma Flintstone have their camping trip ruined by the "good deeds" of a troop of Stone Age boy scouts.

Donna Reed gets Trisha, her tomboy ward, into a *boys* club by dressing her as a *girl*.

A group of heady teen-agers is completely astonished when the *chaperone* actually *saves* their party on My Three Sons.

It's a typical Thursday night on ABC—people are watching in 20,000,000 American homes.

Situation comedy has hit its stride on the new ABC. Add hits like Ozzie and Harriet, McHale's Navy, Patty Duke and The Farmer's Daughter to the lineup above and you have an original and durable group of situation comedies.

The Adventures of Ozzie and Harriet is the oldest continuing situation comedy in the business. It has been on the air 12 years.

Donna Reed, looked on as a neighbor by millions of American families, has been a favorite for 6 years. The Flintstones was television's *first* "adult cartoon" show. After four years, it's still



ABC takes situation comedy seriously. For example, every Thursday night Donna Reed, Fred Flintstone and Fred MacMurray take their fun into 20,000,000 different American living rooms—20,000,000 good reasons why you should take ABC's situation comedy seriously, too.

the most popular. McHale's Navy, after its successful premiere in 1962, is attracting even larger audiences this year.

The new Patty Duke Show, starring a teen-age Academy Award winner, has become one of the big hits of the current year and, along with every single one of our situation comedies, will be back next season.

What's most important is that ABC uses these programs to their *best* advantage. We schedule them in blocks. We like to get people in a good mood *and keep them there.* Result: ABC situation comedies *average* a 32.6 rating in large-family homes of five or more members.

Situation comedy has played a big part in the success of the new ABC. ABC has played a big part in the success of situation comedy. We have made it original, exciting, wholesome, and *fun.* This has kept sponsors like Campbell's Soup smiling for six consecutive years. That keeps us smiling, too.

ABC Television Network abc

Based on a special Nielsen Cumulative Audience Study, average Thursday, January 1964 and Nielsen November-December 1963 Complete Analysis Report. Report estimates are subject to qualifications which are available on request.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NEW YORK

STATIONS: WCBS, WNBC, WNEW, WABC, WOR, WPIX. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Candid Camera	WCBS	1,675,500	32
2.	Bonanza	WNBC	1,578,200	30
3.	Beverly Hillbillies	WCBS	1,578,100	30
4.	Ed Sullivan	WCBS	1,561,200	30
5.	Dick Van Dyke	WCBS	1,551,100	30
6.	Lucy Show	WCBS	1,517,900	29
7.	Dr. Kildare	WNBC	1,508,900	29
8.	Danny Thomas	WCBS	1,451,700	28
9.	My Martian; Wizard Oz	WCBS	1,444,700	29
10.	What's My Line	WCBS	1,442,300	28

RK.	Top Syndicated Shows	Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Mr. Magoo; Magilla	(Thurs. 7:00)	WNEW	Personality Scr. Gems	1,094,700	22
2.	Top Cat	(Sat. 7:00)	WNEW	Screen Gems	980,600	20
3.	Mickey Mouse Club	(Mon.-Fri. 6:30)	WNEW	Buena Vista	941,600	18
4.	Astro Boy	(Sat. 6:30)	WNEW	NBC Films	938,400	19
5.	Phil Silvers	(Tues. 7:00)	WABC	CBS Films	755,000	16
6.	Jungle Jim	(Sat. 5:00)	WNEW	Screen Gems	701,200	15
7.	Bat Masterson	(Sat. 4:30)	WNEW	Economee	670,900	14
8.	Sea Hunt; Smoking	(Sat. 7:00)	WCBS	Economee	635,900	12
9.	Gallant Men	(Fri. 7:00)	WNEW	Warner Bros.	635,600	13
10.	Dickens-Fenster	(Fri. 7:00)	WABC	ABC Films	623,500	13

Top Competition	Sta.	Total Homes
Evening Report	WCBS	812,300
Sea Hunt; Smoking	WCBS	635,900
CBS News	WCBS	691,100
CBS News	WCBS	656,700
Evening Report	WCBS	801,000
Early Show	WCBS	442,300
Spts Spec; Rsrvr	WNBC	326,700
Top Cat	WNEW	980,600
Evening Report	WCBS	754,000
Int'l Show; Sci. Ser.	WNBC	1,028,700
Evening Report	WCBS	754,000

WASHINGTON D.C.

STATIONS: WRC, WTTG, WMAL, WTOP, WOOK. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	WTOP	323,000	34
2.	Bonanza	WRC	308,000	35
3.	Dick Van Dyke	WTOP	323,000	34
4.	Andy Griffith	WTOP	253,100	31
5.	Candid Camera	WTOP	239,100	32
6.	Disney's World	WRC	229,500	28
7.	McHale's Navy	WMAL	212,600	29
8.	Lawrence Welk	WMAL	210,500	21
9.	Bob Hope	WRC	210,100	26
10.	Perry Mason	WTOP	206,400	27

1.	Three Stooges	(Mon.-Fri. 5:00)	WTTG	Screen Gems	152,600	15
2.	Popeye	(Mon.-Fri. 6:00)	WTTG	UAA, KING	137,500	14
3.	Mr. Magoo; Magilla	(Fri. 6:30)	WTTG	TV Pers'l Screen Gems	136,700	13
4.	Huckleberry Hound	(Thurs. 6:30)	WTTG	Screen Gems	134,400	15
5.	Woody Woodpecker	(Mon. 6:30)	WTTG	MCA-TV	134,300	14
6.	Yogi Bear	(Wed. 6:30)	WTTG	Screen Gems	131,500	14
7.	Astro Boy	(Tues. 6:30)	WTTG	NBC Films	130,000	13
8.	Bat Masterson	(Tues., Thurs. 7:00)	WTTG	Economee	113,800	10
9.	Rebel	(Wed. 7:00)	WRC	ABC Films	109,500	12
10.	Hennesey	(Tues. 7:00)	WRC	NBC Films	106,600	13

News 4 Wash.	WRC	96,200	
Mickey Mouse Club	WRC	61,000	
Rifleman	WRC	58,500	
Huntley-Brinkley	WRC	131,300	
Huntley-Brinkley	WRC	141,800	
Huntley-Brinkley	WRC	159,500	
Huntley-Brinkley	WRC	137,200	
Huntley-Brinkley	WRC	151,600	
Huntley-Brinkley	WTOP	141,900	
CBS News	WTOP	1,290,100	
CBS News	WTOP	142,400	

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	KYW	453,700	39
2.	Beverly Hillbillies	WJW	445,800	38
3.	Donna Reed; 10 Second	WEWS	424,100	39
4.	Fugitive	WEWS	402,300	37
5.	Lassie; Wizard Oz	WJW	388,700	35
6.	McHale's Navy	WEWS	383,700	37
7.	Patty Duke	WEWS	382,500	32
8.	Flintstones	WEWS	381,800	33
9.	My Martian; Wizard Oz	WJW	369,300	33
10.	Lawrence Welk	WEWS	369,200	26

1.	Littlest Hobo; Wizard Oz	(Sun. 6:30)	WJW	Storer	310,600	30
2.	Honeymnrs; Playoff Brol	(Sun. 6:30)	WJW	CBS Films	267,000	25
3.	Dickens-Fenster	(Fri. 7:00)	WEWS	ABC Films	205,400	17
4.	Huckleberry Hound	(Mon. 6:30)	WEWS	Screen Gems	189,700	16
5.	Yogi Bear	(Wed. 6:30)	WEWS	Screen Gems	188,500	17
6.	Woody Woodpecker	(Fri. 6:30)	WEWS	MCA-TV	177,300	15
7.	Across 7 Seas	(Tues. 7:00)	WEWS	Crosby Prod.	176,200	18
8.	Lawman; LBJ	(Mon., Wed. 7:00)	WEWS	Warner Bros.	172,800	14
9.	Cheyenne; AFL FB	(Sun. 6:30)	WEWS	Warner Bros.	170,400	13
10.	Battle Line; Olympic	(Fri. 10:00)	WEWS	Official	162,100	14

AFL FB; Cheyenne	WEWS	211,200	
Mov; Bwl Wrmup; Opera	KYW	100,600	
Eyewitness News	KYW	215,700	
Huntley-Brinkley	KYW	271,800	
Huntley-Brinkley	KYW	239,400	
Huntley-Brinkley	KYW	208,400	
Eyewitness News	KYW	229,000	
Eyewitness News	KYW	261,600	
Ltlst Hobo; Wizard Oz	WJW	310,600	
Lassie; Wizard Oz	WJW	388,700	
Jack Paar	KYW	330,200	

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KRLD	382,400	54
2.	Dick Van Dyke	KRLD	322,300	45
3.	Petticoat Junction	KRLD	290,900	39
4.	Candid Camera	KRLD	287,900	41
5.	Andy Griffith	KRLD	285,200	41
6.	Jack Benny	KRLD	263,400	36
7.	What's My Line	KRLD	262,200	38
8.	Bonanza	WBAP	247,800	40
9.	Gunsmoke	KRLD	242,200	35
10.	Red Skelton	KRLD	230,800	31

1.	Death Valley Days	(Sat. 10:00)	KRLD	U.S. Borax	138,600	20
2.	Stoney Burke	(Sun. 9:00)	WFAA	Economee	100,800	14
3.	Yogi Bear	(Mon. 6:00)	KTVT	Screen Gems	70,300	11
4.	Quick Draw McGraw	(Tues. 6:00)	KTVT	Screen Gems	69,600	11
4.	Huckleberry Hound	(Thurs. 6:00)	KTVT	Screen Gems	69,600	12
5.	Magilla; Rocky Jones	(Fri. 6:00)	KTVT	Scr. Gem; Off'l	65,500	11
6.	Dick Powell Theatre	(Sat. 5:00)	WBAP	Four Star	65,400	11
7.	Love That Bob	(Mon.-Fri. 5:00)	KRLD	MCA-TV	63,400	10
8.	Rocky Jones	(Wed. 6:00)	KTVT	Official	61,900	11
9.	Three Stooges	(Mon.-Fri. 5:00)	KTVT	Screen Gems	60,300	10

Sat. At Movies; News	WBAP	103,700	
Candid Camera	KRLD	287,900	
What's My Line	KRLD	262,200	
News; Wea; Wrapup	KRLD	117,200	
News; Wea; Wrapup	KRLD	119,500	
News; Wea; Wrapup	KRLD	120,800	
News; Wea; Wrapup	KRLD	102,600	
Wide World Sports	WFAA	91,100	
Wrestling; News; Wea	KRLD	63,600	
Three Stooges	KTVT	62,400	
News; Wea; Wrapup	KRLD	122,300	
Love That Bob	KRLD	63,400	

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	WAGA	269,700	49
2.	Bonanza	WSB	248,500	47
3.	Dick Van Dyke	WAGA	206,600	40
4.	Virginian	WSB	185,900	35
5.	Lassie; Wizard Oz	WAGA	184,200	36
6.	Petticoat Junction	WAGA	183,400	38
7.	Andy Griffith	WAGA	160,800	36
8.	Dr. Kildare	WSB	157,500	32
9.	Candid Camera	WAGA	152,000	29
10.	Red Skelton	WAGA	149,000	27

1.	Littlest Hobo	(Sat. 7:00)	WAGA	Storer	141,500	29
2.	Death Valley Days	(Mon. 7:00)	WSB	U.S. Borax	134,600	22
3.	Ripcord	(Fri. 7:00)	WAGA	UA-TV	117,800	20
4.	Whirlybirds	(Wed. 7:00)	WSB	CBS Films	114,000	20
5.	Zane Gray Theatre	(Thurs. 7:00)	WAGA	Four Star	110,500	17
6.	Amos 'N' Andy	(Mon.-Fri. 6:30)	WAGA	CBS Films	108,700	18
7.	Deputy	(Tues. 7:00)	WAGA	NBC Films	97,900	15
8.	Yogi Bear	(Mon. 5:30)	WSB	Screen Gems	92,800	19
9.	Woody Woodpecker	(Tues. 5:30)	WSB	MCA-TV	91,900	19
10.	Hennesey	(Tues. 7:00)	WSB	NBC Films	91,100	19

Wrestling	WAII	76,000	
P. Silvers; Bttln; Gov.	WAGA	61,900	
Gun Will Travel	WSB	86,600	
Mr. Ed; Shame Alta.	WAGA	112,400	
Lee Marvin	WSB	72,900	
Huntley-Brinkley	WSB	130,600	
Hennesey	WSB	91,100	
Highway Patrol	WAGA	62,500	
Highway Patrol	WAGA	51,900	
Deputy	WAGA	97,900	

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	KING	205,900	36
2.	Donna Reed	KOMO	193,800	33
3.	McHale's Navy	KOMO	193,700	33
4.	Lawrence Welk	KOMO	183,100	29
5.	Disney's World	KING	180,100	32
6.	My 3 Sons	KOMO	177,900	30
7.	Patty Duke	KOMO	172,700	30
8.	Bob Hope; Basketball	KING	171,100	29
9.	Wagon Train	KOMO	161,700	26
10.	Beverly Hillbillies	KIRO	158,300	30

1.	Death Valley Days	(Wed. 7:00)	KING	U.S. Borax	175,400	30
2.	Leave It To Beaver	(Tues. 7:00)	KOMO	MCA-TV	141,600	24
3.	Expedition	(Mon. 7:00)	KOMO	ABC Films	137,500	23
4.	Hennesey	(Tues. 7:00)	KING	NBC Films	114,200	19
5.	Bold Journey	(Tues. 6:30)	KOMO	Banner	107,000	17
6.	M Squad	(Sat. 7:00)	KING	MCA-TV	103,600	18
7.	Lawbreaker	(Thurs. 7:00)	KING	UA-TV	96,000	17
8.	Champ. Bowling	(Fri. 6:30)	KOMO	Schwimmer	92,900	14
9.	Detectives	(Sat. 7:00)	KIRO	Four Star	85,700	16
10.	Across 7 Seas; Mayor	(Thurs. 6:30)	KOMO	Crosby Prod.	79,600	13

N. W. Traveler	KING	51,300	
Hennesey	KING	114,200	
Third Man	KING	73,200	
Leave It To Beaver	KOMO	141,600	
Early Edition	KING	138,100	
Detectives	KIRO	85,700	
Exploration; Ski King	KOMO	128,300	
Early Edition	KING	131,500	
Ski Manny	KING	75,900	
M Squad	KING	103,600	
Early Edition	KING	141,200	

LAWMAN LOOKS THE SAME IN...

...Houston



ACROSS THE BOARD

Reaches 19% more homes than its closest competition — with 40% share of audience—Monday thru Friday, 5 to 5:30 pm, on KHOU-TV. LAWMAN also attracts more men, more women, more teens than its combined competition. Stars John Russell as Marshal Dan Troop. He's a ladies' man . . a man's man . . . a LAWMAN.

...Kansas City



ACROSS THE BOARD

At 5:30 pm, Monday thru Friday, LAWMAN ropes 27% more homes for KMBC-TV than the closest network news program on a competing station. Program's growing, too! Up from 31% to 39% share in one month—with 50% more adults than first rating. Co-stars Peter Brown as the Marshal's youthful, but skillful deputy.

...Charleston (S.C.)



ACROSS THE BOARD

On WCSC-TV, LAWMAN not only ranks No. 1 in its 6 to 6:30 pm strip—in rating, share and homes —but it reaches more homes than the combined competition from news and movies. It also reaches more of whatever the advertiser needs — men, women, teens, or children. Co-stars Peggie Castle as a frontier hotel owner.

...Portland (Ore.)



ACROSS THE BOARD

In a four-station market, LAWMAN at 7 to 7:30 pm—Monday thru Friday on KPTV—ranks first in rating and share. Though a close second in homes, it reaches 39% more homes than programs in the same time period—same station —in November 1962. For stripping or once a week: 156 audience-winning half-hours of LAWMAN.

Source: ARB Reports, November 1963

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: THE GALLANT MEN · HAWAIIAN EYE · CHEYENNE · MAVERICK · SURFSIDE 6 · SUGARFOOT · THE ROARING 20'S · BRONCO · BOURBON STREET BEAT

Hallmark to TV Webs: 'Give Us High-Minded Sponsors a Break'

Chicago, March 17.

At the rate costs are exploding in network television, a sponsor like Hallmark may someday be forced into shared sponsorship (which it would deplore), or it may have to resort to overseas production where costs are lower and where cooperative deals are possible. But Homer Heck, veep and broadcast director of Foote, Cone & Belding, thinks that either of these alternatives might be avoided if the networks would come through with "some form of economic adjustment" that would bring the costs more clearly in line with those enjoyed by the ordinary tv advertiser.

The agency man feels that the nets should give high-minded sponsors like Hallmark "at least an even break" with the buyers of minute scatter plans, or the alternate week sponsors of situation comedies, both of whom get discounts. It's Heck's view, and so he told a gathering of American Women in Radio & TV here last week, that the networks are being short-sighted in not devising discount inducements for single sponsors of quality programs to help them stay on the air. "It seems to me an advertiser like Hallmark should be encouraged, not penalized, for his devotion to the best in television entertainment," he said.

Heck pointed out that Hallmark has been forced to cut down the number of its specials from six or seven per year to four or five, and that additionally it has had to resort to the use of repeats in order "to keep the budget in line." The penalties increase every year, he says, and whereas the networks have developed discount plans for other kinds of buys, even for those who buy scatter minutes in the same volume as Hallmark, the "Hall of Fame" specials get no discount whatever. This despite the fact that they win awards, high praise in the press and prestige for the television medium.

Knoxville—Bob Hood, a disk jockey with news background, has been appointed promotion and merchandising manager at WNOX-radio, according to Stan Hagan, station manager. WNOX is the local Scripps-Howard Broadcasting Co. outlet. Hood will continue his disk jockey show known as "The Bob Hood Show—Sound of the City."

Time Buyers as 'Angels'

Philadelphia, March 17.

WIP, the Metromedia AMer here, has a variant on that trusty timebuyer wooing ploy. Instead of fetching 'em to Broadway for the new musical, station will bring the bunch down here for the status-conferring pre-Broadway bow.

WIP will bus some 150 media folk to town March 31 for the preem of "Cool Off!" at the Forrest Theatre, spicing the junket by gifting each of them with a share in the tuner, which stars Stanley Holloway and Hermione Baddely.

NWU Reviewing Stand's 'Good Old Days of Radio' As a Mutual 2-Parter

Chicago, March 17.

"The Northwestern University Reviewing Stand," currently in its 30th year on the air and 28th on the Mutual Broadcasting System, is preparing a two-parter on the "good old days" of radio with Willard Waterman ("Great Gildersleeve"); James Jewell, who had produced such shows as "Lone Ranger," "Jack Armstrong" and "Green Hornet"; and Franklyn MacCormack, announcer known chiefly for the Wayne King band remotes and "Armstrong." The programs will be aired over MBS (and WGN Radio, which originates them) the weeks of March 22 and 29.

Normally a serious discussion show, "Reviewing Stand" will accent anecdotes and nostalgia in these programs with the three participants and moderator James H. McBurney recreating the old "Jack Armstrong" opening, and Waterman recreating the old Gildersleeve character. Waterman, incidentally, is in Chicago currently with the stage musical, "How To Succeed In Business Without Really Trying." Jewell is now a tv-radio packager here, and MacCormack does the all-night show on WGN.

Series is carried by more than 150 MBS stations, plus a number of independents.

Tom Costigan Exits CBS

Thomas Costigan has resigned CBS News to set up his own company, Thomas Costigan Associates, a freelance news operation.

Costigan, with CBS News 10 years, was a familiar interviewer on the local N. Y. scene, having conducted some 4,500 interviews during his tenure.

E. Germany Film Biz Declines As TV Steps Up Pix

Frankfurt, March 17.

While the West German film industry spokesmen are complaining about the high count of full-length films being played out on the competing television here, situation in East Germany is considerably worse.

Latest study from the Red-dominated land shows that there is an average of 45 full-length films being played monthly to the East German televiewers.

East German cinemas reported a loss of over $3,000,000 in the first six months of 1963, and much of the bad business was due to the competition from television, it was reported.

Government officials retorted, however, that the bad business in the cinemas was due to the "frost period of the winter of 1962 and 1963 and the hoof and mouth disease in the first few months of the year" which kept folks at home. The houses in the areas of Potsdam, New Brandenburg and Suhl were particularly hard hit.

NO GARRY MOORE BUT '& CO.' BACK

The onetime regulars of the "Garry Moore Show" will be back on CBS-TV, while Moore, himself remains absent from the web.

Durward Kirby will again be fronting. "Candid Camera"; Carol Burnett will be in "The Entertainers"; and Dorothy Loudon, the singer-comedienne, has been inked for a projected '65-'66 series.

Moore, despite his absence, remains under exclusive contract to the web.

Tulsa—Line Lee Ryan has been promoted to director of advertising and promotion KOTV here. She's been with the Corinthian station since 1958.

Inside Stuff—Radio-TV

RCA reports it plans a 1964 outlay of capital expenditures that will hit an alltime high of $70,000,000, a 16% boost over the previous year's investments.

In a talk last week to the Philadelphia Society of Security Analysts, RCA president E. W. Engstrom said RCA expects record first-quarter profits in the current period of 1964, which will mean the 12th consecutive quarter of a rise in profits over the comparable quarter of the previous year.

He said 1964 as a whole should be the company's third consecutive year of profit improvement, both in dollars and in ratio of earnings to sales.

British Associated Television executive producer Michael Reddington, who helms the major's documentary and religious output, is being given leave by the station to enable him to go to the U.S. to take up the International Fellowship recently awarded to him by the Eisenhower Foundation.

He will spend most of this year travelling in America in order to study the most recent developments of tv there. He will be especially interested in the use of satellites, color and new forms of tv production.

Four foreign women broadcasters will spend two months in this country studying Yank broadcasting, the American Women in Radio & Television disclosed. The visitors will be on a tour sponsored by AWRT and the U.S. State Dept.

The four broadcasters, arriving this spring, are Mrs. Ogenia Simchoni of Israel, Irena Vesna Vrkljan of Zagreb, Yugoslavia, Electra Mirta Arlt of Buenos Aires and Irena Sobierajska of Warsaw.

Residuals are awaiting former members, or their heirs, of the "Green Hornet" radio series. The series now is being rerun on several stations across the nation. Meanwhile, many former members of the cast have moved from Detroit where the series originated. Their addresses are unknown.

Anyone knowing the whereabouts of the following performers, or their heirs, should contact the Detroit Office of the American Federation of Television and Radio Artists, 202 Stephenson Building, Detriot, Mich. (Phone TRinity 2-7920): Beatrice Leiblee, Mary Barret, Mel Palmer, and the heirs of the following deceased performers: Herschell Mayall, Jim Irwin, Ted Johnstone and John Hodiak.

The first NAB Radio Code "Award of Merit" will be presented to the South Dakota Assn. of Broadcasters.

Award, which will be given to the State Assn. making the most valuable contribution to the Radio Code, was awarded the South Dakota group for becoming the first state to have a 100% Code enrollment.

Kudos will be presented April 7 at NAB's national convention in Chicago.

Etymologist Dr. Bergen Evans, who fronts the weekly "Words in the News" via the Westinghouse radio o&o's, shared some findings with the press at a luncheon tossed for him in New York last week by Group W prez Don McGannon.

Newspapers, because of their enormous day-to-day wordage volume, are "the best source for checking on the linguistic status," quoth the professor (at Northwestern U.). And further: bad writing in the gazettes is to be found "almost entirely in the editorials and columns—where the man has had time to be wrong and pompous."

Evans said he's been a constant Time reader from the start—"for the stimulation of my adrenals."

Availability of deadly weapons to the American public will be the subject of a documentary by "CBS Reports."

Documentary, planned in the wake of President Kennedy's assassination, was pencilled in by Fred Friendly, prior to his moveover as exec producer of "CBS Reports" to CBS News prexy.

Operator of W. Germany's Richest TV Station Urges Cutting Down on Com'ls

Frankfurt, March 17.

While it seems like cutting off his nose to spite his face, one of West Germany's top television officials has come out in favor of strict limitation of television commercial time.

Klaus von Bismarck, general manager of the country's richest television outlet, West German Radio and TV of Cologne, announced at a meeting of the Working Committee of the Radio and TV Stations that he thinks commercial time on the programs is a "sin."

Stressing that this was strictly his own opinion, Bismarck noted that the television time for commercials should be very strictly controlled. Since his station gets the lion's share (30%) of the take from the monthly income paid by the country's 8,700,000 television set owners, he noted that the stations receive sufficient money, without commercials, to get along.

Austin—J. C. Kellam, prez of Mrs. Lyndon B. Johnson's Texas Broadcasting Corp., has been named a director of the Capital National Bank here.

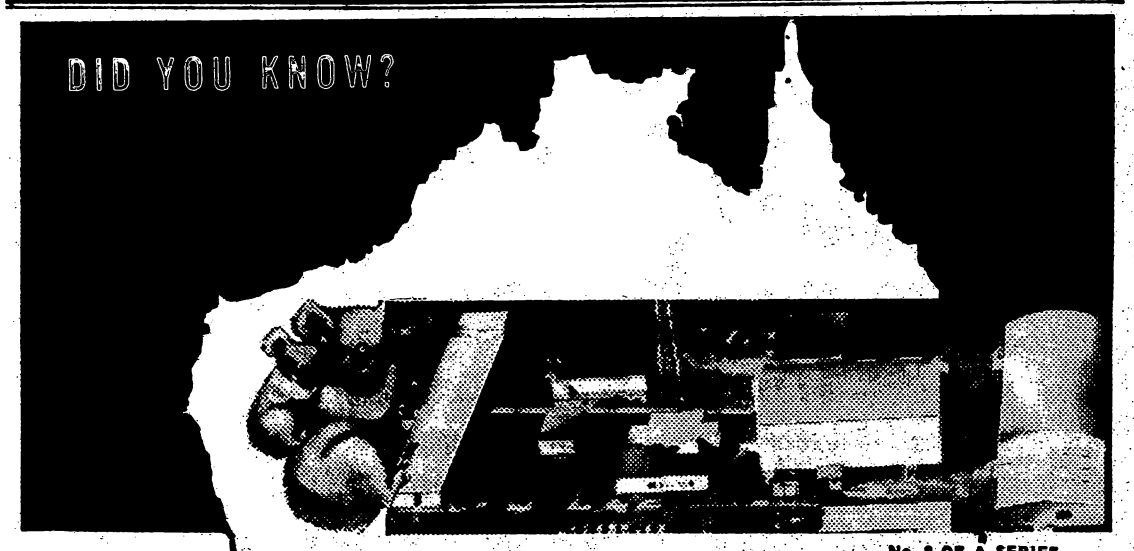
Charlotte—Charlotte has a new daytime radio station, WRPL, and plans to have it on the air by April 1. The program will be designed to appeal primarily to Negro audiences.



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CONRAD HILTON SUITE 806A

From The Production Centres

Continued from page 34

teaming with newcomer, **Bob Scheffing**—former Tiger manager who replaced the retired **George Kell**—at the mike. Stroh Brewery, Marathon Oil and American Tobacco will sponsor . . . CKLW mapping its most comprehensive election year coverage with **Austin Grant**, chief of the news department, spearheading the campaign . . . **Sander Vanocur**, former White House correspondent and now roving political reporter for NBC, will be WWJ-TV's "Town Meeting" guest.

IN PITTSBURGH . .

KQV is planning a "Career Opportunities" show at the Civic Arena from June 4 through 7. Show director will be **Bill Mazefsky**, p.r. man for Civic Light Opera who will work in cooperation with **Tony Cortese**, the station's Community Affairs Director. Cortese formerly was assistant executive director at the Arena . . . **Bill Curtiz**, afternoon deejay at WZUM, will emcee the **Gloria Lynne**, Slappy White Art Blakey Show at Syria Mosque on April 18 . . . Roller Derby will have a new sponsor in Schmidt's beer when it returns to Pitt on either WIIC or WTAE . . . **Roger Rice**, v.p. in charge of advertising at WIIC, has asked operations head, **Sheldon Weaver**, to deemphasize sport shows unless they are live telecasts of a game . . . On Saturday night, sports director **Red Donley** now does the weather show while **Adam Lynch** gives the top sport headlines on his news show . . . **Fred Walker**, g.m. of KDKA has been named to the Board at the Pittsburgh YMCA and to the executive committee of the convention bureau . . . On Friday (13), KDKA-TV took its cameras to Clarion, Pa., for the actual drilling and popping of a new gas well. Show was seen on station's "Daybreak."

IN MINNEAPOLIS . .

Bowing to overwhelming pressure of **Steve Allen's** fans, WCCO-TV, CBS affiliate here, moved the "Steve Allen Show" back to its original 10:30 p.m. to midnight time slot last chapter. WCCO incurred wrath of Allen's followers two months ago by shoving the starting time back 30 minutes in order to carry "Dragnet" reruns . . . KSTP-TV has purchased residuals of "Car 54, Where Are You?" while KMSP-TV bought reruns of "Hennesey." It'll be third time around for latter show on as many different stations . . . WCCO Radio's **Randy Merriman** off for Nassau and Florida last weekend, heading delegation of 86 baseball fans visiting the Minnesota Twins' spring training camp . . . WTCN-TV will carry Minnesota state high school basketball tourney this weekend with sports director **Frank Buetel** handling play-by-play chores . . . Radio and tv "Lone Ranger" **Clayton Moore** now a resident of Minneapolis . . . KSTP announcer **Lee Vogel** received certificate of appreciation from Jewish War Veterans "for furthering the cause of freedom of speech over the mass media in the state of Minnesota". . . **Leo Domeier** appointed chief engineer of WTCN-TV and Radio . . . WTCN-TV and Radio serving as sponsors of "Miss Minnesota," **Sharon Carnes**, using her photo in folders promoting the stations' programs. WTCN-TV will televise the Miss Minnesota Pageant from Rochester, Minn., in June.

IN DALLAS . .

Clyde W. Rembert, KRLD-AM-TV prexy, cited by Dallas Junior Chamber of Commerce as "Boss of the Year." . **Johnny Borders** succeeded **Rex Jones** as KLIF program director, with **Jones** joining a Coast outlet . . . **Mike Shapiro**, WFAA-AM-TV general manager, now taping his weekly "Let Me Speak to the Manager" once each month before civic clubs in smaller Texas cities, with the questions coming "live" instead of by advance mail . . . **Edward P. Morgan**, ABC news commentator, in for three days last week to cover the Jack Ruby trial . . . **Tony Garrett**, nightly host on KRLD's "Music Till Dawn" wax show, commended by Texas Federation of Music Clubs for "nightly musical program of high quality." . . . **Ted Cassidy**, WFAA's six-foot, nine-inch announcer, tested in Hollywood last week for butler role in the "Addams Family" tv series . . . **John J. Coyle**, KVIL prexy, read the Constitution of the United States in its entirety over his air March 4, observing the 175th anni of the Constitution's official adoption. The public service reading required 75 minutes.

IN BALTIMORE . . .

Fred Neil, of WCBM news and sports staff, was elected president of the Baltimore Sports Reporters Assn. . . . **Buddy Deane**, formerly of WJZ-TV and now with WITH Radio, will appear on "The Hour", WBAL-TV, from time to time. He'll discuss music pop music and artists . . . **Jack Palance** spent two days in town. Met the press, was victim at Saints and Sinners banquet and was honorary master of ceremonies at opening of Ringling Bros. Barnum & Bailey Circus at Civic Center . . . **Dick Covington** who was on staffs of both WCAO and WCBM here, then joined WEEI in Boston, has returned to Baltimore to join WCBM as production director and assistant program manager. He'll also have "Covington's Corner," from 3 to 6 p.m. daily . . . **Robert B. Cochrane** promoted from program director to assistant general manager, programs, at WMAR-TV where **Donald P. Campbell** goes from administrative assistant to assistant general manager, administrative . . . **Joseph A. Smith**, with Baltimore Sunpapers for 11 years, has joined WJZ-TV sales department. He replaces **John F. Burk** who opens his own advertising and public relations firm.

IN CLEVELAND . .

News commentators **Doug Adair** and **Joel Daly** started new WJW-TV public service program by interviewing **John Mannix**, executive veep of Blue Cross. Similar interviews to run weekly at 7 p.m. . . . First locally produced sports color cast was made by WJW-TV, showing the Cleveland Indians baseball in training at Tuscon. Station flew task force including chief photographer **Cook Goodwin**, director **Bill Feest** to Arizona camp to collaborate on one hour prime-time special. Tagged "Cleveland Indians '64," it's slotted for Wednesday, March 25, from 8 to 9 p.m. on Channel 8 . . . **Sanford Markey**, VARIETY correspondent and publicity director of John Carroll University, took month off for vacation flying trip to Hongkong and other oriental ports.

IN TUCSON . .

Alan Lee Ellis, University of Arizona freshman from Rutland, Vt., awarded Tucson Broadcasters Assn scholarship worth $200 for second semester this year . . . Sportscasters **Gary Frank**, KVOA-TV; **Bob Nordmeyer**, KGUN-TV; and **Paul Richardson**, KOLD-TV, along with **John Broadhead**, KCUB radio announcer, will be jockeys for a special race at Rillito Park March 22, with a $500 purse going to the winner's favorite charity . . . **Ernesto Portillo**, KXEW salesman, named to Tucson Commission on Human Relations . . . **Dave Reagen** of KGUN is one of this city's top golfers.

Circling the Kilocycles

San Antonio—Latest addition to announcing and disk jockey staff of KITE here is Maurice Jackson who is host of the afternoon "Jackson's Beat." Jackson was previously associated with outlets in Memphis, Tulsa, Cincinnati, Birmingham, Columbia, and Cleveland.

Houston — A new "live" series, "Ladies' Continental Breakfast Club" has made its bow here on KIKK and will be aired direct from the French Quarter Club of the Continental Houston Hotel beginning at 9:30 a.m. each morning.

Fresno — Radio station KYNO, Fresno, Calif., has re-signed with the George P. Hollingbery reppery after a defection of several years. Station in the interim was with the Venard, Torbet & McConnel shop. Return to Hollingbery was this month.

Buffalo — WEBN-TV has appointed James L. Hutchinson Jr. for 15 years a member of its television sales staff, to the position of director of special events and public affairs. James A. Christensen, exec producer with the station since 1950 becomes new WBEN-TV program director.

Atlanta—Charles Hudson, garden authority and columnist for The Atlanta Journal-Constitution, has been given a five-minute spot on WSB Radio five nights per week on a program titled "Dixie Garden Calendar," suggesting garden duties and tips for successful horticulture.

Knoxville—Preliminary plans are being drawn for a new downtown Knoxville building to house WKXV-radio, according to station owners B. L. Boring and Henry T. Ogle. Station operates under an AM frequency and now has applications before the FCC for an FM facility.

Louisville—George W. Norton 4th, secretary-treasurer of WAVE, Inc., radio and tv company, since 1962, has been elected prez of the company to succeed his father, George W. Norton, Jr., who died Feb. 13. Norton pere was head of WAVE, Inc. since it was founded in 1933.

As Maine Goes—

Portland, Me., March 17.

The station selling market in Maine:

WJAB, Westbrook, has been sold by the Westbrook Broadcasting Co. to Murrelle Associates of Sayre, Pa., operators of WOND, Pleasantdale, N.J.; WMGM, Atlantic City, N.J., and WENY, Elmira, N.Y. Sales price $140,000.

WSME, Sanford, has been sold to William Sweeney of Lexington, Ky. by Melvin Stone of Portland, for $125,000. Sweeney formerly was part owner of WMTW in Portland.

WCME, Brunswick, has been sold to a syndicate of Maine men for $125,000. Stone also purchased the 75% interest Sherwood Tarlow owns in WLOB, Portland, for a reported $102,000.

Stone held a 25% interest in the station. Tarlow has extensive radio holdings in Massachusetts.

CBS-TV Ayem Sales

CBS-TV, in a round of sales for this season, inked Church & Dwight for 26 minutes in the morning minute plan.

National Cotton Council of America signed for 36 minutes in the morning minute plan, starting in August. Beechum Products bought participation in "Great Adventure" and in summer specials reruns, starring Art Carney, Esther Williams, Phil Silver, et al.

Brit. Pay-TV Telemeter Names David Kingsley

London, March 17.

David Kingsley has been appointed chairman of Telemeter Programs, one of the major companies formed to operate pay-teevee during the forthcoming trials. Ivor Smith was recently appointed chief executive of the setup.

Telemeter Programs will be experimenting in South London and an area in the North of England. Apart from British Telemeter Home Viewing, its parent company shareholders in Telemeter Programs include British Lion Films, the Granada Group, Time Inc., Paramount Pictures Corp. and the Financial News.

NBC 'Profiles'

Continued from page 23

nedy tome and eight others to fill ou the 26 weeks. They are A. J. Russell, Stewart Stern, Jonathan Miller, Don Mankiewicz, David Karp, A. E. Hotchner, Walter Bernstein, Eliot Asinof, Alvin Boretz, Phillip Goodman and Halstead Welles. Cost of the episodes was not divulged but it was estimated that each seg would cost more than $140,000. There will be a prolog and epilog in each episode, with the late president's voice to be dubbed by an actor not yet selected.

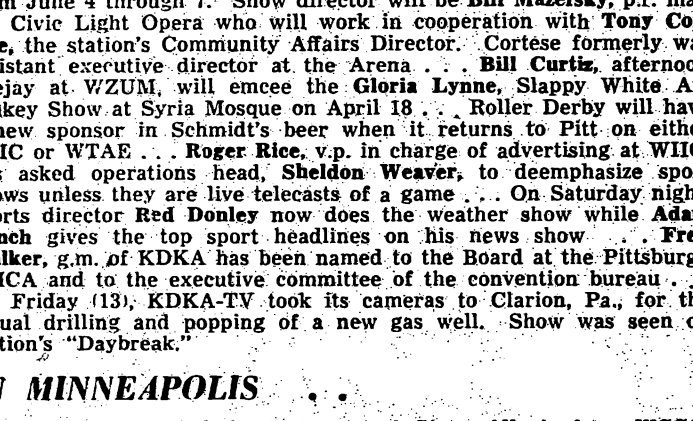
Among the non-political subjects not covered in the book to be filmed in the series are the appointment of the first jew, Louis Brandeis, to the Supreme Court; a college professor, whose socialistic views became a magna carta, and Judge Ben Lindsey of Denver, who crusaded against juvenile crime.

Saudek said he was told by JFK that the career of every politico in the series must be put on the line without regard to the consequences. He also insisted that the office of the president not be exploited.



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MINNEAPOLIS · ST. PAUL

FCC Delays Oral Arguments On AM & FM Application Forms

Washington, March 17.

FCC delayed oral arguments on its proposed AM and FM application forms as an ad hoc lawyer-Commission continued negotiations on a compromise revision of television application forms.

Postponement from April 23 to May 25 of oral arguments on the radio forms came on the advice of the committee which held three meetings last week in an attempt to draft a compromise tv application form.

The committee has cleared away most of the underbrush and reached agreement on the less controversial sections of the revised application form.

Within a few days it will tackle the section creating the most controversy—the Commission proposal for broadcasters to survey their communities' program desires and how those desires are reflected on a station's log.

This proposed revision brought an outcry from broadcasters who charged FCC was eliminating the factor of licensee judgment in programming and making the broadcaster the tool of local polling.

When and if a compromise is reached on this portion of the renewal form the committee will submit its proposals to FCC Commissioners Robert Bartley, Kenneth Cox and Frederick Ford. They in turn will decide if the revision should be considered by the full seven-man Commission.

The ad hoc committee, after completing work on the renewal application form, may be called into session again to work on drafts of applications for new tv stations and transfers.

Bridegport — WNAB going round-the-clock for first time in its 23 years with Dick Alexander as all-night deejay. It's a comeback for Alexander, formerly a fave of WICC opposish, who has in recent years been airing on various New England bands.

Alberta Legislature Would Ban Sun. Com'ls

Edmonton, Alta., March 17.

Frank Gainer, a member of the Alberta legislature, wants commercials eliminated from Sunday television programs.

In a legislative speech, he said tv programs were pretty shocking, and that commercials on Sunday were "a negation of what Sunday should be."

He asked if the government couldn't do something to "stop this."

Pirates 'Java Coin'

Pittsburgh, March 17.

Hill Brothers Coffee, which entered the Pitt market just a few months ago with the sponsorship of KDKA-TV's telecast of the Broadway play, "The Advocate," landed one of the area's broadcasting plums last week by buying the Pittsburgh Pirate broadcasts and telecasts.

Hill Brothers takes the place of Ford dealers and will share sponsorship with Atlantic Refining, who have been sponsoring the Pirates for the 28 years they have been on the air, Iron City Beer and Phillie Cigars. KDKA will do radio for the whole season and KDKA-TV will televise 33 games.

Manitoba's New AMers

Winnipeg, March 17.

Two new radio stations began broadcasting in Manitoba this month.

CHSM, Steinbach, operated by Southern Manitoba Broadcasting Co. Ltd., and powered by a 10,000 watt transmitter, is designed to reach the southeastern part of the province.

CHTM, Thompson, a 1,000 watt operation, scheduled to operate 18 hours daily, is designed to service northern Manitoba.

NBC Gets Sun Bowl

NBC-TV has signed a three-year pact with the Southwestern Sun Carnival Assn. to telecast the Sun Bowl football game from El Paso, Texas.

Deal was set between Carl Lindemman Jr., NBC sports director, and Jack Chapman of the Carnival Association. The Sun Bowl, which will be 30 years old this coming season (game slated for Dec. 26), last year featured Oregon and Southern Methodist. Games will be telecast from a new 30,000-capacity stadium on the campus of Texas Western College.

Herbert Leonard Sets Up Own Org

Hollywood, March 17.

Disassociating from Screen Gems, home grounds for most of his tv years, Herbert Leonard is setting up his own organization for the production and distribution of vidpix and theatrical features. He will sit out next season but has tentative deals with two networks for two comedy shows and an anthology dramatic series for the following semester. It will mark his entry into the comedy field after producing seven shows for the networks.

Now in the planning stage are also two theatrical features and he'll go to London in two weeks to confer with writers. Leonard will open offices next week and start organizing his production and writing staffs. Whatever pictures he films for tv or theatrical, will be made at the scene of the story's locale. "No back lots for me," he said, his two recent tv shows, "Naked City" and "Route 66," being shot far from Hollywood.

In setting up his own organization, Leonard reasoned, "I'm only interested in 100% of the profit." He sees the seasons beyond as fertile for escapist comedy. He is not interested in pay-tv as an independent producer because "it'll never come."

Broadcasting's 'To Be Used, Not Abused,' Collins Cautions Admen

Washington, March 17.

LeRoy Collins, crusader, missionary and defender of the faith, took on a new role as his brother's keeper.

This time his message was directed to the advertising community and in part it boiled down to some advice on how to run their business.

Calling for broadcaster-advertiser cooperation to support NAB's Codes, Collins said this alliance could be forged if the ad folk "police" their industry and tell their irresponsible colleagues "there is no place for them in the community of honest businessmen."

He further told the Adcraft Club in Detroit to bolster "credibility and good faith and high competence" in their industry to better their relations with the public.

Collins said "no advertising, regardless of the media, can be any stronger than the public confidence it earns."

He urged the ad men to support broadcasters in the concept that radio and tv are "to be used, but not abused." He said ad men should impress on broadcasters there is "no freedom to fool . . . that any deceitful action that is a discredit to one advertiser in some degree discredits all."

Collins praised the American Assn. of Advertising Agencies and the Assn. of National Advertisers for cooperating in informal talks with broadcasters on the commercial "clutter" problem.

Predicting that cooperation would grow, Collins further augured that the Codes would be strengthened and become more respected. He flatly told the ad folk the Codes were not "mere statements of good intentions."

Atlanta—WSB Radio has won its fifth consecutive award from the Freedoms Foundation, for which the station will receive a George Washington honor medal for radio.

British TV Set Sales Up 33% for December

London, March 17.

Manufacturer advertising, backed by BBC promo, has now stimulated receiver sales to a high degree. According to figures just released by the British Radio Equipment Manufacturers Association, December 1963 saw 33% more tv receivers sold than in the same period 12 months before.

Total dispatches to retailers for the year numbered 1,673,000, an increase of 21% over the previous year. Radio set sales during 1963, including radio recievers, totaled 2,612,000, nominally higher than in the previous year.

Goodbye and Aloha For Cronkite in Hawaii

Honolulu, March 17.

KGMB-TV, which dumped the Walter Cronkite CBS news program several weeks back, has had a change of heart and decided to resume it as of March 23.

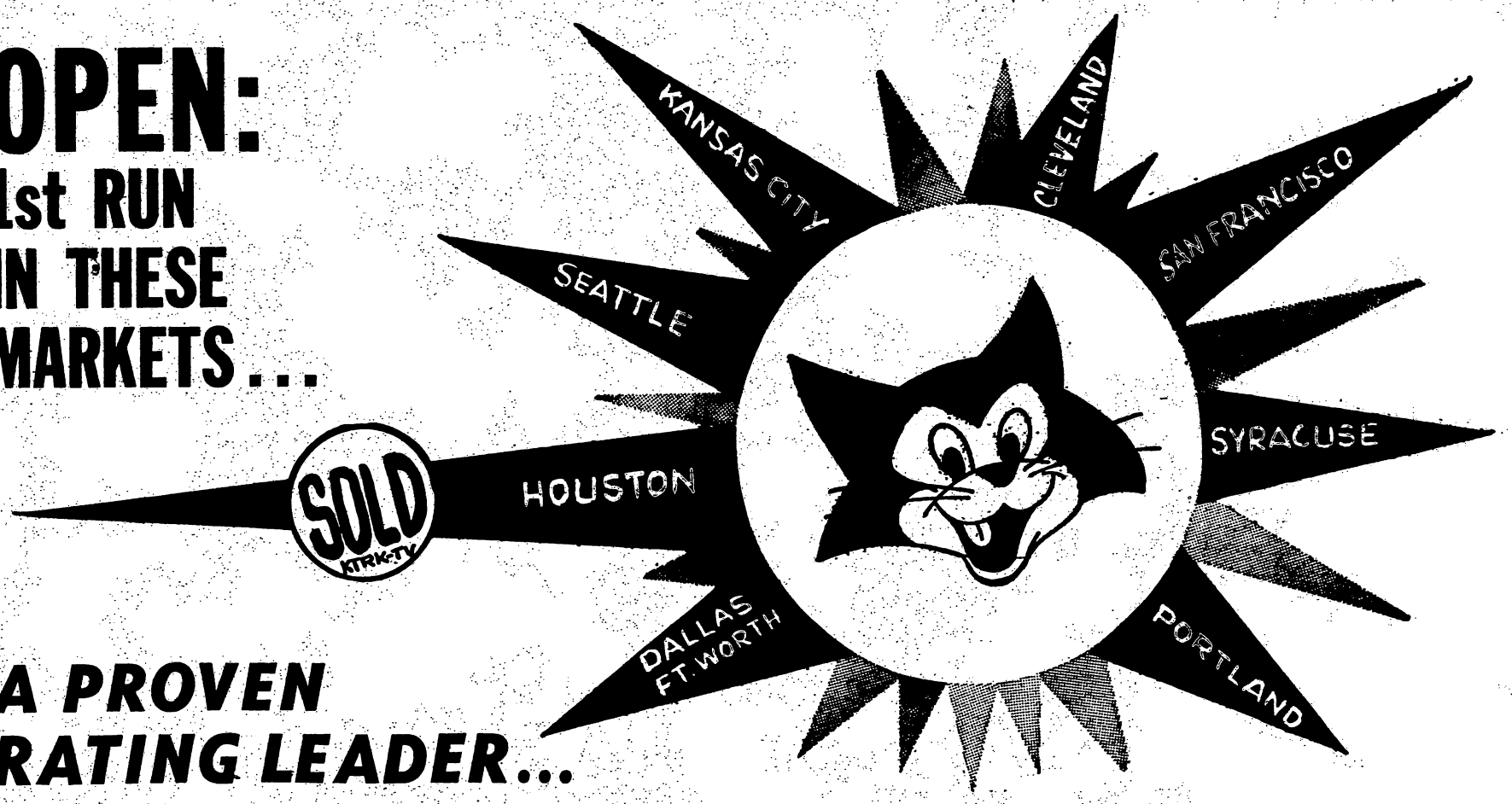
It'll be shown at 11:30 p.m. via print jetted in daily from the coast and repeated at 7 a.m. the next morning.

'Human Jungle' Sales

Deals in another 13 markets has been racked up by United Artists Television on "Human Jungle," hourlong first-run psychodrama series. Deals to date total 25 markets.

New sales include: KCOP, Los Angeles; KHOU, Houston; KTVT, Ft. Worth; WGN, Chicago; KPHO, Phoenix; WHDH, Boston; WKY, Oklahoma City; WDAU, Scranton-Wilkes Barre; WTTV, Indianapolis; KPTV, Portland, Ore.; WOR, New York; and KTVU, San Francisco.

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Jaffe's Moscow 'Frustrations'

Continued from page 25

hierarchic discord within the Kremlin, for which he was told, "You don't talk about the Kremlin! You don't criticize our leaders!"

How It Works Cinematically

Re that clearance routine for film stuff, there are two exceptions, according to the ABCer. You can set up your camera for narration, sans permission, in Red Square and Gorki Street, both for the reason of local pride. (Gorki is a classy thoroughfare, for Moscow, and the Soviets are happy to have it advertised. Red Square, with the Kremlin complex, is of course their pride and joy.)

Usually, but not always, film must be processed in Moscow before it's okayed for shipment back home. When film is waived out of the country undeveloped, the suspicion is strong with a Jaffe that the Russians are doing some apple-polishing vis-a-vis the U.S.

His last three film pieces, just before his quickie back to the States last week (with high-jumper Valery Brumel for ABC's tribute as Wide World of Sports Athlete of the Year), all were shipped to New York undeveloped, with official sanction. One of the stories was his coverage of the arrival at the southern port of Odessa of the first U.S. grain shipment. "All of us had the freedom of the port. They quite obviously wanted this story out," said Jaffe. Even amateur Kremlinologists could fathom that as part of Moscow's campaign to have soviet-American trade stepped up.

Except for short stays, Western cameramen are not admitted to the Moscow beat. A local man is assigned—Jaffe's shadow being one Yuri Borodjaev, and firstrate.

One of 19 Yank newsmen in Moscow (where only ABC and CBS are repped—NBC was bounced a year ago), Jaffe made his best "contact" well before he arrived there. A CBS staffer at the time, he covered Khrushchev's first and only American visit, struck up a relationship, and says it has paid off since. Other contacts had been developed when, post-Korea, he became chummy with several Russians allied with him on the UN secretariat radio news desk in New York. And as for the Moscow climate, he'd had a foretaste when CBS thumbed him over there for the trial of U-2 pilot Francis Powers.

Jaffe (nephew of tv's "Dr. Zorba") is sure he was tailed around the clock for six weeks after arriving in Russia, "even though they knew me." He doesn't know if his place has ever been bugged (hard to say with today's refined methods), "but I don't give a damn what I say. I'm not in the cloak-and-dagger business."

The ABC man was wed a year and a half ago in Moscow's Palace of Marriages to a New Zealand girl, the former Jeune Georgson, then attached to the U.S. embassy as a governess. She handles the local lingo much better than he ("I took a Berlitz crash course"), but Jaffe understands better than he speaks.

After his Moscow tenure reaches the three-year anni, the correspondent would like to relocate. If his appeal is heard, he'd like the new post to be Hong Kong or environs, hopeful someday of entry behind the Bamboo Curtain. He stands a fair chance of reaching Peking, he thinks, because he once interviewed Chou En Lai, and apparently they hit it off.



JULIE HERROD
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"The Nurses"
In "The Forever Child"
Thursday, March 19—10 P.M.—CBS-TV
Contact
ERNESTIN McCLENDON
TN 7-2287

BBC-TV

Continued from page 23

Dave Brubeck, The Modern Jazz Quartet, Oscar Peterson, Duke Ellington and singer Nancy Wilson (who will also do "International Cabaret").

Local artists fixed for top dates on the new channel include Shirley Bassey and Roy Castle (now in America) plus musicians like Mantovani, Robert Farnon, Stanley Black and Frank Chacksfield who will alternate with the Yank cleffers in "Best of Both Worlds."

Making the point that he is not designing programs for one BBC web or the other "it's up to the program controllers what shows they take") Sloan is also sparking off five new comedy series between now and September starring Freddie Frinton - Thora Hird, Graham Stark, Lance Percival, Roy Kinnear and Sheila Hancock.

Also in the works is another series by Ray Galton and Alan Simpson, creators of the all-time Smash show "Steptoe and Son" (it may not be another "Steptoe" skein, however), plus a series with Jimmy Edwards which will alternate on Saturday nights with "The Stanley Baxter" show on BBC-1. Other BBC "oldtimers" Michael Bentine, Harry Worth and Eric Sykes are also skedded for new series and Sid James is down for another run of "Taxi."

One experimental show being launched by Sloan in the welter of new and renewing shows now being embraced by his department is an all-colored artists variety show, "Club Caribbean" which is an attempt to exploit the show biz talent of the increasing numbers of Negroes who are entering this country.

According to Sloan, the strain on BBC-TV budget for light entertainment shows will not be more than it can stand. In fact, he says, all things considered, BBC will not be paying more for its star performer shows than it normally would for a light entertainment entry.

Trick is, it seems, to record a visiting American artists for two shows within a short period of time. Under pacts already made, Sloan has the right to two repeats on BBC-2 and one on BBC-1, and duly "a rational policy of repeats" is being worked out whereby the top Yank stars, etc., will be seen on both BBC's teleweb.

Another means of getting his money's worth is Sloan's "new approach" to top of the bill performers. He now expects then to perform for at least 20-25 minutes per show in such as the "International Cabaret" skein.

WITI-TV's 'Eiffel Tower': 'Obnoxious Monstrosity' Or 'Sense of Security'?

Milwaukee, March 17.

Milwaukee county's most spectacular landmark (by night) has ignited a lively controversy in suburban Shorewood.

The ruckus started Jan. 6 when WITI-TV lighted up its 1,078 foot transmitting tower — said to be the nation's tallest self-supporting transmitter — with 1,250 light bulbs.

It was immediately dubbed "Milwaukee's Eiffel tower," and shortly thereafter all sorts of other things, including "obnoxious monstrosity."

The Shorewood village board, which had given WITI-TV a go ahead on the project after its esthetics committee had approved, began receiving protests.

Some gripes were along the line that "I can't sleep at night with that thing in the sky." Others complained that the "residential aspect" of the area had been spoiled, and still others beefed that it was "like living next to a carnival."

Other residents confess they kinda like it. One woman said it "gives my daughter a sense of security when she walks home at dusk."

Roger W. Le Grand, a Storer Broadcasting Co. veep and manager of WITI-TV, said the station purposely had kept mum in order not to "antagonize the relatively few who object."

Le Grand said he had received some 400 reactions "and not more than 10 or 12 of them were negative."

A Shorewood resident, commenting on the tower, scored "malcontents who object to anything that changes the dull status quo."

CBS Films

Continued from page 27

about Harriet Taubman and the Civil War underground railroad.

Well over 250 titles are now in distribution in the 16m non-theatrical market. This means that more than 30,000 prints of these 250 titles are currently being distributed to schools, colleges and universities, church groups, libraries, industrial concerns, etc.

Here is the latest on books licensed by CBS Films: E. P. Dutton will publish in September a book based on the CBS-TV special "The Dialogs of Archibald MacLeish and Mark Van Doren." Basic Books has contracted to publish three books based on the CBS Radio program "Invitation to Learning." These books will be edited by Dr. George Crothers, the program's moderator.

Pocket Books has been licensed to publish at least six paperback volumes based on "The Defenders," the first of which is already written. Dell Publishing will publish within a few weeks "The 1964 Guide to Conventions and Elections," a book also licensed by CBS Films.

"Point of Order," a book based on the current hit film of the same name and licensed by CBS Films, will be published by W. W. Norton in mid-April. (CBS supplied the footage for the theatrical documentary).

Doubleday & Co. has just gone back to press on the hardcover edition of "A Tour of the White House with Mrs. John F. Kennedy," ordering another 10,000 copies. This is the fourth printing.

Also, foreign editions of "The Thinking Machine," from the "Tomorrow" series, have been published in Germany, England and Sweden.

Frisco KABL

Continued from page 27

with all entrants kicking in a $5 fee and a number of prominent charities sponsoring the snakes. In addition, local society women were enlisted for photographic purposes.

A professional herpetologist (expert on repties), Norman Blanchet, was engaged to keep things from getting out of hand. The Steinhart Aquarium, a vastly respected local institution, went along with the gag, sending in an entry.

The winner got a "Golden Fang" trophy engraved with its sponsor's name, $50 in cash and a year's supply of snake food.

While KABL has issued no credits on the gag, it is believed to be the work of Program Director Al Hart, with Dave McKenzie, commercial copy supervisor and public services director, getting credit for a big assist.

N. H. Primary

Continued from page 25

dial twisters were met by a nip and tuck race between CBS-TV and NBC-TV. After awhile, the numbers hardly mattered, for the predictions already were in and the numbers fell along expected lines. All the networks had interviews with the major personalities involved in the campaign, each had their own political experts. Pickups from New York, Washington and other focal points were projected. (CBS-TV and NBC-TV also had 11:15 election specials, with NBC-TV staying with the election story the latest).

All networks, in terms of manpower and money, made the New Hampshire primaries a king-sized effort. Now that the skirmish is over, the big battle for the Number One in news—and coverage of a Presidential election is one of the major ingredients for Number One position—is on in earnest.

Horo.

Ingrid Bergman's Nordvision Entry

Copenhagen, March 17.

On April 2, birthday of Danish fairy tale writer Hans Christian Andersen, Ingrid Bergman will do a tv show from Andersen's native town, Odense. The show may be broadcast via Eurovision although it is originally slated for the inter-Scandinavian Nordvision only.

Miss Bergman intends to spend Easter in Sweden and stop over in Odense on her way back to France. Her husband, theatrical publisher Lars Schmidt, and her two youngest children will be present in Andersen's house, now a museum, during the broadcast.

The story about "Big Claus and Little Claus" (the big stupe and the smart little cookie) has been chosen for the Bergman reading. Miss Bergman will read the tale both in Swedish and in English.

Reading of an Andersen tale from Odense has been a tradition since 1950. Previous reading guests have included Michael Redgrave, Danny Kaye and Margaret Rutherford.

Brit. A-R Sets Sinden For Lead in 'St. Marks'

London, March 17.

Associated - Rediffusion, commercial station operating in London during the week, has pacted Donald Sinden for lead role in its hit vicarage series "Our Man At St. Marks." The skein returns to A-R for a 13-week run from April 16.

Fate of the series, brainchild of A-R's Eric Maschwitz, was for a time in doubt when it was learned that its original star, Leslie Phillips, failed to come to terms with the station for another run of the series.



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ARTISTS KEY TO FTC RULES

Pye's Click With 94c Top Six 'Cover' Label in Brit. Mkt. May Start Trend

London, March 17.

The Top Six label, Pye Records' major innovation in disk production, has achieved what it set out to do, according to Louis Benjamin, Pye topper. Specifically, that is to fill a sales gap in the local record market. Pye states that since its release on Feb. 1, the first Top Six disk—retailing at 94c and covering a half dozen click tunes—has sold above the initial 100,000 target figure to reach 110,000.

In four days after release, Top Six No. 2 covering a further half dozen hot numbers, has achieved a sales figure of 65,000. Top Six's first album "Beatlemania" which retails at $2.10—sold out its initial 25,000 pressing and is currently undergoing another run.

And due on the market at the end of this month is the second Top Six LP (comprising the titles of the two "single" releases, i.e. the 12 "covered" tunes already issued.

Benjamin emphasizes that the issue of the 94c cover disks and their subsequent large sales has not detracted from sales of the original waxings. It is claimed that the label has scored a direct hit on its intended market—people who do not normally buy records on "star name" value, but who like to keep up with current tunes.

It is reported, however, that at this early stage the Top Six waxings, produced at Pye's London studios by independent disker Bill Wellings, are being regarded with some suspicion and in some confusion by local disk stores.

One retailer, for example, is doing well with the label, but refuses to record sales on his returns for fear that in some way it may "knock" the originals. Others are listing the Top Six releases under extended-play headings in the sales returns while still others consider them singles and duly record them that way.

This confusion has meant that though the sales figure for Top Six No. 1 has soared to 110,000 over a month, it has remained comparatively low on both the singles sales charts and the EP charts.

These growing pains aside, it seems the Top Six enterprise has statred at a faster pace than even Benjamin—the man who pioneered the lowprice LP in the British market—had envisioned.

Should the impetus grow, or even remain at its current speedy pace, it is thought here that as the major diskeries were forced to follow in Benjamin's footsteps with lowpriced Golden Guinea albums, here, too, they will also fall in and follow the Benjamin line.

British Disk Best Sellers

London, March 17.

Anyone Who Had a Heart (Parlophone) — Black
Bits And Pieces (Columbia) — Clark Five
Diane (Decca) — Bachelors
I Think Of You (Fontana) — Merseybeats
Needles And Pins (Pye) — Searchers
Candy Man (Decca) — Tremeloes
Not Fade Away (Decca) — Rollins Stones
Little Children (Parlophone) — Dakotas
I'm The One (Columbia) — Pacemakers
Boys Cry (Fontana) — Kane

Aberbachs Dicker For Mills Music

Interest in the purchase of Mills Music, one of the top oldline publishers in the American Society of Composers, Authors & Publishers, was stirring again last week in the neighborhood of Jean and Julian Aberbach's Hill & Range offices. At this stage, the Aberbachs have not passed beyond a few amicable words with Mills Music prexy Jack Mills, but it's expected that this is only the prelude to more serious talks.

Question of price for the Mills firm has not yet come up, but it's known that the Mills family was asking for $5,000,000 in previous negotiations with Jack Wrather several years ago. That deal reportedly fell through because of the Mills' insistence that Wrather pay for the firm in cash rather than out of subsequent profits. It's believed that Jack Mills and his brother, Irving, who's a v.p., still want the bulk of the money in front.

Aberbachs' interest in the Mills catalog is in line with their ambitious publishing program which has made them the No. 1 affiliate in Broadcast Music Inc. and an important firm in ASCAP via their Ross Jungnickel subsidiary. Latter firm has been built on the acquisition of numerous old copyrights via split renewals.

ASCAP Awards $25,400 More to 86 Pop Writers, 22 Standard Composers

Midyear additional money awards to popular and standard songsmith-members of ASCAP totals $8,400 to 86 in the pop category and $17,000 among 22 standard composers.

Benjamin George Lees' $2,000 tops the latter category with $1,500 each to Gail T. Kubik, A. George Rochberg and Robert Starer. Samuel H. Adler, Herbert Fromm, Harold Morris and Gen Louis Parchman each received $1,000. The others are $500 awards, one of which, to the late Max Helfman, is awaiting naming of a successor heir.

The pop awards range from $100 to $500 in this panel breakdown and topping (with only one $500 dividend) is Ogden Nash. Bob Saffer and Bob Wells get $400 each; in the $300 category are Sylvia Dee, Robert E. Dolan, Matt Dubey, Harold Karr, Ernest Maresca, Leon Pober and Stella Unger. The rest are $200 and $100 items.

T. Edward Hambleton, Haydn Proctor and Marshall Stearns comprised the popular panel (Paul Whiteman couldn't attend); and Saul Caston, Walter Handl, Harold Heermans, Herman Neuman and Louis G. Wersen comprised the standards panel. Judge John E. McGeehan sat in on the panel powwows.

Britain Does It: Sweeps Top 10

London, March 17.

For the first time since the British disk grew sizeable enough to warrant sales charts, the local Top 10 are all of British origin. Out of the Top 30, some 24 are by local artists as against six by American performers.

In the Top 30, only American singers "going up" are Gene Pitney (17) with "That Girl Belongs To Yesterday," Jim Reeves (18) with "I Love You Because" and Roy Orbison (21) via "Borne On The Wind." Both Rick Nelson's "For You" (24) and the Ronettes' "Baby I Love You" (25) are fading.

Local t'eover of the disk graphs comes at a time when British singers are making a big thrust in America and other nations throughout the world. One local source estimates that more than 50 British disks have been released in the U.S. since the Beatles effected their big breakthrough and pioneered the market for the British up and comers.

BIG STAKE IN D.C. DISK BIZ PROBE

By MIKE MOSETTIG

Washington, March 17.

The big stake of artists in the Federal Trade Commission's proposed rules for the record industry was revealed here Friday (13) as reps from the scrambled segments of the disk business argued amiably about how they should be regulated.

While such insider intricacies as "functional discounts" and "transhipping" were to dominate the FTC trade practice conference, the recording artist proved to be an equally hot topic.

Artist arguments centered mainly on FTC's proposed rules cracking down on various promotional devices. Cited among the examples of unfair trade practices were:

(1) An industry member using an artist or "famous personality" as a promotion for certain customers but not making them available "on proportionally equal terms" to all competing customers.

(2) Representing an artist as "famous, prominent or well known when such is not the fact," and any misrepresentation of the prominence or popularity of artists as individuals or as a group.

(3) Identifying an artist on an album cover or other advertising when the tunester does not perform every selection in the album.

Called 'Unrealistic

These provisions were all attacked as unrealistic and unwise by reps at the conference.

The crackdown on use of artists for promotional tours was hit by Albert Caretta of the National Assn. of Record Merchandisers, Sidney Diamond of London Records, and Clyde Davis of Columbia. They all predicted it would eliminate personal appearances by songsters.

Arguing that FTC or no FTC, artists will go where they please, the reps pointed out that it would be nearly impossible to apportion

(Continued on page 49)

Victor Extending Its Dynagroove Process Globally

Dynagroove, a patented system of transferring sound to tape and then into the disk groove which RCA Victor introduced just a year ago as a new development in sound reproduction, is being extended globally.

Up to now, Victor has been using the Dynagroove technique in all of its U.S. and Rome studios. Now, appropriate equipment is being shipped to RCA affiliates in Canada, Mexico, England, Germany, France, Japan and the rest of Italy so that a uniform standard of quality can be established for all recordings, whether produced here or abroad.

George R. Marek, RCA Victor's disk v.p. and general manager, and Harry Jenkins, overall merchandising v.p., said that the introduction of Dynagroove, at a cost of over $3,000,000, paid off in increased sales and almost universal critical acclaim.

Both execs stated, however, that the quality of sound, no matter how good, is only one ingredient in a disk package. The important element in the record, they said, is what's in the groove, not how it got there.

Marek added that he regarded the introduction of Dynagroove as another significant stage in the evolution of sound reproduction. "There is still room for progress," he said, "and even though each additional technical advance becomes more difficult to achieve, I am confident that 10 years from now a much higher standard will be reached."

Philly 1-Stop Sues to Halt Cap From Denying It Disks, Especially Beatles

Philadelphia, March 17.

I. J. Morgan Co. has gone into Common Pleas Court here asking that Capitol Records Distributing Corp. be enjoined for refusing to sell its platters—particularly the disks of the currently hot Beatles—to the local one-stop firm. This, incidentally, is the second such suit. A Frisco rack-jobber, Pick-A-Tune, Inc., filed a similar complaint last week.

Wholesaler claims that Capitol's action in stopping his supply of disks is strangling his trade. The suit charges "the defendant has maliciously created a chaotic situation that would force the plaintiff out of business, though his inability to continue to supply a complete list of records and owing to the loss of dollar volume that was anticipated from the sale of Capitol and Angel records."

Other Capitol artists in demand, according to the one-stopper, are those of Al Martino, the Beach Boys, Bobby Darin and Nat King Cole.

Counsel for plaintiff stated Capitol notified the Morgan Co. two weeks ago it was cutting off supply. The distrib contended that the local firm did not "complement" its setup. Morgan promptly cried "foul" and claimed he was the only local one-stop to receive a "Dear John" letter.

Whole foundation of company is endangered, it's charged, because retailers unable to stock up on Beatles platters at this time will take trade elsewhere. Nearly 50% of business during last month involved Capitol Records, thanks to the Beatles' popularity.

"We claim by virtue of past dealings, Capitol is obligated to continue to furnish records to I. J. Morgan," the firm's counsel stated. "They are trying to bypass this dealer to sell direct to the retailer, offering records at prices much lower than the wholesaler in order to put him out of business, in violation of all agreements."

The lawyers said Capitol had similarly cut off a dozen large one-stop houses and rack-jobbers throughout the country. Firms singled out, by a coincidence, are owned by men high in councils of the Record One-Stop Assn. (ROSA), a national wholesalers group. Irving Perlman, owner of I. J. Morgan Co., is president of ROSA.

'Mersey' For the Biz

The Beatles' impact on general record sales proves anew that some new talent excitement is always needed to generate retail store traffic.

When Elvis Presley was hot, it helped all the rest of the labels, and ditto with the current excitement about the "Mersey sound" imports.

Court to Review ASCAP Flat Fee

The right of the American Society of Composers, Authors & Publishers to impose a flat fee on its per-program licenses under its consent decree will come up for review March 25 as a result of an action filed by the U. S. Department of Justice last week in N. Y. Federal Court.

Although ominously billed as a preliminary step towards instituting a civil contempt suit against the Society, the Dept. of Justice action is designed to clear the decks for a review of the merits in the case by Federal Judge Sylvester Ryan, who has jurisdiction over ASCAP matters involving the antitrust decree.

The Dept. of Justice action stemmed from ASCAP's negotiations with CBS Radio for a new license. CBS Radio, which had been operating under a blanket license, requested a per-program license.

ASCAP, which is required to offer both forms of licenses to its customers, imposed a $12,500 flat fee on CBS Radio on top of the per-program rate. CBS Radio balked at this fee and the Dept. of Justice also held that it violated the terms of the 1941 consent decree as amended in 1950.

In prelim discussions about the flat fee, ASCAP contended that there was no bar to the imposition of such a flat fee in the decree. In order to settle this question before Judge Ryan, the Justice Dept. filed its suit requesting the Society to show cause why it should not comply with the consent decrees.

While the legal sparring also involves a separate request by CBS Radio for Judge Ryan to set a reasonable per-program fee, many music biz observers believe that a settlement will be made long before the issues are legally solved.

Expansion of Its Disk Biz Cues Joy Music's Move From Brill Building Digs

In a move cued by expansion of its recording activities, Joy Music is leaving the Brill Bldg., onetime centre for New York's pop publishing business, for larger quarters at 1790 Broadway. Operation of both Joy Music, headed by George Joy, and Joy Records, topped by his son, Ed Joy, will be under one roof, but will be separately run.

New offices will include a fully equipped recording and rehearsal studio as an arm of the publishing company, which will be producing masters for other companies. Masters of Joy tunes, recorded by Billy Holden, were recently sold to Dot Records. Working with George Joy in the publishing firm is Larry Coleman, general manager.

Meantime, Chet Woods, veteran disk sales exec, joins Joy Records as national sales manager for Joy and its subsid label, Select Records. Johnny Farrow continues as national promotion manager and Al Ham is in charge of creative projects. Craig Brown has been brought in as audio engineer.

Bobby Darin Ends Two-Year Cap Tie

Singer-actor Bobby Darin has ended his tie with Capitol Records after an association of nearly two years. Darin's pact still had a couple of months to run but Capitol agreed to his request for a release since he fulfilled all recording obligations called for under the agreement. He's currently on the charts with "I Wonder Who's Kissing Her Now."

Darin has not yet disclosed what his recording plans will be, but it's expected that he will set up his own production company and possibly his own label.

Darin has already been very active in the production of singles by other artists, notably Wayne Newton disks for Capitol, and in the affairs of his own publishing firm, T. M. Music.

Colpix, Dimension Names Lawrence Sales Chief

Ray Lawrence has been named general sales manager of Colpix and Dimension Records, returning to the company after a brief absence. Bob Rosen is now in charge of distributor sales for both labels and Erv Bagley will specialize in one-stop and rackjobber sales and promotion.

Don Kirshner is exec v.p. of the disk and publishing divisions of Columbia Pictures-Screen Gems.

'Sammy,' 'Fringe' B'way Cast Sets, 'Becket,' 'From Russia' Soundtracks, 'Womenfolk,' Becaud Top New LPs

STEVE LAWRENCE-SALLY ANN HOWES-ROBERT ALDA: "WHAT MAKES SAMMY RUN" (Columbia). Whatever the calibre of the surrounding production, Ervin Drake's score for "What Makes Sammy Run" shapes up as a firstrate achievement, especially in this sparklingly lucid original cast album recording. The set is studded with several standout numbers, both special situation pieces like "You Help Me" and "You're No Good," and ballads like "A Tender Spot," "A Room Without Windows" and "Hometown," any one of which could develop into single hits. Steve Lawrence comes through with the right kind of toughness. Sally Ann Howes registers exceptionally well in her couple of solos and numerous duets with Lawrence, Robert Alda and Bernice Massi also contribute solid song performances.

"BEYOND THE FRINGE '64" (Capitol). The new edition of the British intellectual burlesque, "Beyond The Fringe," has been turned into another LP romp by Capitol. This brand of seemingly improvised humor tends to be hit or miss, but there is high enough proportion of hits to stud this album with laughs. Some sharp observations about the U. S. can be found in "Home Thoughts From Abroad." There's a good takeoff on the Brecht-Weill song genre and a less successful effort on British art songs. "The Great Train Robbery" is another clever dig at the British mentality. Cast consists of Alan Bennett, Peter Cook, Dudley Moore and Paxton Whitehead, latter the replacement for Jonathan Miller.

"BECKET" (Decca). In writing the musical backgrounds for Hal Wallis' "Becket," composer Laurence Rosenthal has combined elements of Gregorian style, including some rich-sounding church music, with dramatic original scorings. On wax, the Gregorian material comes off excellently but some of Rosenthal's scorings are pitched to such a low key that they are often meaningless as a disk presentation. Some of his music, however, shows a richness and style that make for evocative listening. There are one or two themes that have a solid sound but only segments of these are heard. The emphasis is on the church music and stringy undercurrent material which isn't suitable for disks. However, like all pic-oriented platters, this one will probably have sales strength.

"FROM RUSSIA WITH LOVE" (United Artists). The score for the Eon Productions pic, "From Russia With Love," is highlighted by a good title pop song, written by Lionel Bart, and delivered in fine style by Matt Munro. Rest of this album features a score written and conducted by John Barry who has furnished some arresting melodies and orchestral effects that have been pieced together into numerous brief bands. Titles suggest the mood of each piece, such as "Gypsy Camp," "Spectre Island," "James Bond With Bongos," "Leila Dances," etc.

"THE WOMENFOLK" (RCA Victor). This group delivers a performance resembling one of those large pop-folk units which have been appearing lately. Not so, however, for they are but five femmes who give full-bodied renditions to their material with spirit and feeling. This session contains a variety of tempos, arranged and conducted by Perry Botkin Jr., all of which are presented in fine fashion. This is believed to be the first all-femme folk unit and it scores an impressive debut, even if it's similar to earlier folk turns.

MONSIEUR GILBERT BECAUD: "WHAT NOW MY LOVE" (Kapp). French singer Gilbert Becaud has his first English-language LP with this session. Overall it is a good platter, but some of the arrangements tend to overpower the vocal performance. Becaud has mastered English well for the outing while the accent that is still discernible lends an okay Continental touch. He's best on the big ballads like his w.k. "What Now My Love." On these he displays a big dramatic sell that works well. Some of his uptempo work, however, doesn't come off as successfully. Included in his repertoire are "Fly Me To the Moon," "Let It Be Me," "More," "What Kind of Fool Am I" and others.

LAWRENCE WELK ORCH: "EARLY HITS OF 1964" (Dot). This is a nifty wrapup of some numbers that have already shaped up as big 1964 hits. Among the missing are The Beatles' clicks, which may be just as well. Welk has come up with a tuneful and tastefully produced package including "Stockholm," "Java," "I Love You More and More Each Day," "The Girl From Barbados," "Hello, Dolly," "Good News," and others, performed by orch and chorous.

THEODORE BIKEL: "A FOLKSINGER'S CHOICE" (Elektra). For this entry, prolific folksinger Theodore Bikel has chosen a repertoire of old English songs. In some cases, he sings the tunes in straight, contemporary English. In other instances, Bikel attempts the appropriate accents for the songs in question. Although the accents don't all come off too well, the general impact of the LP is a solid one. It isn't likely to do as well as some of his past outings. But then Bikel can't be expected to do it all the time, this being his 16th session for Elektra. For those who dig the international folk sound, particularly unique old English tunes, this will prove a satisfactory item.

"THE NEVER ENDING IMPRESSIONS" (ABC Paramount). The Impressions, a rhythm 'n' blues trio basically, give the straight pop market a fling in part of this L.P. Although they are better when dishing out the soulful sell, they manage to get off some okay straight stuff. The outing, which includes such as "Little Boy Blue," "You Always Hurt the One You Love," "September Song," "Lemon Tree" and others, is a blend of two styles and makes for a satisfactory entry. Their ballad work comes across with a dramatic flair while the unit steps out nicely on the uptempo side. The Impressions will likely have another substantial performer with this LP.

"1964 SAN REMO FESTIVAL" (London). Each year, the San Remo (Italy) Festival is looked to by the music biz throughout the world to see what, if any, new tunes will emerge with click potential. This year's fest has produced many fine-sounding items, 12 of which are presented on this album by London. Performed in Italian by some top Italo male and femme performers, it's a pleasant session with more apeal, naturally, for the Italian market. This group is substantial, however, and the edition annually has considerable sales strength. The 1964 item is as good as any that has come out of the fest in recent years and should do nicely in its genre.

KEN McINTYRE: "WAY, WAY OUT" (United Artists). Ken McIntyre has written, orchestrated and conducted an interesting excursion into some modern jazz ideas in this package. The music is fresh, but not quite as extreme as the title indicates. In fact, on numbers like "Lois Marie," "Tip Top" and "Kaijee" he dishes up very pretty ballad melodies. In total, this set represents an original, frequently striking, foray into the complexities of the contemporary jazz scene.

"LOS INDIOS TABA-JARA" (Aravel). These two authentic Indians from Brazil, who have clicked with their guitar instrumentals for RCA Victor, turn up on this label with a book of fascinating South American folksong vocals. All of the tunes are sung in Spanish, Portuguese or native dialect. Some of the material, such as "Escrava Mariguna," is likely to pass into the global folk repertory.

"McCOSKEY'S DIXIELAND ALLSTARS" (Sandia). This is uninhibited, unabashed Dixieland by some oldtime musicians who were determined to capture that pure oldtime sound. They succeed in dishing up some colorful, energetic sounds on classics like "South Rampart Street Parade," "Washington & Lee Swing," "Tiger Rag," "Alexander's Ragtime Band" and for an evangelical closer, "Just A Closer Walk With Thee," with a tricky banjo solo by C. T. McCoskey, leader of the combo.



LAWRENCE WELK
Presents His New Hit DOT SINGLE
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B/W "GIRL FROM BARBADOS"

Willie the Lion Smith Authors His Autobiog

William Henry Joseph Bonaparte Bertholoff Smith, yclept jazzist Willie the Lion, has written his memoirs for Doubleday in collaboration with George Hoefer. Duke Ellington wrote the foreword and there will also be a discogoraphy and index.

Pianist and recorder points to his square handle which, he says, "takes in French and Jewish," as he unfolds his personal saga as a Harlem "cellar" jazz musician, then recording artist, later astrologist, philosopher, sociologist and a rabbi of deep faith.

'South Pacific' LP Rolls Pye's Reprise Rep Series

London, March 17.

Pye Records, licensed to release the Reprise label in this country, last week issued first of the Reprise Repertory series, "South Pacific." Disk features such artists as Frank Sinatra, Bing Crosby, Rosemary Clooney and other topliners.

Album will be followed later by others including the all-star renderings of songs from such shows as "Guys And Dolls," "Kiss Me Kate" and "Finian's Rainbow."

Longplay Shorts

Smothers Bros. concert in the San Francisco area this week has been taped by Mercury Records for their next LP . . . Trumpeter **Jimmy Owens**, currently at the Metropole, cutting an album there for **Lionel Hampton's** Gladhamp Records Company . . . **Judy Collins**, folksinger who has clicked on the Elektra label, debuting at Town Hall, N.Y., March 21 . . . **Pedro Vargas**, Mexican singer, who bows at Carnegie Hall, N.Y., March 20, will be recorded there by RCA Victor. He'll be accompanied by a 24-piece orch and an eight-piece Mariachi band.

Epic readying early release of the **Dave Clark Five's** first U.S. LP, "Glad All Over" . . . In conjunction with Colpix Records' promotion for her eight LPs, **Nina Simone** will give a concert at Carnegie Hall March 21 . . . Epic is releasing the film soundtrack of "Lilies of the Field," with music by **Jerry Goldsmith** . . . Epic has also come up with "Soothing Sounds For Babies," a three-volume set subtitled "an indispensable aid to mother during the feeding, teething, play, sleep and fretful periods." Sounds were electronically produced by **Raymond Scott.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE BEATLES . . . . . CAN'T BUY ME LOVE
(Capitol) . . . . . You Can't Do That

The Beatles' "Can't Buy Me Love" (Northern Songst) comes at the crest of this combo's popularity and should ride on the quartet's previous momentum. "You Can't Do That" (Northern Songst) is also in the teenage groove where this group can do no wrong for the time being.

* * *

HENRY MANCINI . . . . . PINK PANTHER THEME
(RCA Victor) . . . . . It Had Better Be Tonight

Henry Mancini's "The Pink Panther Theme" (Northridge-United Artists), pic title theme, shapes up as another nifty instrumental entry by this hot Hollywood composer. "It Had Better Be Tonight" Northridge-United Artists*), from the same pic, also has a brightly swinging idea, a choral ensemble delivering the Latino-flavored lyrics.*

* * *

PAT BOONE ROSEMARIE
(Dot) . . . . . I Understand

Pat Boone's "Rosemarie" (Spoone) is a lilting oldfashioned ballad delivered appealingly with German lyrics. "I Understand" (Jubilee*) is another good ballad tailored to this singer's pleasant vocal style.*

* * *

LESLEY GORE . . . . . THAT'S THE WAY THE BOYS ARE
(Mercury) . . . . . That's The Way The Ball Bounces

Lesley Gore's "That's The Way The Boys Are" (Earth†) shapes up as a solid teenage ballad delivered with this songstress' adolescent approach that hits the mark. "That's The Way The Ball Bounces" (Banjour†) is another slice aimed right on the teen target.

* * *

JACKIE WILSON . . . . . CALL HER UP
(Brunswick) . . . . . The Kickapoo

Jackie Wilson's "Call Her Up" (Merrimac†) registers as a jumping rhythm number with a good lyric which this performer whips over with lots of commercial impact. "The Kickapoo" (Merrimac†) has some offbeat rocking kicks which should also give it plays.

* * *

PAUL & PAULA . . . . WE'LL NEVER BREAK UP FOR GOOD
(Philips) . . . . . Crazy Little Things

Paul & Paula's "We'll Never Break Up For Good" (LeBill†) is a slow ballad with a good lyric idea with which this duo could climb back high on the bestselling lists. "Crazy Little Things" (LeBill-Jackpot†) picks up speed with a tricky background beat that could make it step out.

* * *

BONNIE BROOKS . . . . BRING BACK MY BEATLES TO ME
(United Artists) . . . . . A Letter From My Love

Bonnie Brooks' "Bring Back My Beatles To Me" (Print) is still another bouquet aimed at the Beatles and this one is a cute updating of the old folk song with some contemporary sounds. "A Letter From My Love" (Unart†) is a conventional teenage ballad.*

* * *

FRIEDEL BERLIPP ORCH . . . . . KANDYAN DANCE
(Carlton) . . . . . Concerto D'Amore

Friedel Berlipp Orch's "Kandyan Dance" (David Jones†) is an arresting instrumental imported from Germany and based on a Ceylonese motif which could make it big in this country. "Concerto D'Amore" (David Jones†) is an okay melodic slice with a piano lead.

* * *

LITTLE ESTHER . . . . . HELLO WALLS
(Atlantic) . . . . . Double Crossing Blues

Little Esther's "Hello Walls" (Pampert) makes a strong getaway for this fine songstress on her affiliation with this label. For it's a slow blues entry delivered in very moving style. "Double Crossing Blues" (St. Louist) is a remake of one of Little Esther's earliest hits, with Jimmy Ricks contributing a couple of blues choruses.

* * *

THE CARTER FAMILY . . . . . FAIR AND TENDER LADIES
(Columbia) . . . . . Keep On The Sunny Side

The Carter Family's "Fair and Tender Ladies" (Acuff-Rose†) is a charming country-flavored ballad on which this veteran folk ensemble delivers with artful simplicity. "Keep On The Sunny Side" (Peer International†) is an okay inspirational backwoods song.

* * *

STEVE ALAIMO . . . . . LOVE'S GONNA LIVE HERE
(ABC-Paramount) . . . . . Let Her Go

Steve Alaimo's "Love Gonna Live Here" (Blue Book†) impresses as a swinging uplifting slice belted with commercial savvy against a sharp background. "Let Her Go" (Leeds) changes pace with a torch song, also impressively handled by this singer.*

* * *

THE ANGELOS . . . . . BAD MOTORCYCLE
(Tollie) . . . . . Backfield In Motion

The Angelos' "Bad Motorcycle" (Thornette†) drives along at a solid clip with a winning sound in an unusual rhythm number which fits into the current hot-rod cycle. "Backfield in Motion" (Lowery†) is a gospel-styled entry also handled very commercially.

* * *

CAESAR & CLEO . . . . . THE LETTER
(Vault) . . . . . String Fever

Caesar & Cleo's "The Letter" (Venice†) showcases this duo on a rocking tune set to a torch lyric which'll undoubtedly melt the kids to tears. "String Fever" (Vault†) bounces along as a toe-tapping instrumental with the accent on fiddles.

* * *

JIM KWESKIN JUG BAND . . . . . RAG MOMMA
(Vanguard) . . . . . Don't You Leave Me Here

Jim Kweskin Jug Band's "Rag Momma" showcases this old ragtime number in a crackerjack vocal by leader of this oldtimey jazz combo. "Don't You Leave Me Here" (Tempo) features an excellent vocal by Geoff Muldaur on this Jellyroll Morton number.*
Herm.

*ASCAP. †BMI.

'Sting Along With Mitch' Needles His Ex-Colleagues at NARAS Seminar

It was "Sting Along with Mitch" when Mitch Miller sounded off last week at the "Recording and Music" seminar held by the National Academy of Recording Arts & Sciences at the Hotel Lancaster, N.Y., in association with New York Univ.

Speaking on "Recording and the Performing Career" with a panel of other industry execs, Miller dished up piquant comments about some of the artists he worked with when he was artists & repertoire boss at Columbia Records.

Miller said that performers tend to forget what it was that brought them success on records in the first place. As for Tony Bennett, Miller disagreed with the singer's claim that he is better before an audience than in the studio. "I say he's wrong. All you have to do is to compare the records he made in public with those he made in personal appearances."

About Rosemary Clooney, Miller asserted she was doing fine when she used her "velvety, girlish quality. The she became hipper and she began to sell less records."

About Johnny Mathis, Miller said: "He used to have that choir boy quality. He did exactly as he was told. Now he won't take advice. He knows it all."

About developing teenage artists, Miller said: "Reach in, haul out a hunk of mud, throw it on the wall and what sticks belongs to you."

Miller said the hardest thing to control is a successful artist. "Many of them are filled with fears. They have to prove they can do it on their own." By dispensing with the expert advice that brought them their initial success, he added that they "are taking the props from underneath themselves. Also when they become successful in one area, they'll try another instead of sticking to what made them successful."

Also appearing on the panel were Schuyler Chapin, formerly head of Columbia's Masterworks division and now v.p. in charge of programming for Lincoln Center, and John Levy, a musician and personal manager. John Coveney, of Capitol, was moderator.

CAMEO-P'KWAY '63 NET DECLINES TO $665,498

Cameo-Parkway Records, a Philadelphia-based diskery, racked up a 1963 net income after taxes of $665,498 on sales of $4,838,473. This represented a dip from the previous year's profit of $949,805 on sales of $7,656,987.

The 1962 profit and gross were lifted by the tremendous Twist craze sparked in large measure by Chubby Checker, a Cameo artist.

Cameo-Parkway prexy Bernard Lowe said that the company has noted an increasing demand for lowprice albums sold primarily through chain stores and supermarkets. He also noted a growing acceptance of premium albums used as sales promotion aids by other manufacturers. He said his company has test-marketed both types of albums "and the result may encourage us to add these specialized fields to our list of diversification."

Bradley Heads NARAS' New Nashville Chapter

Nashville, March 17.

A Nashville chapter of National Academy of Recording Arts & Sciences organized here the past weekend.

Temporary officers named were president, Harold Bradley; vice-president, Hubie Long; treasurer, Lester Rose; secretary, Don Pierce, and executive vice-president, Frances Williams Preston.

A steering commitee (whose duties will include nominating permanent officers) of Chet Atkins, Shelby Singleton, Owen Bradley, Fred Foster, Glenn Snoddy, Frank Jones, Billy Graves and Bob Ferguson was chosen.

Plans were also drafted for a membership campaign, with prospects of more than 300 signees.

NARAS' executive director George T. Simon and attorney Dick Joblow were in from New York to coordinate the meeting.

Schuster to B'way Music As Gen. Prof. Manager

Wally Schuster, formerly with Paxton Music, has been named general professional manager of American Metropolitan Enterprises, a group of publishing and recording companies including Broadway Music and 19 other firms.

Marvin Holzman heads the artists & repertoire operation for the group's two labels, Seville and President Records, which are distributed by London Records. Edward Kassner is overall head of the operation.

Cliburn, Richter Making Lucerne Music Festival An Artistic Summit Meet

Lucerne, March 17.

The U.S. and Soviet Russia will hold hands this fall—pianistically, that is. For both Van Cliburn and Sviatoslav Richter are set to appear at the 26th International Music Festival in Lucerne, Aug. 15-Sept. 6—probably the first time the noted pianists from East and West will be on the same slate. With Russian-born Artur Rubinstein also giving a recital at this Swiss festival, an artistic summit meeting looms.

Other soloists announced for a total of 29 events, including seven symphony concerts plus chamber music and choir concerts batoned by 13 conductors, are Mieczyslaw Horszowski, Henryk Szeryng, Gundula Janowitz, Wolfgang Schneiderhan, Hermann Prey, Geza Anda, Peter Pears and Lisa Della Casa, among others.

The Swiss Festival Orchestra, Pittsburgh Symphony and Vienna Philharmonic will be conducted by Antal Dorati, Istvan Kertesz, Karl Richter, Ferdinand Leitner, Willian Steinberg, Herbert von Karajan, Benjamin Britten, Karl Boehm, et al.

Salvation Army Unit Disk To Hit U.S. Via Atco Label

The Joystrings, the British Salvation Army unit which has been clicking on disks with "It's An Open Secret," will be released in the U.S. on the Atco label. Latter is rushing "Open Secret," backed by "Set The World A-Singing," to the market this week, figuring that The Joystrings can repeat the click of The Singing Nuns in this country.

American Salvation Army officials are understood to be all in favor of using pop disks as a modern approach to reaching people. The Joystrings, made up of four men and four girls, perform material written by SA captain Joy Webb. In England, the Salvation Army has its own label, Regal Zonophone Records.

N.M. Part-Time Dixieland Combo Grooves 2d LP

Albuquerque, March 17.

McCoskey's Dixieland All-Stars, a group of seven Albuquerque businessmen who started playing two-beat on weekend gigs mostly for fun several years ago, have just released their second long play record album.

Waxing is tagged "Dixie In The Raw-Vol. 2," a sequel to an LP recorded by the group in 1960. Both disks are on the group's own Sandia label. Group has no national distributor, so most of the stocks will go to dealers in the southwest region.

First week sales in the Albuquerque market listed the disking in fourth place.

VARIETY's Albuquerque stringer, Chuck Mittlestadt, wrote the liner notes on both the first and second albums.

Ivy League Band Concert

Princeton and Yale U. concert bands will be staging their first joint concerts tomorrow (Thurs.) at Hunter College, N. Y.

Program will feature the first performance of the Jule Styne's music for the "Wonderland" production at the N.Y. World's Fair.

Bert Berns' Keetch Label

Songwriter-arranger Bert Berns has set up his own disk label, Keetch Records, which will be distributed through Atlantic Records. Initial Keetch release will feature songstress Linda Laurie.

Berns has been producing disks for various labels, including the Isley Bros. "Twist and Shout," a number which he wrote and which the Beatles picked up in England.

Brit. Press Cools Toward Beatles

London, March 17.

Britain's Beatles, who have been riding the crest of a popularity wave with the local press, may find their passage a little rougher from here on in—for it looks as if the wave is breaking.

Columnist Don Iddon, who pens for the newsmen's tradepaper, World's Press News, and the National Daily Mail, reported from America in scathing terms about the Liverpool foursome; believed to be the first serious "knocking" the group has had in the British press.

Iddon's piece, in which he ran down the Beatles' attitude to the British press while they were in the U.S., was rerun by the big circulation Evening News, which frontpaged it.

According to Iddon, while in America the Beatles were blase about their British press coverage and they allegedly said they could make those papers anytime they wanted. On the other hand, the story notes, they were impressed by the fact that mags like Life were around on their U.S. trek.

Following Iddon's reprimand of the group, the Daily Mirror here dug up a frontpage story on the fact that Beatle George Harrison had not in fact looked at the bulk of birthday cards and letters sent to him for his 21st milestone. It was reported they were handed to a waste paper dealer.

But Tony Barrow, one of the Beatles press reps, asserted that the turn of the tide was to be anticipated. He said: "The press has just run out of nice things to say about the Beatles. The papers have to get a story—so all they are left with is knocking copy."

Scots Flip for Beatles

Edinburgh, March 17.

Special precautions are being taken by theatre and police here to control crowds and prevent mobbing of The Beatles when they play two concerts at the ABC Regal Cinema April 29.

Main problem will be to clear the theatre of 2,800 fans between the two performances. There is a gap of only 15 minutes. Advance interest is high, as shown by the fact that there have already been thousands of telephone calls and letters from all parts of the U.K. asking for tickets.

Inside Stuff—Music

"More," the "Mondo Cane" pic song which copped an Academy Award nomination last week, has wrapped up a remarkably high number of recordings since its release last year. At the present time, there are over 65 different disk versions of the number, composed by Riz Ortolani. The film soundtrack album on the UA label was a bestseller last year while Kai Winding's single slice of "More," for Verve has also been high on the charts. Norman Newell wrote the English lyric to the Italian melody.

Susan D. Janes, a soprano from St. Petersburg, Fla., and tenor Charles E. Green, of Knoxville, last week won the two major Grace Moore Scholarship Awards in competition at U. of Tennessee. Miss Janes will receive up to $3,800 over a five-year period. Green will get $1,000 for four years' study. The awards honor the late opera and film star who was a native of Tennessee.

Joan Crawford and Lionel Hampton are sparking a benefit concert for Wiltwyck School for Boys at Carnegie Hall, N.Y., May 6. Hampton, and a 40-piece orch, will perform with Martha Wright, Bil & Cora Baird, Arthur Godfrey and his CBS Radio show band and the De Paur chorus. The world preem of "The Harmony of Man." concerto by Joseph Liebman with Teddy Wilson as soloist, will be featured. Liebman is senior v.p. of Bamberger's in Newark who composes music as a hobby. This is his first public performance. Barry Wood is producing the show. Miss Crawford is chairman of the benefit.

The Copyright Society of the U.S.A. is holding its second Jean Geiringer Memorial Lecture on International Copyright at the Hotel Pierre, N. Y., April 9. Jean Loup Tournier, general manager of the French performing rights society, SACEM, will give an appraisal of the first five years of the French Copyright Law of 1957. Geiringer was head of Broadcast Music Inc's foreign relations department until his death a few years ago.

Bedside Network of the Veterans Hospital Radio & Television Guild is holding its 16th anniversary ball at the N.Y. Hilton April 17 in honor of Stanley Adams, prexy of the American Society of Composers, Authors & Publishers. Affair is a benefit to raise funds for the Bedside Network which puts on performers at veterans' hospitals around the country.

His Biographical Brushoff on Col's 'Sammy Run' LP Irks Ervin Drake

Walt Maguire Back To London as A&R Exec

Veteran disk exec Walt Maguire has returned to London Records as artists & repertoire director of the pop single department, including the various labels distributed by the London group in this country.

Maguire was instrumental in organizing this group while at London six years ago. Eddie Kissack will work with Maguire on the a&r duties.

Maguire left London seven months ago to become general manager at Colpix Records.

W. Germany Braces For Beatles Invasion in May; —Yeah! Yeah! Yeah!

Frankfurt, March 17.

The Beatles are invading West Germany. Although this country is usually a little behind the United States' musical trends, the British quartet has hit here solidly.

In nightclubs and pubs, hip operators are offering "Beatles Record Parties." At the Acadia in Frankfurt, it's announced, "You will hear the first Beatles records in German and English." Those attending get a crack at 100 Beatles souvenirs and giveaway disks. Similar promotion is being done at the Fendilator in Munich's Schwabing section.

Initial German disks are titled "Komm Gib Mir Deine Hand" (Come, Give Me Your Hand) and "Sie Liebt dich" (She Loves You).

It's also disclosed that the Beatles are making a German singing tour in May and June.

And an English-language newspaper published in Frankfurt for Americans in Europe, the Overseas Family, has come up with a golden gimmick — one Beatles record ("Roll Over Beethoven," backed with "I Want to Hold Your Hand") to everyone who places a sixmonth or year subscription to the paper. The disk is not yet available to the post exchanges, it tells potential subscribers.

Uecke Reins Cap Waxing

Edward Uecke has been promoted to administrator of recording operations for Capitol Records, supervising the company's recording studios in Hollywood and New York.

He'll continue as director of the company's development engineering department. Uecke reports to George R. Jones, Capitol v.p. over manufacturing and engineering.

The route from the Brill Bldg. to the Broadway stage isn't exactly a short one. It took Ervin Drake through a course writing several dozen pop hits, including an assist on "I Believe,' 40 television specials and 700 week-in and week-out tv shows before he landed the words and music assignment for the current Broadway musical, "What Makes Sammy Run?"

And in order to do that, Drake had to come up with the idea of adapting the Budd Schulberg novel into a musical and then persuade the novelist to write the book for the show.

With all this behind him, Drake was stunned when he received the original cast album LP issued by Columbia Records. In the double centre fold of the album, short sketches of virtually everyone in the cast, and Budd and Stuart Schulberg, who worked on the book, where included.

But not a word about Drake who pointed out to diskery execs that he helped to write "I Believe," a number which sold over 10,000,000 copies for the label. Drake has been promised by Columbia that some corrective action will be taken.

The time is out of joint for chart-making hits to emerge from contemporary Broadway scores, according to Drake. "The ape is now in the saddle," he said, referring to the rock 'n' roll idiom which he terms "stupefying, stultifying era of songs."

"If we have a kid-monopolized market, what chance does an adult song have?" he asked. There are notable exceptions, Drake said, but they are rare.

One hopeful sign Drake observes is that more and more teenagers are developing a taste for showtunes and classical music after a fast whirl with the rock idiom. At least two numbers from Drake's score, "A Tender Spot" and "A Room Without Windows," have emerged as performance songs in various albums. In addition to the Col LP, Warner Bros. issued a piano album of "Sammy" with Barbara Carroll and Twentieth Century Fox Records released a Clark Terry album.

The great thing about writing for the Broadway stage, Drake said, is the freedom from ordinary commercial considerations. "It's the one area where your only sponsor is an adult public. If you have anything great to say, the public will buy it."

INDICT ALAN FREED IN INCOME TAX EVASION

Alan Freed, onetime kingpin New York disk jockey who helped launch the rock 'n' roll cycle, was indicted Monday (16) by a Federal grand jury in N.Y. on charges of evading $37,920 in income taxes for 1957 through 1959.

Indictment was a direct result of the payola probe several years ago which disclosed that Freed was paid off by disk companies for spinning their disks. Freed, it was charged, failed to report this income and allegedly made fraudulent deductions as business expenses the sums he paid his first wife for the support of their children.

In 1962, Freed received a six month suspended sentence and a $300 fine after pleading guilty to commercial bribery in New York. He's now living in Palm Springs, Calif., and has worked for Coast radio stations in the last couple of years.

Bandmasters Kudos Willson

San Antonio, March 17.

Meredith Willson was presented the Edwin Franko Goldman Band Award from the American Bandmasters Assn. last Saturday (7). The ceremony ended a five-day meeting here for the org.

Willson said he's planning to write a play based on the life of his wife, Rini to be titled "My Darling." He's also working on film version of his latest play, "Here's Love."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	19	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	4	5	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
4	5	6	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
5	6	22	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
6	3	13	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
7	11	3	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
8	10	8	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
9	12	4	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
10	14	8	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
11	7	6	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
12	17	5	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
13	13	32	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
14	15	26	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
15	9	14	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
16	8	18	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
17	20	3	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
18	18	8	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
19	29	123	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
20	19	18	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
21	16	16	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
22	24	8	**VENTURES** (Dolton) **In Space** (2027)
23	—	1	**JOHN GARY** (Victor) **Encore** (2836)
24	30	47	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
25	—	1	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
26	—	1	**MARKETS** (WB) **Out of Limits** (W 1537)
27	21	14	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
28	22	6	**KINGSMEN** (Wand) **Louie Louie** (657)
29	23	30	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
30	28	10	**RICK NELSON** (Decca) **For You** (DL 4479)
31	46	14	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
32	25	49	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
33	37	61	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
34	43	23	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
35	39	2	**FRANK FONTAINE** (ABC) **How Sweet It Is** (470)
36	26	50	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
37	44	20	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
38	27	9	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
39	42	2	**PEGGY LEE** (Capitol) **In Love Again** (T 1969)
40	31	18	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
41	32	94	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
42	33	11	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
43	34	6	**JAN & DEAN** (Liberty) **Drag City** (LRP 3339)
44	36	31	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
45	35	17	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
46	40	46	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
47	38	50	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
48	41	54	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
49	45	10	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
50	50	72	**TONY BENNNETT** (Columbia) **I Left My Heart in San Francisco** (CI 1869)

Artist-Disk Deals

Capitol: Gary Usher

Gary Usher, one of the founders of the "hot rod" music genre, has signed an exclusive pact with Capitol Records. He also inked a songwriting deal with Beechwood Music, Capitol's BMI subsidiary. It's the first time Capitol has made such a dual deal.

Usher has already etched two albums for Capitol with his Super-stocks group, "Hot Rod Rally" and "Thunder Road." Usher wrote most of the tunes in these LPs and is now writing for two American-International films, "Muscle Beach Party" and "Bikini Beach," in collaboration with Brian Wilson, of the Beach Boys, and L. A. disk jockey Roger Christian.

Colpix: Tommy Regan

Singer Tommy Regan has been added to the roster of Colpix Records, with his first disk, due out later this month, coupling with "I'll Never Stop Loving You" and "This Time I'm Losing You."

Dimension Records, a subsid of Colpix, has inked saxist Smokey Owens who'll also debut with a single shortly.

Warner Bros.: The Innocents

The Innocents, a trio comprised of Jim West, Damon Stankey and Al Caneleloria, has joined Warner Bros. Records' roster. Jim Lee and Lee Hazlewood will produce the group's disks for WB.

Tin Pan Valley

By RED O'DONNELL

Nashville, March 17.

Scotty Moore, leader of Elvis Presley's backup band, guitarred an instruemntal LP for Epic, his first under recently signed contract. Produced by label's local a&r fronter Billy Sherrill.

Doctor prescribed month's rest for young Hickory vocalist Kris Jensen, hoping he'll recoup from lung infection. If rest isn't the answer he'll be hospitalized.

Tommy Leonetti is from New York for Victor sessioning. He was followed by Charlie Rich and Bobby Bare. Chet Atkins a&r'd.

The Galens (3) in from Hollywood for Challenge diskmaking. Shelby Singleton and Jerry Kennedy supervised Mercury session for Dave Dudley; and currently are scanning material for Brian Hyland's next visit; tentatively skedded next month.

Roy Orbison waxed some singles for Monument, then started packing for four-weeks' tour of England. He'll be accomped by Acuff-Rose Artist Corp. topper Jim McConnell, who set up the tour. McConnell also booked by Roy Acuff & Smoky Mountain Boys for 15-days in Japan, starting June 1.

Prior to taking off for trek through England, Ireland and France, Del Reeves inked pact with Columbia. Formerly with Warner Bros., Reeves moved here recently from the Coast. He's slated to sign writer's deal with Hubie Long's Moss-Rose pubbery on or before April 1.

Eddy Arnold back from Houston Livestock Show & Rodeo, where he teamed with Michael (Little Joe) Landon. Todd Records' Paul (the Old Pro) Cohen helmed single for Joe Henderson: "If We Could Start All Over Again."

Al Hirt scheduled for concert at Grand Ole Opry House (nee Ryman Auditorium) Friday (20). Johnny Wright & Kitty Wells' country music show will be on the road 21 days in April. Group plays that many one-nighters in 10 midwestern states.

Faron Young's weekly radio series (now being produced in Nashville) has been picked up by Pearl Brewery of San Antonio, for sponsorship in 39 markets.

Short Shots — Cedarwood Music pubbery prez Bill Denny mending from surgery . . . Agent Lucky Moeller booked Red Sovine for 18-dayer in Germany, teeing off in early May . . . The Little Dippers —local choristers—came out of retirement to cut "Sails," which producer Buddy Killen placed with Dot Records.

Dick Jacobs here to steer Coral session for pop-singer Jerry Keller . . . Stayed around to take look-see at Webb Pierce's disk-grooving for Decca.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**SHE LOVES YOU** Beatles	Capitol
2	2	9	**I WANT TO HOLD YOUR HAND** Beatles	Capitol
3	3	6	**DAWN** (Go Away) Four Seasons	Philips
4	6	5	**PLEASE PLEASE ME** Beatles	Vee Jay
5	8	4	**FUN FUN FUN** Beach Boys	Capitol
6	5	8	**CALIFORNIA SUN** Rivieras	Riviera
7	4	9	**JAVA** Al Hirt	Victor
8	7	6	**NAVY BLUE** Diane Renay	20th-Fox
9	—	1	**TWIST & SHOUT** Beatles	Tollie
10	13	4	**KISSIN COUSINS** Elvis Presley	Victor
11	29	3	**HELLO DOLLY** Louis Armstrong	Kapp
12	10	6	**STOP AND THINK IT OVER** Dale & Grace	Michelle
13	18	6	**SEE THE FUNNY LITTLE CLOWN** Bobby Goldsboro	UA
14	35	3	**MY HEART BELONG TO YOU** Bobby Vinton	Epic
15	40	3	**GLAD ALL OVER** Dave Clark Five	Epic
16	—	1	**SUSPICION** Terry Stafford	Crusader
17	19	4	**BLUE WINTER** Connie Francis	MGM
18	11	6	**GOOD NEWS** Sam Cooke	Victor
19	9	6	**I LOVE YOU MORE AND MORE** Al Martino	Capitol
20	33	3	**STAY** Four Seasons	Vee Jay
21	22	5	**PUPPY LOVE** Barbara Lewis	Atlantic
22	—	1	**IT HURTS ME** Elvis Presley	Victor
23	27	3	**HI HEEL SNEAKERS** Tommy Tucker	Chess
24	25	5	**I WANT TO BE WITH YOU** Dusty Springfield	Philips
25	34	8	**OH BABY, DON'T YOU WEEP** James Brown	King
26	31	3	**FROM ME TO YOU** Beatles	Vee Jay
27	14	10	**YOU DON'T OWN ME** Leslie Gore	Mercury
28	—	1	**SHOOP SHOOP SONG** Betty Everett	Vee Jay
29	—	1	**I SAW HER STANDING THERE** Beatles	Capitol
30	20	8	**A FOOL NEVER LEARNS** Andy Williams	Columbia
31	28	3	**PENETRATION** Pyramids	Best
32	—	1	**THE WAY YOU DO THINGS** Temptations	Gordy
33	23	5	**SHELTER OF YOUR ARMS** Sammy Davis Jr	Reprise
34	—	1	**MONEY** Kingsmen	Wand
35	12	6	**ABIGAIL BEECHER** Freddie Cannon	Warner Bros.
36	37	3	**UNDERSTAND YOUR MAN** Johnny Cash	Columbia
37	41	2	**BIRD DANCE BEAT** Trashmen	Garrett
38	15	9	**UM UM UM UM UM UM** Major Lance	Okeh
39	16	9	**WHAT KIND OF FOOL** Tams	ABC-Par
40	21	6	**MILLER'S CAVE** Bobby Bare	Victor
41	30	5	**WHO DO YOU LOVE** Saphires	Swan
42	17	10	**HEY LITTLE COBRA** Ripchords	Columbia
43	24	9	**LETTER FROM SHERRY** Dale Ward	Dot
44	26	9	**ANYONE WHO HAD A HEART** Dionne Warwick	Scepter
45	36	5	**I WISH YOU LOVE** Gloria Lynne	Everest
46	39	10	**FOR YOU** Rick Nelson	Decca
47	43	6	**SAGINAW MICHIGAN** Lefty Frizzell	Columbia
48	32	13	**OUTER LIMITS** Marketts	Warner Bros.
49	38	6	**HE SAYS THE SAME THINGS** Skeeter Davis	Victor
50	45	4	**HE WALKS LIKE A MAN** Jody Miller	Capitol

Artists Key to FTC Hearing

Continued from page 45

so nealy tunester's touring time. They further averred such tours are as often as not in the bailiwick of pressagents who would not be covered by the FTC rules.

The artist identification rules were labelled unworkable and criticized as a hapless attempt of an unitiated FTC lawyer to cover specifics with generalities.

Davis, Diamond and Leo Hirsch of Record Industries Assn. of America commented that the rules would be almost impossible to follow on the cover of a film sound track or original cast album.

Study Functional Lines

Bulk of the seven hours' talk was devoted to the portion of the rules aimed at straightening the functional lines within the industry and ending the overlap between distributors, rack-jobbers, one-stops and retailers.

Under the proposed fair trade rules, manufacturers would be barred from giving discounts to distributors, rack-jobbers and one-stops who did not perform their stated function.

The Commission further tightened the screws on rack-jobbers who in reality own a record rack at a drugstore or supermarket and therefoe act as retailers while garnering the discount benefits of a sub-distributor.

Reps from all the industry branches proclaimed the worthiness of their functions with former FTC Commissioner Albert Carretta leading the way in his vehement defense of the rack-jobbers he represented.

He argued that a rack-jobber held a "unique position" and deserved a functional discount for servicing various retail outlets which otherwise would not sell disks. He denied the FTC assertion that rack-jobbers set final sales prices on records.

Rap Jobbers' Claims

Rebutting his assertions were Abe Lowenthal, of the Sam Goody retail chain, and Benn Finn, of the National Assn. of Retail Record Dealers. They held that rack-jobbers perform numerous retail functions and therefore should be denied a distribution discount.

Arguing for the one-stops' discount was Irv Perlman, of the Record One-Stop Assn., who pointed to his members' function of servicing small retailers and jukes with a small inventory.

Challenging Perlman and the rack-jobber reps was James Martin of the American Record Merchants & Distributors Assn. (ARMADA). He warned of one-stops taking part of the distributors' album business and of rack-jobbers spreading into regular retail record shops.

The manufacturer's dilemma was described by Columbia's Davis who said they can only rely on the representations of sub-distributors as a basis for doling functional discounts. He warned that the manufacturer as well as the errant subdistributor would be liable to price discrimination charges if the subdistrib retailed the disks.

The potentially hot question of transshipping—discriminatory price incentives offered one area but not made available to others—received relatively little comment.

Industry's 'Bete Noir'

Earl Kintner, the former FTC Chairman repping ARMADA, called it the "bete noir" of the industry and averred "no other rule achieves the same level of importance."

A proposal to crack down on the use of free records and quotas as a price discrimination device was loudly applauded by ARMADA reps who claimed one-stops have been using "freebies" to undercut distributors.

Before the session adjourned, one trade mag publisher suggested a rule requiring tradepapers, business publications and radio stations compiling best-seller lists to have their polling procedures approved by a CPA or auditor. The suggestion drew a favorable response from the gathering.

A slight dispute popped up between two former FTC members Kintner and Carretta over how quickly a Commission version of the final rules should be issued.

Kintner said the industry should have the rules as soon as possible but Carretta wanted another hearing to discuss the final version as written by the full commission. The first draft was staff prepared.

The meet closed with praise for the industry reps from the presiding officer Commissioner John Reilly, a recent appointee to FTC.



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German Disk Best Sellers

Frankfurt, March 17.

You Can't Forbid Me (CBS)	Spier
Lips for Kissing (Columbia)	Richard
Three Musketeers (Electrola)	Froboess
Want Hold Hand (Odeon)	Beatles
If I Were a Boy (RCA)	Pavone
America (Reprise)	Lopez
Dominique (Philips)	Soeur Sourire
Lady Music (RCA)	March
Mama (Telefunken)	Manuela
Mexico (RCA)	Presley

Six Philharmonic Orch Tooters Ask 550G For Injuries in Bus Crash

Kansas City, March 17.

Six members of the Philharmonic Orchestra company which recently toured the West have entered suits for damages totaling $550,000 in connection with a Greyhound bus accident Jan. 24 near Dayton, Wash.

The six were part of the bus entourage which overturned as the vehicle skidded off the highway en route to Boise, Idaho. The suit has been filed in San Francisco Superior Court by the law firm of Belli, Ashe & Gerry.

Thirteen members of the orchestra were hospitalized after the accident, and the regular concert here last week was made with some substitute musicians. Mrs. Norma Miller, 57, violinist, pianist and composer, suffered severe head and face lacerations and an arm fracture. Lawyers said she may never play the violin again. She is suing for $100,000.

Others who are suing: Alvin Pells, violinist, $100,000; Robert Scagliotti, bassist, $100,000; Mrs. Barbara Potter, cellist, $100,000; John Reitz, bassoonist, $75,000; John Reel, assistant manager, $75,000.

Reitz has not yet resumed work with the orchestra, following surgery for removal of a ruptured spleen. The others are back at usual assignments.

BRIT.'S PHILHARMONIA TO FOLD AT YR.'S END

London, March 17.

One of Britain's five longhair orchestras, the Philharmonia, is to fold the end of the year. Reasons given by Walter Legge, who founded the orch 19 years ago, are lack of public and Government support, insufficiency of recording work and a dearth of top musicians.

Several of the members are calling an emergency meeting to see if the Philharmonia can continue. The announced dissolution has raised protest and a call for financial action in Parliament.

News came as a shock, even to Otto Klemperer, the orch's chief conductor, and the decision, if it eventually happens, will leave London with only four orchestras, the London Symphony, the London Philharmonic, the Royal Philharmonic and the BBC Symphony.

Col Ups Chas. Burr To Special Projects Director

In a series of staff shifts at Columbia Records, Charles Burr was promoted to director of special projects, concentrating on the production of Legacy albums and spoken word and original Broadway cast albums.

Lor Crane joined the company as associate producer in the pop artists & repertory department, having worked previously for various indie labels.

Harry Goldenberg also joins Col in a newly established post of manager of operations for advertising and sales promotion, working under Morris Baumstein, ad-sales promo chief for the label.

Jay-Gee's A&R Shuffle

Jay-Gee Records, which operates the Jubilee, Josie, Port and Dana labels, has made Mickey Eichner artists & repertoire director for singles. Bob Stephens takes over as a&r chief for albums.

Mort Hillman has been named promotion director.

On the Upbeat

New York

Erroll Garner has signed a booking agreement with GAC . . . **Neil Sedaka** being set for a three-continent tour next month, appearing in South America, Israel and Italy . . . **Mahalia Jackson** making seven concert appearances on the Coast this month and next . . . Auravision, Columbia Records subsid which manufactures paper records, produced 40,000,000 disks in its first eight years.

Dizzy Gillespie set for March 21 concert at Union College, Schenectady, N. Y., for benefit of the Student Non-Violent Coordinating Committee . . . **Arthur Lyman Quartet,** current in Honolulu Hilton Hawaiian Village's Shell Bar, made its first personnel change last week since it was formed in 1947. Bass player **John Kramer** left to be replaced by **Archie Grant** . . . Singer **Bobby Curtola** inked for two performances in Calgary (Alta.) Stampede Corral July 8.

Margaret Whiting opens her first tour of the Far East May 23 in Tokyo . . . **Don Wilson** and **Bob Bogle,** who sing together as **The Ventures** for Liberty Records, opened their own music company, Dobo . . . **Teri Thornton** into the Living Room May 4 for two weeks . . . **Xavier Cugat & Abbie Lane** to Elmwood Casino, Detroit, April 13 for two weeks . . . Jazzman **Sol Yaged** playing Goldie's Restaurant, Gibson, N. Y., every Thursday night.

Sy Shaffer set up Syse Records, bowing with a single by **Bruce Steeg** . . . **Four Eggheads,** bald rock 'n' roll group, go into the Peppermint Lounge Sundays this month . . . **Paul Winter Sextet** playing dates at Missouri and Kansas colleges this week . . . **Joe Bushkin** held over at The Embers to March 28 . . . **Al Schwartz** is new personal manager for **Brook Benton** . . . **Quincy Jones** inked to score "The Pawnbroker," Landau Co. film.

Franz Waxman will lead the Los Angeles Festival Orchestra at the opening concert of the 1964 season May 10 . . . **Chubby Checker** headlines Twin Coaches, Pittsburgh, May 25-31 . . . **Damita Jo** touring Japan March 20-April 23 . . . Capitol singer **Lou Rawls** debuting in New York at Birdland Friday (13) . . . **Rusty Warren** has a new four-tune EP out this week with humorous arrangements by **Jack Pleis** . . . **The J's with Jamie,** Columbia Records combo, signed personal management deal with Kragen-Carroll office.

London

J. R. Fruin elevated to national sales manager of EMI Records . . . **Martin Wyatt** left Pye Records to join the Essec publishing group. He'll promote new writing and performing talent . . . Philips Records whipping up extensive promo for a lowprice album line, Classical Favorites . . . **Sammy Davis Jr.** flew in and recorded the **Leslie Bricusse** tune, "Ten Out of Ten." **Alan Freeman** a&r'd the session . . . **Heinz,** local hipster, switches from Decca to EMI though he is still waxed by indie **Joe Meek.**

Lena Horne comes in for an April sesh at the London Palladium . . . Next **Beatles** single, "Can't Buy Me Love," will go out in the U.S. four days before it hits the local market, March 20 . . . **Kathy Kirby,** a thrush with a couple of click disks to her credit, gets a 13-week tv series from Associated-Rediffusion . . . **Elvis Presley** single, "Vive Las Vegas," on sale in U.K. before America, owing to first distribution here of the film.

Philadelphia

Roland Kirk current at Pep's, followed by **Wes Montgomery,** March 23-28 and **Aretha Franklin,** March 30-April 4 . . . **Carl Mottola,** former **Bobby Rydell** drummer, joined **Howard Reynold's** orch at Wagner's Ballroom . . . **The American Beatles,** local group formerly known as the **Cordinals,** is led by **George Graham,** cleffer of **Chubby Checker's** hit "Twistin' USA." . . . **Fred Miles,** who produces platters and edits the music mag, Abundant Sounds, now heading the jazz department at Sam Goody's.

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International, N.Y.

Jack Silverman presentation of "Vive Les Girls" with Elise Vallee, Jeanie Stevens, Marion Miller, Jean Vallin, Aristons (3), Enrico & Elise, Murio & Sheila, Les Modeles de Europe (14), Mike Durso Orch; staged by Frederic Apcar, choreography, Ron Lewis; costumes, Jose Luis Vinas de Paris; executed by Lucia Boetti of Milan; music & lyrics, Bill & Pat Jacobs; $7.50 *minimum.*

By now, boniface Jack Silverman should have discovered girls. It seems that every time his International Theatre Restaurant gets a femme display, business booms. In this instance, they're even better b.o. than some of the names he's been booking.

The International has an augmented edition of the first Frederic Apcar show, "Vive Les Girls," which long was one of the fancier ornaments at the Dunes, Las Vegas, Lounge. It has since shown its values in Lake Tahoe, Miami Beach and San Juan. For this run, Silverman has increased the number of nudes to eight plus six dancers, and put comedian Allan Drake on top of the proceedings.

This edition has color, pace and an air of gaiety. It's a well produced show, tastefully choreographed and costumed, and with sufficient entertainment values to recall the top era of Broadway when such showmen as Earl Carroll, George White, Clifford C. Fischer and others of that calibre were on the Stem.

Drake, separate from the show that's been touring, gives the layout an added dimension. He does a comparatively brief act. But it's long enough to impress with his growing stature in comedy ranks, and short enough so the continuity of the Apcar show is not broken.

Drake discourses on a multitude of subjects. Some situations are condensed into one-liners and others attain story-length stature. His major pronunciementos are on kids, and he apparently has one which he uses for comedy laboratory purposes. He's a hit in these surroundings.

There are several specialties in the "Vive Les Girls" unit. The singing corps is headed by Continental chanteuse Elise Vallee and the American tunes are by Jeanie Stevens. The male song chores are by Jean Vallin. Their stints are well integrated into the body of the show. The production is designed so that they contribute to the overall value. There doesn't sem to be space for standouts in this unit. They seem to be working together for a common cause.

The dance specialties are also excellently integrated. The major dance turn is The Aristons, two boys and a girl, who mix straight dance passages with acrobatics for excellent results. Enrico & Elise also hit it off with a brief "Mambo Acrobatique" while Murio & Sheila go through the graceful passages of an adagio for excellent results. Again, all the acts are so well blended into the production that the proceedings add up to one big beautifully undressed romp.

The Ron Lewis choreography and Apcar's staging propel the action admirably, and the costume designs by Jose Luis Vinas of Paris, executed by Lucia Boetti of Milan, make for artistic nudity. The music and lyrics are by Bill & Pat Jacobs. Michael Durso conducts the musicrew with his usual precision.

Jose.

Shamrock, Houston

Houston, March 13.

Somethin' Smith & The Redheads (5), *Paul Neighbors Orch* (11); *no cover or minimum.*

Somethin' Smith has increased his group to five, and he has a lively combo that features a banjo beat, such as "Alabamy Bound," or such harmonizers as "Shanty In Old Shanty Town" and "Somebody Stole My Gal." Every now and then group trics comedy. It's generally successful, with Major Short carrying the brunt of this seg.

With exception of Short, Smith has had this combo together only about six weeks, so they're still working on timing and such. But it's a click and the largest group of auditors to show here for an opening in some time were duly appreciative, forcing fivesome back for unscheduled encore.

With Smith leading the way on banjo, group does such foot stompers as "Saints" and "Bill Bailey." Unit had intended to begoff with a showboat medley, but auditors brought 'em back for unusual arrangement, beginning as a lullabye, of "Mack The Knife."

Smith and Short handle most vocals, with Ed Macy (guitarist) doing well with solo of "Danny Boy." Short plays bass, Sandy Rogers 88s, and Bob Wise handles skins.

It's easy backing job for Neighbors' band, but group handles chores with usual dispatch.

Show is in for pair of frames.

Skip.

Living Room, Chi

Chicago, March 12.

Ray Anthony Quintet with The Bookends; $2.50 *cover.*

Hampered by faulty lighting and an inadequate stage, the Ray Anthony show barely got off the ground in its opening night at the Living Room. While the preem show was crowded with Rush St. regulars, the club's on-again off-again entertainment policy will probably be an obstacle to anything more than modest biz during Anthony's Lenten engagement.

Anthony has the essence of a good gimmick going for him in decorating himself with four voluptuous femmes called The Bookends. However, it just doesn't come off because the distaffers don't cut the mustard. With one exception, the foursome are such apparent tyros that they sometimes take on aspects of The Hot Box Revue in "Guys & Dolls." If they played the whole thing for laughs this would be okay, but instead they take their corn seriously.

The show is at its best when the Anthony Quintet is playing, and when he's not clowning. Anthony blows a firstrate trumpet, and the members of his unit are individually and collectively sharp. Kellie Greene plays a fine sinewy piano, Anthony is excellent on "Crazy Rhythm" and "Granada," and the combo swings out effectively on "Sweet Georgia Brown" and "Sing Sing Sing."

Most proficient of The Bookends is Diane Varga, particularly in her 1920s song and dance medley. The others are Cindy Malone, Diane Wisdom and Natalie Moore. The curvy quartet skids off the low end of taste in a mincing version of "He's Got The Whole World" clad in low-cut and tight-fitting gowns.

Mor.

Rat Fink Room, N. Y.

Jackie Kannon, Rod Perry, Carol White, Ray Sterling 2, Herbie Strizik Trio; $4 *and* $5 *minimum.*

Since opening last fall, Jackie Kannon's Rat Fink Room, atop the Roundtable (citadel of belly dancers) has been in with the "in" crowd. Of unique appeal and a muchly needed Gotham windupperry, surefire for a laugh or three, Jackie Kannon's 130-capacity, one-flight up boite on East 50th St. is a bargain at the $4 and $5 minimums (latter Friday and Saturday) because boniface-comedian Kannon more than gives 'em their money's worth.

Seemingly tireless, Kannon's on with quips, gags, one-liners, songs, nifties, barbs, and inside humor that's not too far-out for anybody's consumption. As he says, "Some night I'm gonna be killed up here" because he's thoroughly uninhibited not only on the prurient parodies and puns but there's nothing sacred in his racial and ethnic asides.

Personable Rod Perry, a barytone by the bye who will be heard from, whams 'em and Kannon thinks nothing about some interracial ad lib. He misses nobody.

It is said that Kannon started originally in Detroit at a joint called Gay Haven (which wasn't as "gay" as the billing might indicate) with a routine of the Don Rickles "insult" genre until the late Georgie Wood (William Morris) told him to switch. Some of his barbs may be a hangover from that school. But the agent's advice was sound because Kannon has broader appeal.

A personable, flip, hip, fast-talking and-thinking comic, he seemingly is never lacking for a "book." Since he's a publisher (Kanrom) of a sort of offbeat comedy catalog of books, he obviously has a rich library to cull from. Almost all of it is telling.

He's no newcomer but somehow Kannon's Rat Fink Room has suddenly been "discovered," especially from the show biz bunch. David Susskind had the Dr. Lars Schmidts (Ingrid Bergman) in tow on the night caught; the preceding evening Juliet Prowse made the scene.

Over recent weeks Ray Bolger, Jack E. Leonard, Buddy Hackett, Jack Cassidy, Marty Allen (& Rossi) and Enzo Stuarti have done stuff ad lib, a big fat bonus for the customers. On this particular night, telepersonality Susskind fancied himself a Sinatra and unabashedly opened his collar and gave out with a vocal delivery that wouldn't make even Uncle Nick Kenny jealous.

Periodically Kannon posts "The Rat Fink of the Week" (some pal comic, viz., Leonard, Hackett) and on occasion he'll give out with a "Rat Fink Theme Song" which Allan Sherman fashioned for him.

But primarily Kannon is just a funny fellow. He quite patently fills the void left in the Gotham nocturnal scene that Jack White, Pat Harrington, Jackie Gleason & Co. used to deliver at the old Club 18. Or Clayton, Jackson & Durante at the old Dover, Parody and Club Durant days.

Kannon's quips of course are closer to Pollyadler than Pollyanna but he doesn't belabor any point and, because of personality and style, the mixed company accepts it with ease.

More than incidentally he has two savvy hosts in Nick de Federico (Copacabana, etc.) and Phil Manos (Harwyn, Stork) who know the who's who of the clientele and how to handle 'em.

The room is an oddshaped saloon but they pile in. Kannon performs in a manner which seems to divert even his backstopping Herbie Strizik trio and Ray Starling duo; apparently he rings in enough new material right along not bore them either. Kannon's special brand of comedy is boffo b.o.

Abel.

Eddys', K. C.

Kansas City, March 12.

Ford & Reynolds, Fred Muro's Continentals (5); $2 *cover.*

Ford & Reynolds have been frequent headliners at Eddys' past couple of years, this being their second date here in little over six months. This time they start in high gear, keep the pace lively and the comedy rolling steadily through 38 minutes. Nearly full house showed its appreciation generously.

Initial stanza has Frankie Ford as a rock 'n' roller with Gary Reynolds the straight man for a line of comedy extracted from subjects such as wives and love on the side, dating and kindred situations, all of them springing from their trademarked line, "What Are You Gonna Do?"

Pair then veers into musical segment, Ford on the trumpet with Reynolds vocalling, with a switch to Ford on vocal and Reynolds on tenor sax. They warm up the spot on "Symphony Sid" for a large hand.

Session on "Famous People in History" is not taken from recorded history, but puts some funny lines in the mouths of some revered figures. Their parody on "Misty" is by now a must for the early show, funny by its incongruity. Closer also is their own trademark with Ford twisting with the lady customers while Reynolds emcees the proceedings.

Duo stays through March 25.

Quin.

Holiday House, Pitt

Pittsburgh, March 13.

Xavier Cugat & Abbe Lane, Michael & Paula, Cachito, Gabriel Solow, Ralph DiStefano's Orch (12), *Al Morell's Organ Trio;* $1.95 *cover.*

Xavier Cugat is back again, the ropes are up and it's like the old days at the John Bertera plushery. Cugat has added a few touches this round that makes for a far better show than last year although there is very little difference in the sock 45 minutes of Abbe Lane.

Cachito on drums and Gabriel Solow on vibes give the Ralph DiStefano Orch additional body and strength. An unbilled girl trio provides Miss Lane the vocal background she needs for her magnificent delivery. Cugie still uses his old laugh-getting jokes during the stage wait while Miss Lane changes gowns.

Miss Lane's only new song since last caught here was "Chariot," which blended in perfectly with her topdrawer routine. The dance team of Michael & Paula is outstanding in their polished ballet turn. They open the show with a bright zing. DiStefano's Orch (12) also plays well for dancing and is spelled by the Al Morell Organ Trio.

Lineup in until March 22.

Lit.

Basin St. East, N. Y.

Sarah Vaughan, Pat O'Brien, Terry Gibbs Quartet; $3.50 *cover.*

Ralph Watkins seeks to lure all comers with the current bill. The combination of Pat O'Brien and Sarah Vaughan is unusual to say the least. It's also an interesting experiment in how the breeds mix—the hipster with the square, and this show proves it can be done when sufficient numbers contribute to the test.

Pat O'Brien, a compartive newcomer to modern nitery biz, will undoubtedly pull them in. He'll bring more Hibernians than a rumor of free Irish whisky, and with St. Paddy's day coming on—Saints preserve us.

On the other hand, it must be admitted that Miss Vaughan has her own and huge following. Of course, those coming to observe Miss Vaughan won't be shook up by O'Brien's Irish stories, but neither will the O'Brien adherents go into a spin at the far out song stylings of Miss Vaughan. Consequently, a great degree of forbearance is needed to appreciate this layout.

O'Brien is a good Irish storyteller. He's affable and interesting, knows where the laugh lines are and what to do with them. He mixes Irish blarney with show biz knowhow and the results are excellent. Of course, he has much more time than he can comfortably fill up.

His rendition of Knute Rockne's locker room speech to the Notre Dame football team, along with his encore piece of the ancient well-respected "What Is a Little Girl" are frankly oldfashioned and sentimental. Well—that's his audience, and it might do the wayoutniks a bit of good to listen to the oldtimers. The crowd liked him, which is a tribute to his draw.

Miss Vaughan seemed to be on highly uncertain ground at her debut. Working with a pianist unfamiliar with her music, the Negro singer was conscious of every move and, although her basic qualities of excellence came through, the heights to which Miss Vaughan can rise on opening nights wasn't attained.

Yet even Miss Vaughan at less than top shape comprises excellent and thoughtful entertainment. She imbues her songs with wit, originality, humor and unusual interpretation that provide much for all classes of listeners.

Completing the show is the Terry Gibbs Quartet. Gibbs is a high quality vibe pounder. He beats out tunes with extreme skill. He can make the instrument behave in a manner that extends its normal range. He has a frenetic and mercurial manner, but the music that comes out can be smooth, swingy and loaded with originality.

Jose.

Classic Capers; L.A.

Los Angeles, March 9.

Don Snyder, Jack Dale Trio; no cover, no minimum.

Don Snyder has come a long way since his local bow last August. Singer proves himself in show that opens entertainment policy at Norman Austill's plush new Van Nuys club. Snyder now and polish to gain the authority only needs further experience and polish to gain the authority that could expand his work.

Youngster has youth on his side. Clean cut, fresh and appealing, he also offers a degree of versatility that indicates wider dimensions. But he still requires some work on vowels in sustained areas and must build vocal support to secure his pleasant tones and give them more body.

Snyder uses his guitar and earlier folk style moderately in new act, although the instrument gives him some security that shows on strongly delivered "Ghost Riders in the Sky" and "16 Tons." Swing and a slight jazz feeling develop on "My Kind of Girl."

Club itself is a handsome addition to valley nightlife. First of a chain now under construction in 14 different areas of the country and aimed as key clubs in future, its facilities include game-recreation room, nine-hole putting green, swimming pool and special activities, along with moderately-priced dining.

Jack Dale Trio plays for dancing and backs entertainers with smooth, pleasant sound.

Snyder is booked two weeks.

Dale.

New Acts

JACK MILROY
Comedy
10 Mins.
Pavilion Theatre, Glasgow

Natural humor and an ebullient sense of fun are main attributes of this lively Auld Lang Syne comedian, familiar on local vaude circuits, and meriting more exposure via films and tv. Already known locally as "Francie," a joyful delinquent of the Scottish Television series "The Adventures of Francie & Josie," he is currently wowing the customers as the bright spark of an original pantomime story, and shows most potential of current comedy headliners hereabouts.

Milroy, a rubberfaced artist with driving energy and infectious gaiety, seldom lets up, makes lotsa use of local gags, and mercilessly guys other fellow-Scot funsters, notably Andy Stewart, kilted funnyman minstrel, and his disclick "A Scottish Soldier." He uses the Glasgow dialect, a factor which would hit at his international potential, and thus emerges as a regional clown with appeal. The comedy of his act comes largely from the heart, and is result of his own optimistic outlook and not merely his script, good though this is in parts.

Exits to solid palming from sympathetic outfronters, and has more potential for tv and stage comedy as well as films. Given proper grooming and management, he could quickly emerge as a Scot counterpart of America's Jerry Lewis.

Gord.

TONY GREGORY
Songs
25 Mins.
Queen Elizabeth Hall, St. John's Antigua

This talented young Jamaican, caught in a one-niter Island bash with only a few ofays present, went on next week to posh Anchorage Hotel in the Antiguan capital, and is currently there. A tall, slim, light-skinned youth with an oiled balcony of black hair jutting over his forehead, his big smile and restrained sexiness project well.

His style is modified r. & r., with sudden, spidery extensions of arms and legs and bizarre followup movements. His voice is very melodious when he deserts r. & r., his diction good but intriguingly accented. In one number he suddenly leapt to the skins and took over spectacularly. He also easily won audience participation in another — and later capably emceed second segment of the 2½-hour stageshow. That part had sketches and songs written, composed and largely performed by King Kroft, another lig.t-skinned Islander with considerable talent.

Tony Gregory, who told the audience he'd visited London and New York, is now a good bet for club or stage dates in either, as well as for tv and possibly disks. He got good backing here from Mason's Orch (5), which had a standout alto sax soloist.

Gard.

MICHAEL WILKINSON
Songs
18 Mins.
Blue Waters Hotel, Bridgetown, Barbados

This short, stocky, thirtyish, jet-black singer is loaded with personality, has a powerful, pleasing voice and worked well, when caught, with ringsiders in this rather classy hotel along the beach from Bridgetown. Opening with "I Don't Want to Stay Away From You," he changed pace then did "My Love For You" extremely well; and later scored with a tune he wrote himself.

Michael Wilkinson is a good Stateside prospect; and the younger singer on the bill—Ricky Francis—is promising too. Francis also emceed ably. Blue Waters Combo backed both well.

Gard.

More Night Club Reviews On Page 57

Don Brockett Knows What the Boys In Kramer's Back Room Want in Pitt

By LENNY LITMAN

Pittsburgh, March 17.

Bill Kramer's Back Room, which went to a full week operation last week, is an intimery that should be duplicated in every metropolis. Talent that cannot or does not choose to make a living in the commercial nitery field has joined here with Don Brockett, material writer who also is a producer and performer within the avant garde orbit.

Brockett came up with the idea last September after discussions with Bill Kramer who runs a successful restaurant in the Oakland section of Pitt. He formerly operated a w.k. show biz eatery downtown which used the familiar slogan of "Let's Meet and Eat at Kramer's."

The two agreed that the large diningroom was useless after the dinner hour even though the bar and most of the help stayed until two a.m. The pair finally assembled a portable stage setup that could be moved in and out within minutes and Brockett opened with an original two-person revue, using his tv and nitery partner, Barbara Maziotti. He called the show "Two Plus Tax." He had a $2 cover charge which became part of the title.

Added Dark Nights

The team kept the room going full blast from Wednesday to Saturday until they decided to use the two dark nights. First Brockett came up with a "Month of Mondays," which he has used to showcase new people or established stars in other media who would like to work before a live audience again.

He has taken people selected from the John Reed King show on KDKA-TV, and this week had lotsa favorable reaction about his presentation of Jerry Goff (of the old vaude team of Goff & Kerr). Latter came in with a sharp act that was built for him with his "partner" of four Mondays, WTAE personality Hank Stohl who's currently starring in the Pittsburgh Playhouse production of "Calculated Risk."

Goff first gained prominence as the juvenile lead in "Strike Up the Band" in the late 1920s when Oscar Levant tipped him to the part. Goff walked in and met George Gershwin, and had the unique distinction of having the famous musician play for his audition.

Goff stayed in show business, first in legit, then in vaude. But when World War II came along he went into defense work and hasn't done anything recently be-

(Continued on page 54)

Armstrong, Better, Will Play Slated Vegas Date

Las Vegas, March 17.

Leg ailment of Louis Armstrong will be sufficiently better to permit him to play his scheduled date at the Riviera Hotel here March 30. Elias Atol, the hotel's prexy, still has the headliner on the bill with Kay Starr. (Satchmo has been in New York's Beth Israel Hospital.)

The Riviera has completed the bulk of its bookings for the rest of the year. Dinah Shore is slated for April 27 to be followed by Tony Martin & Cyd Charisse, May 18; George Burns, plus the combine of Jane Russell, Connie Haines & Beryl Davis, hit the spot June 15.

The Kingston Trio will open July 20 to be followed by Liberace, Aug. 17; Debbie Reynolds will return Sept. 14, and Harry Belafonte has been inked for Oct. 16 for four weeks.

3 R & R Shows In New York's Easter Basket

The Easter school holidays will provide a choice of three rock 'n' rollers in the New York area, which will give the city more stageshows than it has had in many years. Latest to be added to the roster of houses to feature the juve shows is the Ambassador Theatre, a Broadway legiter, which will open next Thursday (26) with a layout headed by deejay Clay Cole in an opus entitled "The Big Beat on Broadway."

Cole, who has been giving weekend shows at the Premier Theatre, Brooklyn, joins the previously announced Paramount, N. Y., which will have a rock 'n' roll display headed by the Good Guys of WMCA, opening Friday (27). The Fox, Brooklyn, will have a show topped by WINS platter pilot Murray Kaufman, to start the same day. The regular stageshows, the Radio City Music Hall and the Apollo, will continue during that period, natch.

The Ambassador show will have the Lloyd Price Orch, Chuck Jackson, Shirelles, Johnny Tillotson, The Times, Ben E. King, Freddie Cannon, April Stevens & Nina Tempo, and The Orlons. It's scheduled to stay until April 5, but if successful, will hold on longer.

The Paramount show will include Sam Cooke, Jackie Wilson, Bobby Rydell, James Brown, Four Seasons, Leslie Gore, Ruby & The Romantics, Diane Renay, Sapphires, Dean & Jean, Rufus Thomas, Chris Crosby, Terry Stafford, American Beatles, and the King Curtis Orch.

The Murray Kaufman roster includes Linda Scott, U. S. Bonds, Joey Dee, among others.

'Vive Les Girls' Set For Tokyo Nitery; Producer Cites High Costume Nut

The "Vive Les Girls" unit, which opened last week at the International Theatre Restaurant, N.Y., has been booked for the Mikado Theatre Restaurant, Tokyo, starting in October, according to Frederic Apcar, show's producer. This version of the show is the original, first produced for the Dunes Hotel Lounge, Las Vegas.

Currently, a second edition is now playing the spot, and a third will be produced in May. Apcar is leaving for Europe shortly to line up cast and costumes for the new layout.

Following its Vegas run, the second edition will go into the Nevada Lounge, Lake Tahoe, May 28; the Chase Hotel, St. Louis, for eight weeks in November, and then follow with the Cave, Vancouver. It's likely to play the Americana, San Juan, afterwards.

Apcar said that costume costs are rising tremendously. In Europe, he noted, where costs of materials are soaring, the lower labor expense permits the work to be done cheaper there. However, he declined to predict how much longer it will be feasible to have the show's garb made abroad. He cited the costs of feathered boas in Paris which, he said, have risen to $32 per yard. Other items, he added, are just as high.

Apcar hopes to produce a legit musical when the press of the work on the third edition is over.

MPLS. BUILDERS SHOW DROPS ITS ACT POLICY

Minneapolis, March 17.

Current annual Builders Show here is sans stage entertainment for the first time in its long history, always under the same management. With so many names now on television for free, management figured the acts could be dispensed with because they probably no longer mean enough at the boxoffice as a side dish for those the show primarily is interested in attracting.

Skyrocketing costs of acts, together with supplemental expenses, including employment of a large pit orchestra and a number of stagehands, have been a mounting financial burden, it's also pointed out.

Show opened Friday (13) and continues through next Sunday (23) at the municipal Auditorium. The fact that there'd be no stage entertainment didn't prevent the management from lining up 315 exhibitors, a record number. This, incidentally, has been the only Builders Show anywhere to have had stage entertainment. General admish is $1—25c less than last year when reserved seats for the stage show cost extra.

Beachboys Blast Bikinis

Honolulu, March 17.

Waikiki's beachboys deserted their surfboards, outrigger canoes and catamarans long enough to ask the state legislature for protection from "many half-naked girls in bikinis" who, they claim, are competing unfairly for concession customers.

The beachboys, who get an hourly salary plus commissions, say they aren't allowed to "hustle up and down the beach" and don't think those "half-naked girls in bikinis" should either. Their formal complaint called the gals "scamperoos and bootleggers."

Benny Scores In Aussie Tour Bow

Sydney, March 17.

Presold in Aussie via his local television show, Jack Benny preemed here at the Royal last Saturday (7) to smash biz at $5 top for J. C. Williamson Ltd., in association with Aztec.

He will do a nine-night stand here, followed by two weeks in Melbourne, after which he jets back to the U. S. for a new tv series.

Benny worked solidly for over two hours at the initial performance and won unstinted applause for a clever routine embracing monologs, well-timed "off-the-cuff" gags and a spot of violin playing. At the windup he had the plush audience yelling for more, but begged off.

Supporting Benny during his brief Aussie run are Lorrae Desmond, local pop singer; Johnny O'Keefe, pop singer, and the Rudenko Bros., jugglers from he U.S.

One of the major hits of the show was scored by Gisele MacKenzie, young Sydney violinist, in a fiddle duet with Benny. Comedian told the preem audience that he would return here next year for a longer run to take in all the key cities.

Local 47 Sez Herman Will Herd His Missing 4G From Closed BSW

Los Angeles, March 17.

AFMusicians Local 47 charges that Woody Herman's Swinging Herd, which opened Jan. 20 at now-shuttered Basin Street West for a two-week hitch at $12,000, is still owed $4,000, having been paid only $8,000.

Herman, the week before nitery folded Feb. 2, offered all card-carrying Local 47 members free admish—sans $2 cover—to hypo attendance, but gimmick still failed to attract patrons. Jimmy Clark, local's biz agent, said though union has seen no claim filed by Herman for remaining $4,000 he's certain there's one in process of being prepped.

Basin Street West, which opened Oct. 5, 1962, started its big name policy with Shorty Rogers on June 14, 1963. Aland Dixon, who had part interest in Strip City (club which occupied same premises prior to Basin, remained with new corporate interests of which Ish Evans was prexy.

Evans reportedly is trying to keep corporation solvent by seeking new associates which, hopefully, will lead to reopening of club.

Art Leonard's Phoenix Nitery Dees El Foldo

Phoenix, March 17.

The first nitery casualty of this year's Phoenix tourist season occurred when Art Leonard's Why Not pulled an el foldo. The foreclosure was triggered by the Arizona Republic and Phoenix Gazette, two local dailies, who attached the club's receipts for unpaid advertising bills.

The Why Not, in operation for a brief 12 weeks, was the fifth club under an assortment of different monikers to occupy the jinxed 24th & Camelback location. Like the Why Not, they left in their wake unpaid employees and bills.

Straight Eateries Seek Cafe Formats To Lure Late Biz; Cite Higher Profits

An increasing number of the country's restaurateurs are being drawn into the nightclub orbit. Names such as the Steak House, Saddle & Sirloin, Bird & Bottle and other labels denoting primary status as an eatery are appearing on the entertainment lists in greater volume.

In some instances, the bonifaces are anxious to extend the profitable hours of a room. Lack of late business will often cause an eatery owner to install attractions for the late crowd. In other instances, talent becomes a lure for early dining as well.

One of the more unusual situations is current at the Steak Pit, Paramus, N.J., where operator Leo Pinkus is going into the nightclub business by degrees. Currently, the spot has a 300-seat upstairs room which converts to a cafe on Fridays only.

Venture is sufficiently successful to have Pinkus map plans for a second cafe night on Wednesday. On Fridays, he has two bands, generally a name comic or singer, and dance-instructor Killer Joe Piro as a perennial on this night.

According to Pinkus, the Friday night venture does turnaway business. It was originally started because of a slowup in catered affairs on Fridays. He then urged agents to get some of their names who needed a date to break in material to work the room that evening. The policy has proven extremely profitable.

Pinkus also claims that cafe profits are greater than those derived from the catering business. In his case, he gets $7.50 for a dinner plus one-drink. There's a buffet in the room from which the customers can load up ad-infinitum. Even at that, Pinkus says the surplus from a cafe operation is heavier.

What's more, Pinkus declares that the cafe helps fill the rest of the restaurant. Some of those who cannot get into the entertainment room have dinner at one of the Steak Pit's other rooms. He also claims to get a healthy slice of his business from New York on the theory that free parking lures them across the George Washington bridge, some six miles east. The span, incidentally, has a 50c toll.

Pinkus says that he'll probably start his second cafe night sometime in June and any further extension will depend on how that turns out. He benefits from a key location on heavily traveled N.J. Route 4, opposite Bergen Mall, one of the biggest shopping centres in the country. Then, too, he's only two miles east of the Garden State Plaza, a shopping centre even larger than Bergen Mall.

Marvin Josephson Exits Chodoff, Rejoins A-S-FA

Marvin Josephson has resigned the Bobby Chodoff personal management office to return to agency work. He rejoined Ashley-Steiner-Famous Artists, which he left sometime ago. He'll work the agency's cafe sector and report to Joe Higgins.

Josephson, originally with MCA, joined A-S-FA immediately afterwards. He then went to General Artists Corp., where he worked in the Chicago office before leaving to join Chodoff.

There are two Marvin Josephsons in the talent agency biz, which is sometimes confusing to the trade. The other is head of the New York office of Artists Agency Productions.

AGVA Lifts Its Suspensions Of Spears, Yarnell

Hollywood, March 17.

Doug Spears and Bruce Yarnell, members of American Guild of Variety Artists suspended for three-year periods by a union trial board last June on charges brought against them by another member, Johnny Francis, have had their suspensions lifted and all charges dismissed.

Action took place at meeting of the AGVA national board in New York Feb. 24-28, it was disclosed last week. All charges against eight other AGVA members, up on same Francis complaint, also were dismissed by Board.

Spears and Yarnell were handed suspensions at same time that Penny Singleton, past prexy of union, received a 10-year suspension. Actress' suspension, however, was lifted last Oct. 24 as first action of the new national board. No action was taken on other two suspendees until the recent February session.

Spears stated last week that while he had received a notice from union's interim committee advising him that he had been returned the rights and privileges of membership he wasn't certain whether he would accept them. Yarnell could not be reached for comment.

Eight other members who were up on charges for alleged actions against best interests of the union, had not actually had their cases taken up by the three-man trial board, although they were present at time of the three suspensions and were present awaiting appearance before the board.

Their trials were continued indefinitely by trial board when it was moved by William E. Ferriter, attorney repping Miss Singleton,

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JOE BAUM TURNS RA BACK INTO THE BLACK

Income before taxes for Restaurant Associates for the quarter ending Jan. 31, 1964 was $100,137, compared to a loss of $265,982 for the period in 1963, it was announced today by Joseph H. Baum, president. Net income after taxes was $50,137, or 6½c per share. Total sales for the quarter were $5,838,916, against $5,725,594 for the same quarter in 1963.

Restaurant Associates will open nine units by the end of April 1964; three in the Pan Am Building, two at La Guardia Airport and four at the N.Y. World's Fair.

Hope at Photog Shindig

Washington, March 17.

Bob Hope will emcee for the White House News Photographers Assn. dinner April 2 honoring President L. B. Johnson.

Besides the President, the guest list at the Sheraton Park bash will be topped by former President Harry Truman.

Choice Cuisine Can Lure As Much Biz as Names, Sez Mpls. Nitery Owner

Minneapolis, March 17.

After being shuttered for months, Freddie's finally has reopened and is back in the Twin Cities' supper club race. But now for the first time it's sans any floor entertainment.

In local nitery circles it's considered significant that the spot now stresses only food and beverages because for a number of years it was one of the two Twin Cities' supper clubs offering name acts regularly.

The other such establishment, the local Hotel Radisson Flame Room, also is completely off names and there's nary a bistro in the Twin Cities (area population 1,500,000) now offering luminaries regularly, although one here, the White House, just has had two in a row.

However, the Flame Room does have entertainment by what it calls "Golden Strings," comprising a bevy of violinists. These shows have been highly successful in bringing in customers, the management avers.

Peter Karalis, Freddie's owner, says he's confident "the best possible food" can be as much of a lure now for the supper club crowd as name acts because there's so much exposure of the latter on television. Besides, he points out, "we lost money with names before (as did the Flame Room folks also assert they did) and they're still demanding more money than they can be worth to us."

Agents, Acts Rejoice as Live Shows Win Greenlight in Glasgow Saloons

By GORDON IRVING

Glasgow, March 17.

The greenlight has been given here for live entertainment in public houses where drinking was, until now, the staple fodder. Singing, music and general entertainment is to be okayed, and a rush by agents to book acts in the city's "pubs" (drinking saloons) is anticipated.

Ban on singing in the city saloons had been retained in the past because of fears of trouble if party religioso songs were sung, thus bringing to the fore the age-old rivalry between Protestants and Catholics, or Rangers and Celtic football club supporters, respectively. Decision for the greenlight was made after huddles with the Chief of Police and the city licensed trade.

Trend for more saloon vaude in other parts of the U.K., particularly in the north of England, accelerated the new move. Licensing court is now likely to sanction live entertainment in suitable premises. Individual license holders will be invited to apply for the necessary permission.

Singing by both customers and professional entertainers will now be allowed, but all (both customers and artists) must be over 18-years-old, and the entertainment, it's stipulated, must be under the strict control of the licensee or a member of his staff.

Entertainment will take place in dining rooms, sitting rooms, lounges or lounge bars, where all the customers are seated. No charge is to be made for admission. Premises will also have to be sufficiently soundproofed before acts can be allowed to sing or dance or offer comedy routines.

The new move is likely to hypo activity on the part of many smaller vaude acts, hit by closure of vauderies in recent years, and particularly of singers and musicians. Competition to live vauderies is obvious, but many feel that the activation of live talent into saloons may bring customers from their homes and revive interest in actual theatrical vaude.

Next move anticipated here is the provision of more cabarets with dinners, and the launching of at least one nitery. A relaxation of liquor laws for the latter category is considered long overdue.

Helen Shapiro, on Orient Tour, Clicks in Hong Kong

Hong Kong, March 17.

British disk thrush Helen Shapiro, following three performances here in the Concert Hall of the City Hall, has moved on to bookings in Taipei (Formosa) and Okinawa. She will also tour Japan.

The 17-year-old Miss Shapiro won local audiences last Sunday (8) after a shaky start the previous night. Although a top singer in Britain for the last three years, she still suffers from nerves befor a show. In addition, a throat irritation hampered her on the opening show as did a drummer who needed more rehearsing.

Confident, with a powerful voice, worked hard during her 40-minute Sunday stint before a house that paid $4.50 top. Her versatility was evident via the fact that she accomped herself on the banjo for a medley of oldtime tunes. Earlier, during a rehearsal, she strummed a guitar. *Kit.*

Hilton Plans Hotel On Oahu's Neighbor Island

Hololulu, March 17.

Socko cash register success of the Sheraton-Maui Hotel on Maui island hasn't gone unnoticed.

Hilton Hotels Corp. is going to build on one of the so-called neighbor islands. It might be Maui or it might be any of the others. Robert J. Caverly, executive v.p., made the trek of every island and said only that "we like them all."

DAVE CLARK FIVE SET FOR MAY U.S. ENCORE

The Dave Clark Five, the British rocking combo which was featured on Ed Sullivan's CBS-TV show two weeks running, headed home directly after the telecast, but will be back in May for a round of personal appearances. The Epic Records recording group is being booked in the U.S. by Associated Booking Corp.

Mike Gould, U.S. rep for the British-based Campbell - Connelly publishing firm, came east from his Coast headquarters to help exploit "Glad All Over," the Clark Five's big hit. Roy Berry, managing director of the Campbell-Connelly group, is coming to the U.S. April 11 to look over the music scene here now that the British combos are dominating the hit lists.

Which Joi Has the S.A.? TV or In Flesh, Cleve. Nitery Op Asks Patrons

Cleveland, March 17.

Niterygoers got a double look at two Joi Lansings—one in the flesh and her performance in a tv segment of "Beverly Hillbillies"—during her visit at Chateau Club.

Mirrors were not used in stunt cooked up by proprietor Adolph Tuckey. Her live show was skedded to start at the same time as the "B.H." program, in which the singing actress took a cheesecaked role.

Owner capitalized the coincidence by placing a television set on the stage, next to Miss Lansing, who was wearing a plunging peekaboo gown, and letting both shows run simultaneously.

"Which one of her two performances did the audience prefer?," the emcee asked after the telecast. Crowd's applause indicated it voted for the headliner showing plenty of live epidermis.

Guido Salmaggi Sets Up Shop In Honolulu As a Variety Promoter

By ROBERT J. LANDRY

Guido Salmaggi, the former Brooklyn Opera impresario and son of Alfredo Salmaggi of N.Y. Hippodrome recall, is now a resident of Honolulu. He was in Manhattan last week securing a franchise from the American Guild of Variety Artists and establishing contacts with talent agents.

This is part of his new position as Director of Theatrical Promotion for the Milici Advertising Agency of the Hawaiian capital. One of his first big name bookings is Tony Bennett who comes to the island for a one-nighter in August. The deal was made with Fred Dale of General Artists Corp.

"Hawaii is going to be expanding as a market for variety acts and singers from the mainland," Salmaggi stated. "Statehood has been a shot in the arm of the economy. The new $100 jet fare with children at half-price will increase tourism, which already averages 50,000 a month. Best of all Honolulu is completing a new opera house seating 2,200, a new sports arena seating 10,000, and a convention center."

The hotels and cafes typically are one-week stands with an option for a second week. The Royal Hawaiian and other spots occasionally stretch a third week. "Once an act is here," he said, "there are possible bookings to be aranged on the other islands and at the big defense installations, Schofield Barracks and Pearl Harbor."

Ad Shop's $1,000,000 Biz

Salmaggi moved to Honolulu originally to work for the symphony orchestra and is impresario for its spring opera season "of six performances." The need for theatrical promotion became evident. Becoming part of an advertising agency makes economic sense there, however unusual it may seem in a mainland city. The Milici ad shop does a $1,000,000 annual volume in the

(Continued on page 54)

Brothers Four's $3,105

Winnipeg, March 17.

The Brothers Four grossed a meagre $3,105 at their folk song fest here last Monday (9), drew 1,139 at $3.75 top to the 4,100-seat Civic Auditorium.

Disappointing turnout was the third in as many trys in the past month for the promoters of the hootenanny one-nighters, which once brought big returns.

Marlin Payne, of Billings, Mont., was on the short end this time.

Shrine Circus Aerialist Injured In Mpls. Fall

Minneapolis, March 17.

Mimi Zerbini, 20, aerialist with the Shrine Circus, suffered a fractured left arm here last week and fear was expressed that it may end her performing career. Mishap occurred when she was participating in an elephant act rehearsal.

Miss Zerbini was riding the elephant when it became frightened by a romping cub lion and threw her to the floor. She's a sister of the circus' wild animal trainer.

Honolulu's Queen's Surf In Last Splash as Nitery

Honolulu, March 17.

Queen's Surf nitery, a major showcase for hometown talent, evidently is in its final months of operation. City acquired the property a few years ago with the intention of tearing the buildings down and converting the site into a public beach park.

For lack of funds, however, the city leased the premises to Spencecliff Corp., which had been — and is — operating a highly profitable nitery (Barefoot Bar), large-scale luau facility and restaurant.

City now intends to earmark funds in the new budget for demolition once Spencecliff's lease expires at year-end.



"A Joi to Behold . . ." *

JOI LANSING

VARIETY
JOI LANSING
Songs
Living Room, N. Y.
"Joi Lansing is an import from Hollywood who should make quite an impression for herself on the nitery circuit, even if she only stands still. She's generously endowed and she shows her figure in a gown that permits maximum visibility. It's cut way down. She has exhibited previously in several films and should do well in cafes." *Jose.*

EARL WILSON
New York Post
"Hollywood blondeshell Joi Lansing is packing them in at the Living Room with lowest cut gown in show business . . . and a great act."

* SULTRY SONGSTRESS IS A JOI TO BEHOLD
GLENN C. PULLEN, Cleveland Plain Dealer
Bob Cumming's favorite television model, Joi Lansing, is stimulating a tempest of masculine whistles with her alluring beauty and her $12,000 collection of custom-made stage gowns.
These sequined creations are cut so dangerously low, both front and back, that they leave her glamorous chassis in the Chateau Supper Club's new show as exposed as a telephone booth.
Joi, pronounced Joy, sings a dozen sophisticated songs with saucy satire and warmth.
When the sexy blonde wriggles around the ringside tables, chanting a spicy take-off on "Teach Me Tonight," some of the flustered male customers find themselves pouring catsup into their coffee.

• TELEVISION •
"TONIGHT" (Thank you Johnny Carson)
"BOB CUMMINGS SHOW" • "BOB HOPE SHOW"
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"It's like happy homecoming time at the Cocoanut Grove for Jane Morgan, that ever fascinating lady who specializes in 'Fascination.'"

"That tune, which has been associated with the singer for many years, is a snug fit for the svelte performer for she fascinates every minute she is on stage. It is such a welcome event to hear a singer with a full, robust voice use that gift to its fullest potential.

"For this Jane does on a repertory well suited to her style and range. For variety this repertory is dominated by well conceived medleys as well as several tunes from her successful records such as 'The Day That The Rains Came,' 'Love Makes the World Go Around' and 'Bless Them All'.

"To these is added one of the new tunes which is so well done in that special full-voice style of hers that it is sure to become a lasting favorite and a strong addition to her list.

"Latter tune is 'More' from the film 'Mondo Cane.'

"The medleys take in a wide range of tunes but the most effective, by far, is her wonderful treatment of 'You'll Never Walk Alone.' It was a chilling rendition and high-lighted the evening.

"Miss Morgan is one singer with excellent assistants ranging from Ian Fraser's conducting to Laurence Stith's participation in several of the numbers."

GEORGE H. JACKSON
LOS ANGELES HERALD-EXAMINER

"The Grove's a familiar base for Jane Morgan and she returned this time with a new act that's a sure show-stopper. Definitely a plus to her act is a Lillian Russell-type turn, in which Miss Morgan wore a dazzling Gay Nineties gown that set the femmes in the room buzzing excitedly. Beyond the eye-popping manner in which she fits her gowns, however, Miss Morgan is first and foremost a singer par excellence, who commands rapt attention with her warbling, be it a French medley, 'Fascination' (her signature song), 'You'll Never Walk Alone' or the Oscar-contending 'More.' Assisting her for the first time in her act (the Gay Nineties spot) was hubby Laurence Stith, a good singer in his own right with a charming personality. Ian Fraser conducted her act and added a bit of color with a ragtime piano turn."

HANK GRANT
THE HOLLYWOOD REPORTER

"Miss Morgan's voice is one of the best in her field—uncommonly dependable and rangy, her tones crystal clear—a composer's delight."

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Vaude, Cafe Dates

New York

Pat Boone to play the Americana Hotel starting July 13 . . . **Trini Lopez** into Freedomland May 16 . . . **Dorothy Loudon** pacted for Nugget, Sparks, starting May 21

Bill Cosby set for Mister Kelly's, Chicago, July 6 . . . **Johnny Tilottson** down for the Three Rivers, Schenectady, April 17 . . . **Kirby Stone Quartet** to work the Americana, San Juan, starting Oct. 23 . . **Linda Scott** tapped for the Forty Thieves, Hamilton, Bermuda, Aug. 24 . . . **Leon Bibb** lined up for the Bitter End, May 6.

Sammy Davis Jr. will work the Copacabana for 10 days starting April 30 . . . **Ethel Merman** set for the Latin Casino, Cherry Hill, N.J., April 27. **Corbett Monica** on the bill with her. Deal set by the William Morris Agency . . . **Bernadette Castro** down for the Boulevard, Rego Park, L. I., April 17 . . . **Danny Meehan** started at the Bon Soir last night (Tues.). He's doubling "Funny Girl," now previewing at the Winter Garden . . . **Pearl Gordon** at the New Town House on an indefinite engagement . . . **Gene Krupa** preeming at the London House, Chicago, March 31 . . . **Jerry Vale** to concertize at St. John's U. Flushing, April 26.

Chicago

Mister Kelly's has signed **Judy Curtis** for April 13-30, **Shelley Berman** and **Vicki Frazier** May 4-24, and **Totie Fields** May 25-April 15 . . . **Carmel Quinn**, currently at the Drake Hotel, into the Roostertail, Detroit, June 22 for a fortnight . . . **Tommy Dorsey** Orch with **Frank Sinatra Jr.** inked for the Chase Hotel, St. Louis, Oct. 23-31.

Susan Barrett and **The Big Three** skedded for the Embers, Indianapolis, April 27 for two frames . . . **George Kirby** slated for Eddy's, K.C., March 26-April 8 . . . **Rusty Draper** down for the Southern Club, Hot Springs, April 16-22, and **Frank D'Rone** plays the same spot May 14-22 . . . **Sonny Mars** signed for Suttmillers, Dayton, March 16 for a week.

Dallas

Shani Wallis inked for March 26-April 8 in the Statler-Hilton's Empire Room . . . **Gino Tonetti** into the Adolphus Hotel's Century Room March 20 for two frames . . . **Peter Palmer** opened at the King's Club Mon. (16) for a fortnight . . . **Darlene Ford** now singing at the 20th Century Club . . **Earl Humphreys** set for Bon Vivant Room of Cabana Motel April 19-25 . . . **Al Hirt** combo plays April 2 concert at State Fair Music Hall and **Louis Armstrong** orch follows with an April 4 date there.

Don Brooks pacted for April 14-26 at Club Villiage . . . "Bottoms Up '64" revue, locally based **Breck Wall & Joe Peterson** show now playing the Continental Houston Motel in Houston, opens an indefinite run April 16 at the Castaways, Las Vegas, with **Joyce Brainard** added to the cast . . . **Wally Weston** is new comic emcee at the midtown Club Montmartre, now a strippery . . . 80th Floor, suburban "for listeners only" spot, now open afternoons, also, alternat act with canary **Penny Metropolous**, the **Dan Harle Trio** and the **Jesse Lopez** combo.

Ritchie Case is new emcee at Theatre Lounge . . **Bob Hope** dated for March 21 solo stand at Baylor U., Waco . . . **Ray Sharp** band into the reopened Vegas Club, formerly **Jack Ruby's** suburban dancery . Louann's offering weekly Sunday matinee jazz shows with **Dee Barton, Fathead Newman, James Clay** and singer **Melba Moore** . . . **Tony Costas**, ex-King's Club manager, opens his plush new privatery, 21 Turtle Club, in April with the **Larry Loyd Trio** and acts to be set.

Eddie Baldoza, Bali Hai Club maitre d', bought the midtown University Club and reopens it in April with act policy . . . Talent agent **Ted Weems Jr.** inked as stage manager and assistant director of 1964 Miss Dallas pageant. . . . **Jim Stecker**, Music Box nitery owner, bought the Gaylife Club, plush suburban privatery, and will convert it into a delicatessen, but include a private club in the two-floor premises.

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Todd Jr.'s Minstrels Switch From Showboat To La. State Exhibit

A disagreement between Mike Todd Jr. and Special Enterprises Inc. (Dick Pleree & Alan Bunshaft) has resulted in the switch of Todd's modernized Minstrel Show, "America Be Seated," from the Mississippi River showboat, the Jennie Sue anchored at the Lake Area of the N.Y. World's Fair, to the Louisiana State Exhibit. Cause of the dispute wasn't given.

According to Bunshaft, two shows are currently being considered to replace the Todd production but the Showboat venture will continue even without Todd's participation.

The Todd show, with a cast including Ronny Graham, Timmie Rogers, Bibi Osterwlad, Mae Barnes and Peter Conlow, will go on tour prior to its Fair opening which will take place in May instead of April 22, which is the Fair's opening date. To accommodate the Todd show, the Louisiana State Exhibit will have to rewrite part of its lease with the Fair. Clause in question stipulates that there shall be no admissions to any events in the Lousiana Building. No difficulty is anticipated.

Sturckler Exits Spokane To Manage Duluth Aud

Duluth, March 17.

After eight years as manager of the Spokane, (Wash.) Coliseum, Joseph Sturckler is coming here May 1 to manage this city's new $6,500,000 arena-auditorium on which construction will begin this year. When completed, the facility is expected to bring many more touring attractions here than currently is the case.

Sturckler will start at a $12,000 annual salary, jumping to $12,500 next Jan. 1 and to $13,500 a year later. He'll supervise the structure's construction, plan its uses and make bookings whenever possible.

Nat Cole, Anna Maria Fill Harrah's, Tahoe, Act Snag

Hollywood, March 17.

Pair of replacements have been made at Harrah's, Tahoe, with Nat King Cole booked to fill May 7-20 date cancelled by Debbie Reynolds.

Anna Maria Alberghetti & John Bubbles (the new two-act), along with Vaughn Meader supplant Lorne Greene and Dan Blocker, previously set for March 26-April 8. It would have been nitery bow for the two "Bonanza" stars, but they couldn't get away from vidpix series shooting sked for stand.

Shortage of Polynesian Talent a Factor In Sale Of Waikiki Cafe to Chain

Honolulu, March 17.

Jimmy MacKenzie, vet travel industry figure, is getting out of the nitery field, with the Spencecliff chain taking over his Mack-Shack in Waikiki.

Nitery opened just a year ago with MacKenzie fronting an ambitious Hawaiian-Polynesian show. By the first of this year, however, live entertainment had been cut down to a piano bar (Momi Jones currently featured).

MacKenzie says pressure of his travel biz operations largely prompted his decision to quit nitery operations. However, he cited the virtual inability to find Hawaiian or Polynesian talent that is both fresh and competent. "The same faces have played just about every room in town," he pointed out. "And you can't find much in the way of new up-and-coming pro talent."

With Sterling Mossman pacting some 40 entertainers for his Aloha-theatre concession as part of Hawaii's New York World's Fair exhibit, not much will be left behind in the way of available talent, MacKenzie fears.

Despite the dearth of professional Hawaiian talent—or perhaps because of it—MacKenzie feels there's a crying demand here for a hip packager.

Packaged Hawaiian and/or Polynesian units would make life much easier for nitery ops and presumably could be groomed for an interislands circuit and even mainland treks.

Pending transfer of the cafe to Spencecliff was disclosed with publication of a routine liquor license transfer legal notice. The chain plans to rename it Mike's Grog & Sirloin, with emphasis—maybe entirely—on the groceries.

Stroke Fells Gus Van

Greensboro, N. C., March 17.

Gus Van, 77, surviving member of the Van & Schenck vaudeville act, suffered a cerebral hemorrhage last Saturday (7) at Pinehurst, N. C.

Van was stricken shortly after completing his act at the Dunes Supper Club there. He was admitted to St. Joseph's Hospital at Southern Pines for treatment. The Van & Schenck song-and-dance team was featured in yesteryear Broadway musicals including the "Ziegfield Follies."

Boys in Back Room

Continued from page 51

fore an audience except in Pitt amateur productions. But when Brockett and Stohl urged him to make a few appearances he was ready.

Folk Routines, Too

On Tues. (10), Liz Seneff who toured with Dave Gard and the Whiskeyhill singers, began a series of Tuesday night folk performances. She is living in Pitt because her husband is head of the Carnegie Tech drama school.

On Monday (9), in addition to Goff and Stohl, Brockett introduced Johnny Val, a singer from the Civic Light Opera, and Dave Krell, a folksinger who showed a lot of promise and may become a regular on Tuesday nights with Miss Seneff. Pianist Don Croker is a regular playing every night.

Since the room is the only one in the city having live entertainment, it is naturally enjoying top biz. But it doesn't take much to fill the room since the dining room has only 90 chairs. There is one show a night with an intermission allowing guests to buy drinks. There's no serving while the show is going on.

Salmaggi's Hawaiian Promotion

Continued from page 52

various media. It was founded in 1954 by Ray Milici, like Salmaggi of Brooklyn Italian extraction.

Price range for acts of established reputation is described as "respectable," though Honolulu with 350,000 population and a 2,300-mile ocean hop has special problems. It cannot compete with Las Vegas. Salmaggi laughed in explaining that "it was too rich for our blood" when negotiations for the British foursome, The Beatles, were recently opened on the basis of $20,000 for one night plus $5,000 expenses.

The Tony Bennett date will be in the sports arena. Top will be $3.50. "We don't want to overprice tickets, though Hawaiians are good showgoers," the promoter remarked. He sees a happy half-and-half audiences for the right kind of variety attractions, half native and half tourist.

In addition to the new International Centre's three buildings, Honolulu has the 8,000-capacity outdoor shell at Waikiki Beach, the McKinley High School Auditorium, with 1,800 seats, which he thinks will still get its share of bookings, despite the shiny new structures. The 700-seat East-West Centre at the U. of Hawaii has been renamed the John P. Kennedy Theatre. It presents a season of dramatic stock for which occasionally leads are imported.

Lotsa Local Talent

"I expect that many of the variety bills we'll be promoting will consist of name acts from the mainland augmented by local talent." There is a lot of the latter, and quite good. "Of course the natives are partial to blonde girl singers and we have to bring them in."

The smaller places on the islands will continue to be supplied mostly by native-to-State performers. Honolulu cover charges are usually nominal, about $1. Talent spots are unionized and tooters are American Federation of Musicians. Unions in all lines were given a distinct impetus when Hawaii surrendered the privileges of a Territory for the obligations of a State.

Guido Salmaggi was general manager of the Brooklyn Opera Co., now in its 10th year, but turned it over to his brother Felix. Another brother, Robert Salmaggi, is a theatrical reporter on the N.Y. Herald Tribune.

Colorless Revue Provides Little Customer Bait For The Belfry, New Chi Cafe

Chicago, March 12.

There's not much good that can be said for or about this show. Staging and direction have all of the fluidity and grace of a puppet show, the tunes are colorless, the performances below par, the musical arrangements are hack, and even the lighting is at best second rate.

A group of Chi businessmen built this handsome little better mousetrap for a Julius Monk show about a year ago, the world failed to beat a path to its out-of-the-way door and the spot folded after a few months. Now re-baited with a revue composed of Broadway shows that didn't tour, and named The Belfry, it's a dubious contender for a comeback.

The Belfry, Chi

"Noises In The Theatre," with June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt; produced by Ed Gardner; staged by Don George and Donn Manning; musical direction, Les Tucker; lighting, Don Saunders; $2.50 *drink minimum.*

It is difficult to castigate the staging and direction in the preem show, "Noises In The Theatre," because there is precious little of either in it. Apparently Don George and Donn Manning, who have put together several highly successful industrial shows, believe wholeheartedly in that old saw that he governs best who governs least. As a result, the show is an aimless and flabby parade of lightly and awkwardly dramatized tunes that are hardly worth reviving.

Most of the cast has worked in Chicago previously, and the more diligent patrons of Windy City cabarets and theatres know that June Ericson, Haskell Gordon and Bert Vallencourt are capable of more than is asked of them in this show. Ann Hilton is a competent legituner songstress with a stage assurance that is unwarranted in this revue. *Mor.*

Astor Rejoins GAC

Bob Astor, of the Continental Booking Agency, has rejoined General Artists Corp. to work in the teenage attractions dept. He had been with GAC several years and left to form CBA in partnership with Mark Bogert, who will now head the office.

Astor will work on one-nighters, record deals and dates involving rock 'n' rollers.

Jones to Plaza, N. Y.

Jack Jones, last seen at the Living Room, N.Y., has been pacted for the Persian Room of the Plaza, N.Y., starting Dec. 2 for three weeks. It's the first time in a major Manhattan inn for the singer, who rose to bigtime with his disking of "Lollipops & Roses."

Jones will be succeeded at the Persian Room by the Barry Sisters, who start Dec. 23.

AGVA Suspensions

Continued from page 51

who pointed out that an upcoming suit by actress would have a direct bearing upon the eight.

They include Gladys Ahern, Kay Mansfield, Roy Rogers (not the cowboy star), Paul Walton, Bill Talent, Tommy Tucker, Joe Evens and Gina Carr. All are reported to have received notification by guild's interim committee, chaired by Johnny Woods, that all charges against them had been dismissed.

Reason for clearing accused members was given as based upon fact that one member of the trial board, Jack Haley, had resigned, and other two, Vincent Silk and Sid Marion, had been appointed as national board members and were no longer on trial board. National board refused to apoint another trial board, hence dismissed all charges against the members who were up on complaints.

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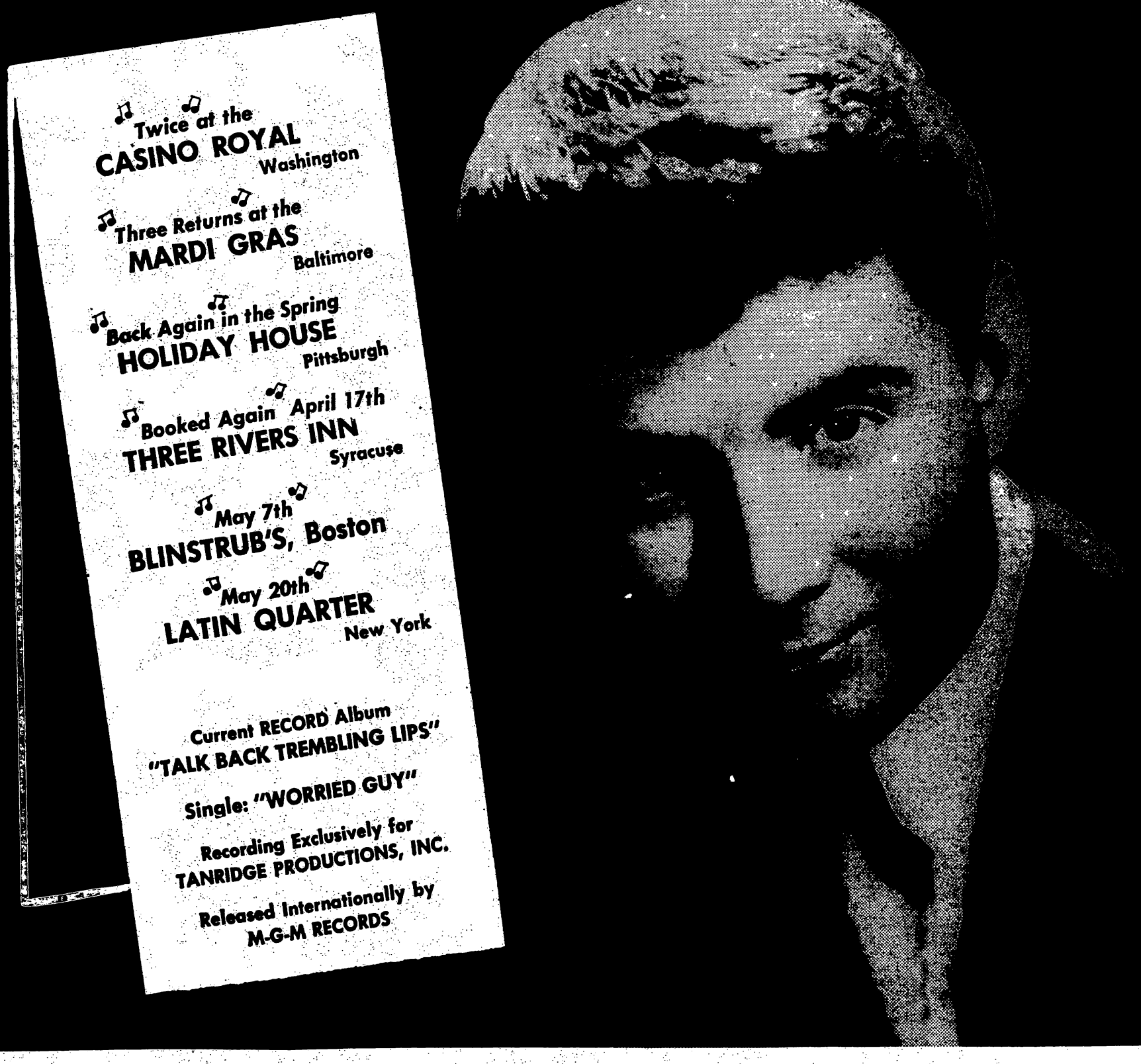
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CURRENT BILLS

WEEK OF MARCH 18

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

THE BLACKPOOL (GRAND)—James H. Lawrie (for Gieneages Productions Ltd.) presents Ian Carmichael, Dilys Hamlett and Colin Gordon in "March Hares" a new comedy by Ronald Harwood with Michael Crawford and Maxwell Shaw.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — Frank Ifield, Jean & Peter Barbour, Ted Rogers, Patti Brooks, Arthur Worsley, Dallas Boys, Darly's Dogs.

LIVERPOOL EMPIRE — Dave Clark Five, McAndrews & Mills, George Meaton, Dave Nelson, Alan Field, Susan Maughan, Mark Wynter.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Bella, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

SCOTLAND

GLASGOW ALHAMBRA—Kenneth McKeller, Rikki Fulton, Lenny the Lion, with Terry Hall, Paul & Peta Page Puppets, Jill Howard, Ethel Scott, James Fairley, Muriel Henry, George Mitchell Singers, Douglas Squires Dance Group, Jimmy Currie's Water Effect, Geraldo Orch., Regimental Pipe Band.

KING'S—"Old-Tyme Music-Hall," with Dave Willis, Jimmy Plant, Bond Rowell, Jean Kennedy, 'Master' Joe Petersen, Davies & Gray, Nat Gonella, Trevor Moreton, 2 Rexanos.

GLASGOW KING'S — Denny Willis, Kathleen West, Joan Mann, Charles Stewart, Peter Felgate, etc.

GLASGOW PAVILION — Jack Milroy, Charlie Sim, Sally Logan, Don Gordon, Glen Michael.

AYR GAIETY — Jack Milroy, Glen Michael, Hollander and Hart, Three Scott Boys, Bill Cameron, Colin Beach, Eve Robins, Roddy McNeil, Pamela Penfold, Springtime Dancers.

PALLADIUM—Lex McLean, Hi-Fi's, etc.

METROPOLE—Clark & Murray, Joe Gordon Folk Four, Alexander Brothers, Cormack & Sharp, Dennis Clancy, Irene Campbell, Danny Regan, Arthur Spink, Moxon Girls.

PAVILION—Johnnie Victory, Hedley Ward Trio, Eileen Keegan, 3 Bells, Sheila Paton, Don Gordon, etc.

NEWCASTLE - ON - TYNE THEATRE ROYAL—"An Evening of Old Time Music Hall." Morris & Cowley, Dave Willis, Sandy Powell, Jill Summers, Marie Lloyd, Geddes Bros., Joan Hurley, Davies & Gray, Nat Gonella, Jimmy Gay.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Pat O'Brien, Sarah Vaughan, Terry Gibbs.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Three Flames.

BLUE ANGEL—Rolf Harris, Ketty Lester, Dan Elliot.

CAFE AU GO GO—Grecco & Willard.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Lili.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA — Mort Sahl, Barbara McNair, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM — Joe Mooney.

EMBERS—Joey Bushkin, Lenore Paxton.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keohi Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA — Tex Beneke, Ray Eberle, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Caterina Valente, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc., Nancy Manning, Quintero Orc., Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Jack Carter, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls," Mike Durso Orc.

LATIN QUARTER—Eddie Albert, Dino Formachini, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Tito Guizar, Mambo Aces & Tina, Pancho Cardenas Orc., Candido.

LIVING ROOM—Denise Darcel, Alberto Rochi, Richard Pryor, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Lyle O'Hara, Bob Simpson.

RAT FINK ROOM — Jackie Kannon, Marty Walker, Sheryl Easley.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Geordie Hormel.

TOWN & COUNTRY—"Can Can."

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson, "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN — Lena Grun, Margarette Chisholm, Ernest Schoen Orc.

VILLAGE GATE—Herbie Mann Orc., Tarriers, Jorge Morel Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD — Cannonball Adderly.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL — Mara Lynn Brown, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Angelo Picardi, Jimmy Blade Orc.

LONDON HOUSE—Bobby Short Trio, Jose Bethancourt Trio, Larry Novak Trio.

MARYLAND HOTEL — Louis Bellson Orc.

MISTER KELLY'S—Woody Allen, Judy Henske, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Anna Marie Alberghetti, John Bubbles, Szony & Claire, Ben Arden Orc.

PLAYBOY—Jackie Gayle, Paul Gray, Skip Cunningham, Judie Lawler, Emme Kemp.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Matt & Ginny Dennis, Frank York Orc.

LOS ANGELES

COCOANUT GROVE — Jane Morgan, Allen & Rossi.

CRESCENDO—Village Stompers, Ethel Ennis, Wes Harrison, John Barbour.

DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.

ICE HOUSE — Jerry & Myrna, Ken Greenwald, Mason Williams.

INTERLUDE—Pat Collins.

JERRY LEWIS—Sid Hurwitz Duo.

MELODY ROOM—Rena Paula Trio.

SLATE BROS. — Sue Raney, Bobbi Baker.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies

TROUBADOR—Amanda Ambrose, The Shaggy Gorillas.

YE LITTLE CLUB—Barbara Hines.

LAS VEGAS

BOURBON STREET—Peter Anthony

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Eartha Kitt, Morey Amsterdam, Maldonado Dancers, Russ Black Orc. **Lounge:** Harry James, Nita Cruz, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Frankie Laine, Frank Gorshin, Jack Cathcart Orc. **Lounge:** Shecky Greene, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA — Shelley Berman, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Nat King Cole, Pete Barbutti, Merry Young Souls, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Romo Vincent, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLD'S — Trini Lopez, Johnny O'Brien, Paul Gilbert, Don Conn Orc.

HARRAH'S (Reno) — Billy Eckstine, Jerry Colonna, Joan Fairfax Orc., Top-Notchers, Red Coty.

HARRAH'S (Tahoe) — Edie Adams, Jackie Miles, Leighton Noble Orc. **Lounge:** Louis Prima with Sam Butera and Witnesses, Characters, Jubilee Four, George Rock.

HARVEY'S — Rowan & Martin, Gail Gali, Johnny Hamlin Orc., Jack Bedient, Kings Four, Frank Fanelli, Bob Rinard.

HOLIDAY — Saverio Saridis, Tani Jones, Cousinaires, [illegible] Revue, Charles Gould's Satin Strings.

MAPES—Jan Garber Orc., Tunesters, Jack Mellck, Joe Karnes, Bobby Page.

NEVADA LODGE (Tahoe) — Susie & Night Owls.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks) — Dennis Day, Pat Suzuki, George Arnold Singers and Dancers, Foster Edwards Orc.

RIVERSIDE—Clyde McCoy Orc.

WAGON WHEEL (Tahoe)—Juan Esquivel Orc., Ink Spots, King's IV, Frankie Fanelli Show, Yojo Sepp Native Dancers, Melodiacs, Jack Nye Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Georgie Kaye, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE—Eddie Fisher, Loman & Lawrence, Pupi Campo, Les Rhode Orc.

DIPLOMAT—Gordon & Sheila MacRae, Dunhills, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH—Count Basie Orc., Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC — Connie Francis, Jackie Mason, Michael & Paula, Val Olman Orc., Belle Barth.

FONTAINEBLEAU—Robert Goulet, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—Lili St. Cyr.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Rankin

FAIRMONT HOTEL—Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry I—John Gary, Helen Humes, Turtles.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Art Blakey Messengers.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Mel Torme.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rusty Carlisle.

SAFARI ROOM (San Jose)—Mills Bros.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Shirley Horn 3.

THE TRIDENT (Sausalito)—Jean Hoffman Orc.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—Cesar Concepcion Orc., Montero 4. **Lounges:** Bellboys & Roberta Linn, Joe Vallejo 5, Ralph Font 4.

CARIBE HILTON—Barry Sis, Duendos Gitanos, Miguelito Miranda Orc., Luis Benjamin 5. **Lounge:** Mandy Campo 5, Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Lolita Vargas, Paul Dillinger.

EL CONVENTO—Pilar Gomez Spanish Ballet, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Alan King, Fran Warren, Amselmo Sacasas Orc., Chapuseaux & Damiron 3. **Lounges:** Gregg Jones, Jackie Carbone, Red Caps.

LA CONCHA—Miguelito Valdes, Los Romeros, Noro Morales Orc. **Lounges:** Carbia Bros., Juan Luis, Jacqueline Danois.

PONCE DE LEON—Dorothy Sarnoff, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Aponte, Paiao Diaz, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lone Balaguer 5.

SHERATON—Bobby Capo Orc., Hector Narvaez 5.

Beatles

Continued from page 1

to whom event was fed pay the circuit 50% of gross. Then defrayed all local ad costs, local projection installation costs and local phone company costs. National General footed entire long lines bill—an item of around $150,000.

Only one mechanical breakdown was reported, at Allyn in Hartford, Conn. Most houses took such insurance, available for premium of around $100 per theatre. Interesting facet of pioneering project is New York City ruled out of the lineup at express wish of Beatles. Event was carried by Fox, Brooklyn, though.

Frank Fay's Son

Continued from page 2

St. Martin of Touts Catholic Church, Brentwood, Cal. Court last year ruled that young Fay was the only heir to estate because there was no mention of him in will, and thus won two bequests through a California state technicality which requires that a son must be mentioned in a will to be disinherited.

Total of approximately $99,000 was paid from estate to cover liens, debts and other obligations. Miss Stanwyck did not figure in will since she was divorced from actor many years ago.

OBITUARIES

GEORGE P. SKOURAS

George P. Skouras, 68, board chairman of the United Artists Theatre Circuit and brother of Spyros Skouras, chairman of Twentieth-Fox, died March 16 in New York. He had been in poor health for several months, complicated by high blood pressure.

Born in Greece, the youngest of 10 children, he migrated to America in 1910, joining his brothers Spyros and the late Charles Skouras in St. Louis. It was there that the brothers created the chain of film houses which led to their subsequent respective careers in the industry. The Skourases engineered a merger of Warner-First National theatres and the Stanley Co. of America, now Stanley-Warner. They left St. Louis in 1929 to work with Warners from which they separated in 1931.

At his death George Skouras was also president of Magna Pictures Corp. which developed Todd-AO and was distributor of the "Oklahoma" and "South Pacific" film versions.

All three Skouras brothers were extremely active in Greek War Relief and other charities.

Survivors include his wife, two daughters and two grandsons.

NICHOLAS JOY

Nicholas Joy, 80, character actor whose stage career spanned a half century, died March 16 in Philadelphia after a long illness. Tall and debonair, he was celebrated for his comedy roles.

Joy, who had appeared in more than 100 plays, also was seen in a number of films and tv productions. One of his last parts was that of Pothinus in the 1949 Broadway revival of Shaw's "Caesar and Cleopatra."

Born in Paris of British parents, he had an early association with the theatre through his mother, the late Mrs. Louisa Treble Joy who was a theatrical costumer. Ellen Terry, the noted English actress, was his godmother.

After studying at London's Royal Academy of Dramatic Art, Joy made his debut in 1910 in "A Butterfly on the Wheel" at London's Queen's Theatres. His initial Broadway appearance was in 1912 in Shakespeare's "Henry V" at the Daly Theatre.

A versatile actor, Joy later was seen in such varied Broadway productions as "Six Cylinder Love," "A Modern Virgin," "Topaze," "The Cat and the Fiddle," "Yes, My Darling Daughter," "Charley's Aunt," "The Iceman Cometh" and "The Philadelphia Story."

His film credits included "Native Cloak," "Dishonored Lady," "The Iron Curtain," "Larceny," "The Great Gatsby" and "Bride of Vengeance," among others.

His wife survives.

BERNARD SOBEL

Bernard Sobel, 76, college professor, drama critic, theatrical historian and longtime pressagent for Florenz Ziefeld, Earl Carroll and other showmen of a glittering era, died in New York March 12. He had suffered three heart attacks.

He felt that because he worked in an industry in which results, not literary excellence were the primary criteria, it was no reason why he should ditch the erudition that came with three degrees, plus an early career as an assistant professor at Purdue Univ. where he received his bachelor of science in 1910. He earned a master's degree at Chicago, and his doctor of philosophy at the University of Wisconsin.

Sobel was reputed to be one of the oldtime ballyhooers who would create anything from a boudoir scandal as well as simulate a catastrophe of cataclysmic proportions in order to publicize an event. In addition to these attributes, he was a raconteur, and a writer of show biz memorabilia including "Burleycue: An Underground History of Burlesque," "Broadway Heartbeat," "A Pictorial History of Burlesque," "The Indiscreet Girl" and "The Theatre Handbook" which is a standard work and which he twice revised and updated.

Sobel had the knack of combining glamorous names with mundane pursuits in a manner that made city editors curious. For example, one of his stunts was a story declaring that Lillian Lorraine, the star of Earl Carroll's "The Blue Kitten," did her own laundry — by hand. It achieved wide circulation. In another effort Sobel had the girls of the Ziegfeld's "Louis the 14th" parade in bathing suits in front of City Hall to assist a recruiting drive, which helped prolong the life of the show. Another stunt had him parading the Ziegfeld girls on Chicago's Michigan Blvd.

Sobel, as much as any other showman on Broadway, helped create stars. He helped glamorize the Ziegfeld beauts including Billie Burke (who became Mrs. Ziegfeld), Vivienne Segal, Gladys Glad, Ann Bennington, among others. He also aided in shaping publicity for Eddie Cantor, Will Rogers, Leon Errol, Harry Richman, et al.

Sobel outlived that era and survived in a day when the old landmarks of his youth were torn down or converted to grind filmhouses. He wrote several monographs on the low state of show biz in a period when few remembered the greatness of the theatre.

At his request, no funeral services were held. Remains were cremated.

A sister, Lorraine Lee, survives.

JACK J. GROSS

Jack Jerome Gross, 61, film and tv producer, died of a heart attack March 11 in London. He and partner Phil Krasne were in England for pre-production planning on "The Boy Cried Murder," remake of "The Window," which they acquired from RKO.

After long association with vaudeville, legit and stock companies, Gross started in film business as a projectionist. Later he was a theatre manager in St. Joseph, Mo. He went to Los Angeles in 1934 as manager of RKO's Hillstreet Theatre.

Gross became a producer at Universal in 1939, moving to RKO in 1943 as exec producer. During his stay there he was appointed prefilming analysis assistant to Dore Schary. Returning to Universal in 1950, Gross stayed for two years, producing the W. C. Fields comedies, including "My Little Chickadee."

When tv came on the scene, Gross & Krasne formed a production company in 1951 and made numerous series, including "Big Town," "Mayor of the Town," "O'Henry Playhouse," "Jungle Boy" and others. They dissolved their partnership in 1959.

After the sale of California Studio, now Producers Studio, Gross went into semi-retirement, but last year he and Krasne reactivated their company to make theatrical features. An early member of Screen Producers Guild, he also belonged to both the film and tv academies.

Surviving are his wife, daughter and brother, Mickey, a film publicist.

IN MEMORIAM

NAT NAZARRO

Mar. 18, 1959

TED PATRICK

Ted Patrick, 62, editor of Holiday magazine, died March 11 in New York Hospital, where he had been treated for hepatitis since March 1. A former newsman, advertising exec and semi-pro baseball player, he became editor of Holiday in 1954 when the Curtis Publishing Co. venture was faltering only four months after its birth.

Patrick improved the mag's editorial content and built its circulation to the point where it's now an internationally known monthly. Shortly before his death Holiday listed about 1,000,000 readers.

A gourmet whose varied interests also included jazz, travel and breeding champion airedales, he once remarked: "Just about everything I do relates to Holiday—watching baseball, playing tennis, eating a good meal."

A native of Rutherford, N.J., Patrick began his career there as a sports writer for the Rutherford

(Continued on page 71)

Cocoanut Grove, L.A.

Los Angeles, March 12.

Jane Morgan, Allen & Rossi, Freddy Martin & Orch (20), *Martin Strings* (6); $3.50 *cover*, $3 *minimum.*

In Jane Morgan and Allen & Rossi, the Grove has an entertaining though not especially exciting doubleheader bill through March 22. Both halves of the program would benefit from pruning, particularly the comics who lingered for an overlong 50-minutes on opening night.

Miss Morgan's voice is one of the best in her field. Her pipes are uncommonly dependable and rangy, her tones crystal clear. She delivers her material straight and solid, as it was written, with no frills or improvisations—a composer's delight. Yet this refusal to deviate from the norm or take a risk does tend to set up an element of monotony.

Save for the several selections in her lively Lillian Russell medley, her material is not especially inspired. Most enjoyable is her treatment of "Life Upon The Wicked Stage." Other high spots are her clusters of Gallic refrains and Broadway showtunes and a sweetly crooned "More" from "Mondo Cane."

Additional selections are "Shooting High," "Day The Rains Came," "Love Makes The World Go Round", and her signature, "Fascination." For the Russell medley, Miss Morgan is assisted by vocalist Laurence Stith. Also featured in her act are conductor-pianist Ian Fraser and drummer Danny Daniels. All perform commendably.

Allen & Rossi run hot and cold. Some of their gags and routines are fresh and amusing, but too often they resort to jokes with a history or tired bits of business such as the off-color prance. During the bulk of their routines, one can experience the odd reaction that he is observing a ventriloquist act—as if Marty Allen is the dummy and Steve Rossi is making like Edgar Bergen.

Topics covered by A&R include Playboy bunnies, winetasters, Peace Corps, heavyweight contenders and personalities ranging from L.A. Mayor Yorty to the inevitable Richard Burton and Elizabeth Taylor. Rossi also throws in several impressive vocals ("Be My Love" and "Exodus") and fuzzy-wuzzy hairdoed Allen exhibits surprisingly nimble hoofing talent.

Smooth show backing and dance music, in addition to a capably arranged "Midnight In Paris" overture, are contributed by Freddy Martin and His Orchestra (20). Also on hand are Eddie Bergman and the Martin Strings. *Tube.*

Fontainebleau, M.B.

Miami Beach, March 15.

Robert Goulet, Bob DeVoye Trio, Len Dawson Orch; $17.50 *plus* $5 *average minimum opening show;* $7.50-$10 *thereafter.*

Robert Goulet, for his second display at a Beach cafe, switched from the Deauville to this huge poshery's LaRonde Room and in another switch, Eddie Fisher replaced him there Monday (16).

Goulet has come in with what is virtually a new act written for him by Lyn Duddy and Jerry Bresler. The lyric-script and originals they've penned for the virile songster rates plaudits.

Goulet is a much more at-ease performer than when caught last season. An underlying stiffness is gone, with a warm and easy mood sustained throughout; audience reaction builds in the same vein.

The blend served up is stylish and as noted, mostly original. To note a few choice items: there's a rewrite of the lyrics to "Let's Do It" that takes in names-in-the news for added spicing of the subtle lines.

There's also an original cleffing by Duddy & Bresler "Without You"—a haunting ballad that will be title tune for his upcoming Columbia album. Another is a rollicking new-lines "You Can't Love 'Em All" for canny change of pace.

Lone holdover segment in the act is the routine in which Goulet leaves the stage to roam around the tables with an electric mike, which allows for all-over stops. The multi-songs rundown raises multi-giggles among the femmes, wooed tongue-in-cheek, with obvious escort approval. He's reached the big click niche by time he returns center-stage, the rapport with the tablers high.

Palm-pounding greets version of "Soliloquy" from "Carousel."

Another original "Love Was Young" — based on Chopin's "E Minor Etude"—is a trickily modulated ballading that bears the stamp of a future hit. Topper is Goulet's reprising from "Camelot" the associated-with tunes, to wind a sock hour. They wanted more.

The Bob DeVoye trio makes for a gasp—and palm—raising opener. Threesome's adagio tosses are eye openers, despite their making it look all too easy. DeVoye seems to have two new partners; they're good.

Lenny Dawson's expanded orch responds in fine manner to baton of Jerry Bresler.

Show closes out the LaRonde season Saturday (21). *Lary.*

Riviera, Las Vegas

Las Vegas, March 10.

Frankie Laine, Frank Gorshin, Riviera Dancers (12), *Jack Cathcart Orch* (18); *produced by Elias Atol; stage direction, Milt Bronson;* $5 *minimum.*

Frankie Laine has long since established himself as a showbiz personality, as distinct from being just a singer, and the aplomb with which he projects his repertoire of disclicks gives ample evidence of that distinction.

Laine did about 45 minutes of "concert" at his last Monday (9) opening in the Riviera, backed by the excellent Charles Turner Choir of eight singers and Jack Cathcart 18-piece house orch directed by Laine's own conductor, Ray Barr.

With Frank Gorshin adding his inimitable mimicry to the proceedings, the Riviera has a three-weeker that should be a good biz-getter.

If there is any single minus item to Laine's performance, it is in the talk department. Bluntly, he has a penchant for verbosity. But otherwise there is a strong element of personality as he goes through a wide range of his disk hits.

No Laine repertoire would be complete without projecting "Rawhide," "Moonlight Gambler," "Jezebel," "Cry Of The Wild Goose," "Mule Train," "Jealousy," among others, and he does as many as possible within the time limits of show. It is practically an all-request show he does—and he asks for them early. It's a big stage, and a large-capacity nitery, but Laine fills it all amply.

Another passing thought:

Laine's vocal backing, the Turner Choir, deserves more than just one number, on the basis of their single spotlighted standard "Down By The River Side," which they do while Laine is clearing his "desert throat" in the wings.

Preceding the Laine contribution for a half-hour, Gorshin, the lean visaged mimic, projects innumerable carbons of the greats and near-greats of show biz with an uncanny perspective notable vocally rather than facially. Gorshin also fills a big auditorium amply.

To open the show, the Riviera's prancing line has resorted to a standard Roaring '20s type of production that is lively, tuneful and notable, also, for the good looks of the girls. *Khan.*

Ash Grove, L. A.

Los Angeles, March 11.

Bessie Griffin & The Gospel Pearls (5), *Dick Rosmini;* $2 *admission.*

Bessie Griffin & The Gospel Pearls head the menu at Ed Pearl's folknitery for the next fortnight, supported by vocalist-guitarist Dick Rosmini. It's a satisfactory booking for the Ashgrove set — generally collegiate, culture-minded coffee house prowlers who frown on the pretentious or the commercial.

Miss Griffin & the Pearls (5) assault with verve and spiritual gusto a succession of gospel chants. Among them are "Troubles," "Jericho," "On My Way To Canaan Land" and "Same Train," latter with a choo-choo staging flourish.

There is a certain monotony about their material, and gospel singing loses something essential in a pub. But the earnest young ladies surmount these obstacles with the zeal and careful preparation with which they invest their work.

Rosmini, billed rather pedantically as "The Sabicas of the Funky Guitar," rambles through a wide variety of material ranging from the "Macedonian Rag" to "Brother, Can You Spare A Dime." Clearer lyric enunciation and a shorter set would make his work more pleasurable.

Show is in through March 25. *Tube.*

Mister Kelly's, Chi

Chicago, March 10.

Woody Allen, Judy Henske, Marty Rubenstein Trio; $2.50 cover.

Boniface George Marienthal and his talent coordinator Arlyne Rothberg have put together an unexpected smash combination in Woody Allen and Judy Henske. Reservations are running ahead of any show to play this spot in several years. Opening night was jampacked, with the little-used bleachers crammed full, standees three deep at the bar and a long line outside.

It's for certain that Allen has built up a big head of steam since he last played here through his many tv guest shots, particularly those on the "Tonight" show. Originally a comedy writer for Sid Caesar, Art Carney and others, he's loaded his act so heavily with fresh material that he often is forced to break in on the yocks in order to get all of his anecdotes in. He now rates with the best of the cerebral comics and has moved into the ranks of the topflight funnymen.

Allen's psychodrama for fun and profit explores all of the embarassments, anxieties and occasional triumphs that befall a little man—albeit a special one. He's not everyman, but reflects the sensitive, creative, intellectual and psychoanalytically-oriented soul.

As an underdog, he is cowed by a voice-powered automatic elevator that talks back to him, and when he hires his mother to clean his apartment he is forced to fire her for stealing. As a bohemian, when he is fixed up with a blind date, she steers him to a Greenwich Village coffee house that is so esoteric that they serve pre-Colombian coffee.

Judy Henske last played Chi a year ago at the now-defunct Gate of Horn, and her repertoire then consisted of a mixed bag of folk songs. A tall, angular brunet with an expressive face, she now concentrates on dynamic blues shouting, including numbers yclept "Sit Down, Can't Cry, Oh Lord I'm Gonna Die Blues" and "You've Been A Good Old Wagon But You Done Broke Down."

Her other numbers include an offbeat version of "Miss Otis Regrets," a singalong rendering of "Hooka Tooka," and "Till The Real Thing Comes Along." She's also noteworthy for her rambling, impressionistic intros, which range from wacky to absurd and are occasionally extremely hip.

Her most impressive characteristic is her explosive personality, which bursts through both her songs and patter and keeps the sparks flying onstage. *Mor.*

Berns Rest., Stockholm

Stockholm, March 9.

"FiFajFoFum eller Hur?" (FiFajFoFum or Isn't It?) with Carl-Gustaf Lindstedt, Catrin Westerlund, Hans Lindgren, Helena Fernell, Gals & Pals (6), *Gunnar Svensson Trio, Mario Weber Orch; written by Carl-Gustaf—Rune Moberg, Beppe Wolgers; directed by Hans Dahlin; songs, Bobbie Ericson; arrangements, Svensson and Lars Bagge; scenery, Nisse Skoog; costumes, Gunilla Ponten; lighting, Anders Lindroth;* $3 *minimum.*

The experiment of presenting a stage show as restaurant entertainment was tested at Berns last year when it marked its 100th birthday. Now a similar production is being tried, and as with the '63 show, this cafe can count upon a surefire hit.

"FiFajFoFum or Isn't It?" (the title is almost meaningless) is a two-part layout of about one-hour each. The first half could be described as a musical about a man portrayed by Carl-Gustaf Lindstedt who ventures out in the world and suddenly finds romance in Catrin Westerlund.

Woven in the plot are several gags which incorporate mannerisms of heavyweight champ Cassius Clay. This type of humor was good for copious laughs from the customers. Show's second part has no story—just individual numbers. Best of the latter are a parody on striptease and a takeoff on a tv quiz program.

Berns management expects the layout to continue through March and April. This is quite possible, for the show shapes up as strong enough entertainment to rate a long holdover. But foreign visitors, accustomed to finding acts of international appeal here, may be disappointed since the entire show is in Swedish only.

Mario Weber and the Berns' orchestra provides slick music between performances. *Winq.*

Diplomat, Fla.

Hollywood Beach, Fla., March 13.

Gordon & Sheila MacRae, Dunhills (3), *Van Smith Orch;* $6.50-$7.50 *minimum.*

This is finale show for the winter run of the Cafe Cristal with the MacRaes, Gordon & Sheila, repeating the honors, per every annum.

The pair make their hour onstage a happy romp, stressing the comedy angles with MacRae's reprises on former clicks the straight note. With it, he displays a neat flair for laughmaking in his mimicry rundown of contemporaries, notably in the Garry Moore segment and Frank Fontaine.

The distaff partner is the big howl hit. The tall blond is a devastating lampooner of the in-the-news femmes in show biz. The lyric ideas to go with it are sometimes gamey, as in the Zsa Zsa carbon, but the artful delivery takes up any auditor doubts.

Theme of Sheila MacRae's rundown is pegged to "This Was The Week That Was" for: socko Elizabeth Taylor in a cleavage that leaves little to the imagination — a giggle-raising prop. Carol Channing gets a smart workover as does Peggy Lee. The Barbra Streisand "portrait" is the capper to the barbs and bits that make it a hilarious sequence. Tops with a fine Judy Garland image.

Duo joins for specially written (Lyn Duddy & Jerry Bresler) turns on "I've Grown Accustomed to His Face" and "I Remmeber It Well" for the big winders. Despite occasional electronic-mike troubles, overall impresh was in the encore vein.

The Dunhills tee off matters solidly, albeit given too little time to work out full act. As is, the three-as-one hoofery is a standout, per every showing along the cafe circuit here. Van Smith and his orch back superbly.

Action moves over to the intimate Tack Room for spring-summer shows with Neil Sedaka penciled in Wednesday (18) on a two-weeker. *Lary.*

Eden Roc, Miami Beach

Miami Beach, March 15.

Connie Francis, Jackie Mason, Bud & Cece Robinson, Val Olman Orch; $5-$10 *minimum.*

Thanks to an early Easter, package current is last of the season for the lush Cafe Pompeii. It's a double-barreled offering that must have hit the high-budget brackets.

But the booking is a wily one in that Connie Francis should attract her faithful in goodly numbers with Jackie Mason ditto for the crowds here for the Passover celebration.

Miss Francis seems to be surrounded by a huge electronic layout when she takes over the mike. The reverb effect has her vocalistics flowing around the room and back to the stage. Such a staging idea may stem from the aim to keep the recording and film application sound familiar to her fans. However, in a big nitery, it could be toned down to better effect. Withal, opening night patronage loved every minute of her onstage term.

Miss Francis doesn't neglect any of her platter-clicks, serving up most of the better arrangements. There's version of "I Left My Heart in San Francisco" that fits well in the book, a solid "Al Di La" and clever special, "Born Too Late." Tops with "Yiddishe Momma" and Israeli medley to spur encore demands. Lighting is a plus, as is mobile staging that allows for fluid delivery.

Mason almost walked off with the proceedings. The East Side accented comic dispenses a load of fresh out-of-the-news ideas twisted into his personal approach which is a waspish, but ribtickling one.

Routine on apartment living is a howlmaker. He has a service-draft segment that could be eliminated; despite some fresh twists the gambit is a tired one on this circuit. The Ed Sullivan impresh remains a funny concept; he could have stayed on longer.

Bud & Cece Robinson open with tap routines that are par for the course, working with usual zest to elicit warm returns.

Val Olman's orch, conducted by Joe Mazzu for Miss Francis, marks up a plus for the session. *Lary.*

House Reviews

Olympia, Paris

Paris, March 13.

Sammy Davis Jr., Jacques Dufilho, Augie & Margo, Lukacs (7) *Jean Denjean Orch* (15); $7 *top.*

In nine shows at this big vauder, with several for charity, Sammy Davis Jr. again underlines the truth of that old show biz adage about talent having no barriers or frontiers. He won a deserved standing ovation without using a word of French except for thanks.

Opening with a big throated song, he then segues into ballads, terp bits, takeoffs, a witty turn with counterpoint from his drummer, and a flock of standards to wind with his adroit impression of a fancy gunslinger that had them begging for more.

Davis shows what style, diversification and all-around talent can do to make for a fully charged evening of entertainment. If his patter is subdued, and mainly for those understanding English, his song renditions, tour-de-force projection and poise are easily followed by all without any need for subtitles.

Davis did one gala here last year for solid effect but after this group of shows, which winds Wednesday (18), he should be able to come back anytime despite the stiff admission prices. All seats were sold out except for two cheap rows at $2 each which went clean at each performance.

A few good acts fill the first half. Jacques Dufilho is a standup comic impressionist who does some risible takeoffs on old maids or foreigners loose on the town. However, he seems more geared for boites than for big halls.

Lukacs are a dynamic tetterboard group who can bounce one up to the shoulders of a man atop two others. It is one of the best acts of its kind. Augie & Margo supply a sinewy, graceful modern dance interlude that combines grace, poise and agility while Roger Comte does nice intros and some patter for scene changes. Jacques Denjean Orch gives yeoman backing.

Davis' stint may also pave the way for more Yank name bookings here, according to director Bruno Coquatrix, who presumably will meet the stiffer payment terms with a shorter stay and hiked tabs. *Mosk.*

Apollo, N.Y.

"Jewel Box Revue," with Lynne Carter, Dodi Danials, Bruno Lafantastique, Robin Rogers, Billy Austin, Storme de Lavarie, Christian DuBois, Reuben Phillips Band.

This he-she spread is much as it has been through the years in its Harlem flag dates with the exception of a really dazzling production number to close.

Said number involves the entire cast in a western setting. It features a lot of nostalgic singing—both vaude and oater—and is costumed like "My Fair Lady" (no pun intended).

Lynne Carter sparks this final turn with some fine burlesque and vaude song comedics; and, backed by a smart saloon set and simple chorus routines—and the costuming—the rest of the boys come off better than usual.

Otherwise, Carter does his usual solid impresh and comedy routine to genuinely respectful returns, but there is something morbid (sleazy, maybe) about the other performers, who, without the constant transvestite jokes, would have a hard time playing the beach at Fire Island's Cherry Grove.

Reuben Phillips house band lumbers through some really square scoring until the gone-west finale.

As before, the revue was picketed by young Harlemites, with signs reading "the dregs and drags of society," "my son the queen," etc. Didn't prevent an SRO house at early evening, Sunday show caught. *Bill.*

Repertory Review

But for Whom Charlie

Repertory Theatre of Lincoln Center for the Performing Arts (Elia Kazan, Robert Whitehead, directors) presentation of comedy in two acts, by S. N. Behrman. Staged by Elia Kazan; scenery and lighting, Jo Mielziner; musical arrangements, David Amram; costumes, Theoni V. Aldredge. Opened March 12, '64, at the ANTA Washington Square Theatre, N.Y.; $6.50 top.

Naomi Saunders ..... Patricia Roe
Seymour Rosenthal ... Jason Robards Jr.
Anna ..... Diane Shalet
Charles Taney ..... Ralph Meeker
Faith Prosper ..... Faye Dunaway
Willard Prosper ..... Clinton Kimbrough
Gillian Prosper ..... Salome Jens
Brock Dunnaway ..... David Wayne
Harry Lorch ..... Michael Strong
Sheila Maloney .... Marielare Costello or Barbara Loden

In selecting "But for Whom Charlie" for the third and final production of its initial season, the Repertory Theatre of Lincoln Center has taken on a problem, and thereby provided one for the audience. For the new comedy-drama by S. N. Behrman, opening last Thursday night (12) at the Anta Washington Square Theatre, is a subtle and challenging work for which the repertory group is ill-equipped, at least at this point in its development.

What emerges is an unsatisfying show, a faulty presentation of a mature, penetrating, but tricky play that reveals additional limitations of the company. Under the circumstances, "Charlie" seems a questionable bet for general popularity and therefore a potential difficulty for the rotating repertory schedule.

It may prove a stronger draw than the revival of Eugene O'Neill's "Marco Millions," but hasn't the provocative quality of the remaining repertory item, Arthur Miller's whining autobiographical drama, "After the Fall." This Behrman piece, which the author has said is to be his last play, is a dubious bet for pictures, but has possibilities for stock.

Like virtually all Behrman plays, "Charlie" is a morality story. It involves a diffident man of integrity who finally throws off the paralyzing influence of a rich, vulgar, domineering father and acquires the strength to triumph over the clever, opportunistic associate who has been exploiting his friendship since college days. It is a mature and thoughful work that loses much of its effect in the imperfect production and performance.

"Charlie" has the familiar Behrman stamp of highly civilized observation, of sharp characterization, and wise, witty dialog. It also has awkward scenes, and as with so many of the author's latter works, it's apt to seem below the standard of some of his outstanding successes of the past—which were themselves the object of perfectionist criticism when originally done.

Mostly, though, "Charlie" suffers from inadequacies of presentation. The trouble appears basic—the Lincoln Center group seems to lack the feeling for the play, and the personnel to cast, stage or perform it to maximum effect. The result is disappointing.

Elia Kazan, whose dynamic staging is such a vital factor in the dramatic impact of "All The Fall," gives the impression of not having the proper deftness of touch for Behrman's suave and incisive writing. And since he is the artistic head of the organization, with authority in not only casting, but the selection of the company itself, he must take the major rap.

The individual performances are strikingly uneven. Jason Robards Jr. gives a commendable portrayal of the worm-that-turns idealist who has sought to explate his sense of guilt over his late father by setting up a foundation to support talented, needy young writers.

David Wayne is superb as the salty old World War I novelist who's content to live on his reputation and indulge his gift for shrewd comment on passing folly. He has the knack of handling Behrman's dialog, and he brings the play to life whenever he's on, even though the role is not vital to the action. This performance, following his impressive work in "Marco," stamps Wayne as a fine actor.

Salome Jens is decorative and visually interesting as a femme fatale who doesn't succeed in making away with the timid hero, but she lacks the verbal sharpness for Behrman's brand of writing. As the hero's cynical associate, Ralph Meeker is miscast, being vocally and even physically out of his depth in this sort of sophisticated comedy.

Faye Dunaway is attractive looking and gives a disarming performance in the difficult part of the mixed-up daughter of an egomaniac genius novelist. Clinton Kimbrough is passable as her emotionally unstable brother and Michael Strong is acceptable as a nonplaying professional musician who lives on union featherbedding.

Jo Mielziner's handsome arrangement of platforms, screens and furniture is ingenious and atmospheric, but doesn't succeed in making Behrman's intimate writing seem suited to the expanse of he open stage of this new theatre. The Theoni V. Aldredge costumes are effect ve.

"But for Whom Charlie" is not, as Behrman reportedly believes, his best play. It's probably a good deal better than it here seems, however, and of course any work by Behrman is interesting.

Hobe.

Opera Review

Falstaff
(MET OPERA, N.Y.)

Verdi's final opera, "Falstaff," written when he was 80, has been out of repertory at the Met Opera for a generation. It has now returned in a handsome production financed by Mrs. John D. Rockefeller Jr., and designed by Franco Zeffirelli, who is also a director, an unusual combination of talents.

The old cornball slapstick, which creaks almost as loudly as "Midsummer Night's Dream" (not to grope for a comparison), is redeemed by the infusion of liveliness in which the stage, under Zeffirelli, seems the more dominating value, which is not to deny credit to Leonard Bernstein's bouncy conducting in the pit. This was the Philharmonic chief's debut at the Met.

Since "Falstaff" is an ensemble opera there is less to say than there migh, otherwise be with such a fine cast. The inclination would be to accord top honors to Anselmo Colzani in the title role and to Regina Resnik as Mrs. Quickly. Gabriella Tucci and Rosalind Elias are attractive and pleasant, but subordinate.

A Peruvian tenor, Luigi Alva, was making his debut at Fenton. He seemed average, though this is perhaps a poor test. Mario Sereni's Ford, the old Lawrence Tibbett standby role, was first rate. On the whole, the momentum and the general excellence of the music and voices gave the occasion a certain distinction, however dubious a comment on artistry it might seem to say that the director-designer was the star of the evening.

Zeffirelli (not only captured the Tudor feeling superbly in his sets but he actually managed to make the three tavern roughnecks, Norman Scott (Pistola), Andrea Velis (Bardolfo) and Paul Franke (Cajus), disport themselves like George Abbott knockabouts instead of opera singers. Let nobody disparage such an accomplishment against the realities of operatic repertory.

Land.

Jay and Fran Landesman To England to Do Shows

St. Louis, March 17.

Jay Landesman, co-owner of the Crystal Palace, a local cabaret-theatre, will move to England in May, to remain a year. He and his wife, Fran, plan to write and produce a musical there. The trip is being financed by a $10,000 private grant from a New York patron.

The Landesmans have collaborated on several musicals, including "The Nervous Set," which was originally produced at the Crystal Palace and later had a brief run on Broadway, and "Molly Darling," presented at St. Louis Municipal Opera in 1962. Landesman hopes to produce an English version of "The Nervous Set," plus two recently-completed efforts by the couple—"Sheila," a play, and "Count Dracula," described as a horror musical.

Scheduled B'way Preems

Murderer Among Us, Morosco (3-25-64).
Funny Girl, Winter Garden (3-26-64).
Pretzel Factory, O'Neill (3-26-64).
Sponono, Cort (3-30-64).
High Spirits, Alvin (3-31-64).
Anyone Whistle, Majestic (4-1-64).
National Rep, Belasco (4-5-64).
West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-9-64).
Baby Want a Kiss, Little (4-13-64).
Cafe Crown, Beck (4-20-64).
Blues for Mr. Charlie, ANTA (4-21-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare, State (5-18-64).
My Fair Lady, Center (5-20-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-6-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).

'Lady' to Berlin For Return Run; Shutters 'Annie'

Berlin, March 17.

There is speculation here that "Annie Get Your Gun," which closed Feb. 22 after 167 performances, might have continued if the management of Theatre des Westens had not contracted for "My Fair Lady" to play a return engagement at the house. Business for the Irving Berlin musical was brisk for the last couple of weeks of its run.

Heidi Bruehl, the 22-year-old star of "Annie," declared, "They simply took 'Annie' off. Our musical was artificially killed by intrigue, and I can prove it."

The management issued a statement that "contracts left no other choice than to break off the performances despite full houses. Although "Annie" ran less than half a year, the show had no loss."

"My Fair Lady" opened its return stand Feb. 28, with a cast headed by Carlos Werner and Liane Croon. The former played Henry Higgins for a time in the Hamburg production of the Bernard Shaw-Alan Jay Lerner-Frederick Loewe musical. Miss Croon was one of the seven Elizas who appeared in the Berlin production in 1961 through 1963.

"Annie," incidentally, may go to Munich later this year.

London Shows

(Figures denote opening dates)

All In Love, May Fair (3-16-64).
Antonio, Drury Lane (3-2-64).
At Drop Hat, Haymarket (10-2-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Fielding's Hall, Prince Charles (2-27-63).
Formation Dancers, New Acts (3-18-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (3-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Poker Session, Globe (2-11-64); closed last Saturday (14) after 38 performances.

SCHEDULED OPENINGS

Hang Down Head, Comedy (3-19-64).
Mother's Boy, Globe (3-19-64).
Round P'dilly, Prince Wales (3-28-64).
Mexican Fiesta, Drury Lane (3-30-64).
E'body Loves Opal, Vaudeville (4-1-64).
Schoolmistress, Savoy (4-8-64).
Wait A Minim, Fortune (4-9-64).
She Loves Me, Lyric (4-29-63).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amorous Flea, E. 78th St. (2-17-64).
Belly-Sponge, East End (2-24-64).
Blacks, St. Marks (5-4-61)
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63)
Jo, Orpheum (2-12-64).
Little Eyolf, Actors (3-16-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Repertory, Phoenix (3-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63)
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, Sher. Sq. (12-21-63).
White Rose & Red, Stage 73 (3-16-64).

SCHEDULED OPENINGS

Cindy, Gate (3-19-64).
Life Is a Dream, Astor Pl. (3-19-64).
In Summer House, Little Fox (3-26-64).
Salad Mad Cafe, Masque (4-1-64).
Diary Madman, Gram. Arts (4-14-64).

CLOSED

Dynamite Tonight, York (3-15-64); closed last Sunday (15) after one performance.

Shows on Broadway

La Vie Parisienne

S. Hurok and French Government presentation of Theatre de France (Madeleine Renaud and Jean-Louis Barrault, directors) production of comedy with music, with book by Henri Meilhac and Leon Halevy, music by Jacques Offenbach. Staged by Jean-Louis Barrault; choreography, Roger Stefani; musical director, Andre Girard. Opened March 10, '64, at the City Center, N.Y.; $4.95 top.

The Madeleine Renaud and Jean-Louis Barrault troupe has rounded out its repertory at the City Center with a production of Offenbach's "La Vie Parisienne," again proving the versatility of the company, which has already performed every style from Moliere to Ionesco, but no opera-bouffe. The show has great style, and is sparkling entertainment, with colorful sets and spectacular costumes.

After distinguishing themselves as classic actors, the players carry on like clowns and capers all throughout the bubbling Offenbach music and the wispy Henri Meilhac and Leon Halevy libretto. Although there isn't a single operatic or sizable voice in the ensemble, they give the impression of being a company of singers. They can sustain a melodic line and phrase it properly and of course they can act and dance in the spirit of Paris in the 1860s.

The two most memorable characterizations are Jean-Louis Barrault's Brazilian, a Paris regular who arrives in his beloved city in an outlandish costume, doing a samba which turns into a French version of Le Twist while reeling off lyrics at an unheard-of speed, and Pierre Bertin, the great classic actor of the company as the Swedish Baron. Snatching petticoats, his eyes gleaming at shapely legs, he is still properly aristocratic in a wild Can-Can.

Jean Desailly, as Gardefeu, pursuing the young and pretty Swedish Baroness, Jean-Pierre Granval as his best friend, and the resourceful Simone Valere as an enchanting glove maker, and all the others go through the musical numbers without missing a beat, showing surprising song-dance and comedy talents.

Offenbach deserves part of the credit for the successful evening. The music is quicksilver, and conductor Andre Girard catches the sparkle without covering his singers. In a recent interview, Barrault said that he has taken "Vie Parisienne" to America "to show where your own musical comedies come from," and he may have a point there, at least about Offenbach's contribution. William S. Gilbert had his first London success (before he had ever met Arthur Sullivan) with an Offenbach translation, and the Rogers and Hart and Cole Porter's Shakespeare takeoffs ("Boys from Syracuse" and "Kiss Me, Kate") would have been inconceivable without Offenbach's irreverent treatment of Racine in the 1850s.

The visitors from France have had a deserved artistic and financial success.

Goth.

Each Had Six Wings

National Theatre of Israel presentation of a drama by Hanoch Bartov, with simultaneous English version by Raphael Rothstein and Hanoch Bartov; read by Mark Samuels and Elinor Bruce. Staged by Avraham Ninio; music, Emanuel Amiran; decor, Yossel Bergner. Opened March 11, '64, at the Little Theatre, N.Y.; $6.90 top weeknights, $7.50 Saturday night.

Rakefet ..... Eva Lion
Gittel Klinger ..... Bat-Ami
Menashe Klinger ..... Nissim Azikri
Noah Klinger ..... Shmuel Rodensky
Aya ..... Ada Tal
Tzirkin ..... Shlomo Bar-Shavit
Vidal ..... David Baruch
Morris ..... Avraham Ninio
Hersheler ..... Itzchak Bareket
Dr. Stern ..... Nachum Buchman
Mitelman ..... Israel Rubinczyk
Mitelman's Mother ..... Niura Shein-Hanelle Hendler
Glick ..... Haim Amitai
His Wife ..... Judith Kronenfeld
Bobinet ..... Jean-Pierre Granval
Gardefeu ..... Jean Desailly
Baron ..... Pierre Bertin
Brazilian ..... Jean-Louis Barrault
Frick, Prosper, Alfred ..... Jean Paredes
Gontran, Urbain ..... Dominique Santarelli
Joseph ..... Robert Lombard
Alphonse ..... Regis Outin
Man Who Waits ..... Michel Bertay
Metella ..... Suzy Delair
Baroness ..... Sarah Sanders
Gabrielle ..... Simone Valere
Pauline ..... Denise Benoit
Sweeper ..... Marie-Helene Daste
Chorus ..... Judith Alexander, Dominique Arden, Paulette Attie, Christine Bottal, Claudie Bourlon, Josette Grisy, Sabina Lods, Jane Martel, Nicole Nevat, Celine Salles, Andre Batisse, Georges Coste, Henri Gilabert, Jean-Guy Henneveux, Bernard Laik, Gilbert Lefevre, Luis Masson, Gerard Quenez, Stanislas Staskewitsch, Jean Winckler.

The title, "Each Had Six Wings" is symbolic, a quote from the book of Isaiah, about an angel "with six wings—two to cover his face, two to cover his legs and two to start flying again. . . ." This final offering of Habimah's season in New York and of "Children of the Shadows," presented earlier, suggests that the contemporary Israeli playwrights might well abandon the theme of creation and settlement of their new nation and the struggling early days, when most of them were refugees from the Nazi horrors, trying to pick up their broken lives again.

That period may easily be the most vital national experience of their times, but the day will come when new playwrights will find other themes than those of adjustments, bitter memories, trials and tribulations. The excellent and unobtrusive English narration through the earphones tells of a "throb of a new life" and the "music of a people pushing back their loneliness."

Hanoch Bartov's play is an interesting document about life in Israel in 1949-50, and although it is not a noteworthy work, it has directness, humor and a touching quality. There are the problems confronting Israel after World War II, and the piece shows several ethnic groups and their reactions when they clash against each other.

The principal character is a cobbler with a wife and teenage son who settle down in a small, rubble-littered street of Jerusalem to draw new hopes from an old house and small shop. The cobbler becomes a sort of father and mediator to the community-neighborhood.

He discovers that a woman giving birth to a child is his wife, believed dead. She thinking that her husband had perished, is now dedicated to the man whose daughter she has born. It wrecks the courtship of the doctor and a young Israeli teacher he had planned to marry.

This company is strong in character-actors and gives a good performance in a broad vein. Shmuel Rodensky is especially winning as the cobbler and Eva Lion is skillful and sensitive as the young girl. The other parts are well played and Avraham Ninio's direction is expert and careful. Yossel Bergner's setting, representing a block of delapidated houses and the upstairs room of the young teacher, is ingenious and the stage lighting has been extensively improved on since the company's first appearance with the "Dybbuk."

Goth.

Bygraves Set for Tuner, 'Round About Piccadilly'

London, March 17.

Max Bygraves will return to the West End in a musical "Round About Piccadilly," due for presentation March 28 by Howard & Wyndham at the Prince of Wales Theatre. The $150,000 production will be staged by Dick Hurran in a Starlight Roof floorshow setting, somewhat similar to that employed successfully by the same director in his Glasgow show, "Half Past Eight." The theatre is currently closed for conversions.

Bygraves will head a cast to include the Gimma Boys from the Paris Lido, Alma Michael's "Excess Baggage" dog act, Eddie Vitch, the Gibson Girls, a dancing speciality duo, consisting of Nicki Allen, a beauty contest entry, and ex-model Sarah Mackay, plus a chorus of over 50.

Lionel Blair will stage the dances. Bygraves last appeared on the stage in the West End production of "Do, Re, Mi."

Australian Shows

(Week Ending March 14)

ADELAIDE

Beyond Fringe '64, Pennington.
Black Theatre Prague, Arts.
Henry V, Tent.
Night of Iguana, Sheridan.
Night on Bald Mountain, Union.
Opera-Ballet, Her Majesty.
Philippine Dancers, Thebarton.
Play of Daniel, Bonython.
She Stoops Conquer, Theatre 62.

HOBART

Merry Widow, Royal.

MELBOURNE

Barefoot in Park, Princess.
Camelot, Her Majesty's.
Hamlet, Union.
Naked Island, St. Martins.
New Moon, St. Kilda Palais.
Stop the World, Tivoli.

SYDNEY

Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Minstrels, Tivoli
Physicists, Ensemble
Private Ear, Public Eye, Phillip.

PRINCE BEEFS B'WAY LEAGUE

Lefkowitz Appearance at League Sparks Membership Rap at Board

By HOBE MORRISON

Although N. Y. State Attorney General Louis J. Lefkowitz has substantially modified the three bills he had arranged to be introduced in the Legislature at Albany to deal with abuses in the production financing and theatre distribution of Broadway shows, there is still strong trade objection to the measures. The League of N. Y. Theatres is not "opposing" the proposals, but contrary to previous indications, has not approved them.

Lefkowitz appeared before League members and other interested Broadway representatives last Wednesday (11) to explain the amended bills and, it was apparent, to seek trade support. Vehement objection to the measures was expressed by several of those present, notably Michael Myerberg, owner of the Brooks Atkinson Theatre, N. Y., and John F. Wharton, a noted theatrical attorney who recently outlined opposition in an article in VARIETY.

Although it has been assumed that the Lefkowitz proposals were a cinch for quick passage by the Legislature, the Attorney General seemed anything but confident. He was quoted by those present as repeatedly using the word "if" in referring to the possible enactment of the bills. As one Leeague official observed, "His appearance here was a sign of weakness, not strength. If he didn't think he needed our support he wouldn't have been here."

Lefkowitz was accompanied by Assistant Attorney General David Clurman, who is figured the likely choice to head the theatre-administrative agency if the proposed

(Continued on page 65)

Battle Looms on Site For D.C. Culture Center; Rap Potomac Location

Washington, March 17.

Controversy over the location of the Kennedy Performing Arts Center is beginning to pick up steam. Among those moving into the opposing ranks of the Center's scheduled site on the banks of the Potomac and in the center of a spaghetti bowl of super-highways is William Walton, a friend of the late President and Mrs. Kennedy and chairman of the D.C. Fine Arts Commission.

In testimony before a House Appropriations subcommittee, Walton said his Commission would reject the proposed Center site if asked for an opinion. The Commission has the last word on whether many Washington buildings and memorials are built, but the Center and surrounding highways do not fall within its jurisdiction.

The Fine Arts official said a dilemna has been created by enthusiasts for the proposed site. He questions their argument that delay might result in the Center not being built.

Walton was responding to a question from Rep. Ben Reifel (R-S.D.), as to whether concerts, operas and other shows in the Center would be heard if trucks were driving close by and airplanes were flying overhead. Another witness, Mrs. James H. Rowe, chairman of the National Capital Planning Commission, told Reifel that Center architect Edward Durell Stone believes he can solve the noise problem.

The Center trustees, led by Chairman Roger Stevens, appeared before the subcommittee Feb. 20 seeking a $15,500,000 appropriation for the Center and another $15,400,000 Treasury loan for a parking garage. At the same time, several witnesses testified before a Senate Appropriations subcommittee and criticized the Center site.

Among the groups calling for a Center in downtown Washington were the Washington Building Congress, the Committee of 100 on the Federal City, and the Federation of Citizens Assns.

Stroock's Heyday Group Enters Legit Producing

Heyday Productions is expanding its operations from television to legit. A New York office, headed by James Stroock, has been established by the firm, which is headquartered at the Desilu-Cahuenga Studios in Hollywood. Stroock, vice-president of the Brooks Van Horn Costume Co., is also a longtime Broadway backer.

The Manhattan office of Heyday, in addition to handling television matters, will also seek properties for Broadway production.

'Me' a Chi Smash, But Hasta Move

Chicago, March 17.

It's one of those ironies of the business that "Little Me," which hadn't been scheduled to play Chicago initially, now looks as if it could have been one of the big hits of the current season here.

The musical won't make it, however, because the present engagement at the Blackstone is for only two weeks. The show has commitments into August, when Sid Caesar's contract as star runs out. By that time, even if Caesar were to renew, the house will be occupied with "A Funny Thing Happened On the Way to the Forum."

The musical opened here March 9 on a distress booking, when it was found that the stage of the Nixon in Pittsburgh was too small to carry the production. The show opened to four enthusiastic reviews, which for a musical comedy with a popular star like Caesar is a virtual guarantee for a prosperous run here.

With such notices, it might have played a full season at a house like the Shubert, assuming it were available, which should have meant a million or two in grosses. As is, the best it can gross in two weeks at the Civic is about $108,000, but it'll probably be a bonanza at Melody Top Theatre next summer in a stock production starring Louis Nye.

Chicago wasn't routed for the tour, in the beginning, because of a shortage of local houses. The Shubert was set for the season with "How To Succeed In Business Without Really Trying," the Opera House had "Camelot," the Blackstone seemed booked tight and the other theatres that might have been available are too small. The Blackstone became available when "Never Too Late" proved less durable than anticipated, but by that time the "Little Me" tour had been arranged.

The musical leaves the Blackstone this Saturday (21), and the house goes dark until "Man For All Seasons" returns May 18. Then "Luther" arrives June 2 for three weeks, with a star yet to be named, and the Blackstone's next booking is not until Aug. 24, when "Forum" opens.

Move Theatre de France For Boston Appearance

Boston, March 17.

Theatre de France, which had been booked for three days at the Harvard Square Theatre, a Cambridge film house, under auspices of the Cambridge Drama Festival, has been shifted to the Shubert Theatre in downtown Boston. The dates remain the same, with "La Vie Parisienne" due Friday (20) and Saturday (21) matinee and evening, plus "Le Mariage de Figaro" for Sunday (22), matinee and evening performances.

William Morris Hunt, the local producer, said the demand for tickets and size of productions necessitated the move of the Madeleine Renaud and Jean-Louis Barrault Troupe to the larger legit house.

SEEKS NEW IMAGE, TICKET REFORMS

By JESSE GROSS

The League of N.Y. Theatres may be moving into a new, progressive phase under the leadership of its recently-elected president, Harold S. Prince.

A press conference, called by Prince and held at the League's headquarters in New York last Monday (16), represented an unusual occurrence for the organization of Broadway producers and theatre owners. The purpose of the meeting was to provide Prince with an opportunity to express his views on the state of Broadway legit both as League prez and as an individual producer.

The new president aired a number of suggestions for constructive moves toward promoting better relations between the Broadway theatre and public. He also criticized the newspapers for what he regards as their negative approach in the coverage of the stage. Besides rapping the press for not giving its legit stories a more favorable slant, Prince also made it clear that he thinks there is much the theatre itself can do to win over a public that has been alienated by a variety of factors.

His criticism of the press was general, but there have been specific instances where the League has felt that the theatre was being abused, and has so indicated, such as when it publicized a rebuttal to a N.Y. Times story about Broadway's "disastrous" 1962-63 season.

As the League president, Prince last week wired the N.Y. Post that the legit organization objected to the manner in which the paper has been covering N.Y. Attorney General Louis J. Lefkowitz's investigation of the theatre. Telegrams were sent to Jerry Tallmer and Anthony Scaduto, who have been jointly bylining most of the Post stories concerning the Lefko-

(Continued on page 62)

Other 'Fringe' Originals Exit B'way Production

The Broadway production of "Beyond the Fringe" lost the three remaining members of its original four-man British company following the evening performance last Saturday (14). Those who left the revue were Alan Bennett, Peter Cook and Dudley Moore. Jonathan Miller, the fourth member of the original quartet, withdrew from the production some time ago.

Paxton Whitehead, who was Miller's successor, is continuing his Main Stem assignment with three members of the touring edition of the show, which closed last Saturday (14) in Montreal. The trio who've taken over for the Britishers are William Christopher, Patrick Horgan and Patrick Carter. Leigh Wharton, the fourth member of the touring troupe, did not make the move to Broadway.

Alexander H. Cohen, the producer of "Fringe," plans a resumption of the show's tour with a booking at the O'Keefe Centre, Toronto, starting May 18. Whether the upcoming road trek will be undertaken by the company now on Broadway or by another troupe hasn't been decided.

Actors Studio Trying Arthur Kopit's 'Whores'

Arthur Kopit's "The Day the Whores Came Out to Play Tennis" is being presented at the Actors Studio, N.Y., this week as a workshop project. It is the play Kopit withdrew from presentation by the Univ. of Minnesota because of a restriction imposed on the size of the audience which would have been permitted to view the production at the 1,430-seat Tyrone Guthrie Theatre, Minneapolis.

Richard Altman directed the Actors Studio presentation, in which Gabriel Dell, Bernard Grant, Harvey Jason, Mitchell Jason, Eli Mintz and Frederick Rolf appear.

Albany Speeds 3 Lefkowitz Bills Expect Approval by Rockefeller

Albany, March 17.

Quick passage by the N.Y. State Legislature is apparently due for the three bills sponsored by Attorney General Louis J. Lefkowitz to deal with abuses in the Broadway theatre. One of the measures, making it a criminal offense to receive or demand more than the legal fee for theatre tickets, was passed unanimously by the Assembly yesterday (Mon.) and is expected to get quick approval by the Senate.

The other two bills, providing new regulations for the financing and accounting methods for legit productions, was slated for consideration by the Assembly today (Tues.) and is likely to get similarly rapid okay from the upper house. There's believed to be little chance of Governor Nelson A. Rockefeller giving serious consideration to veto of the measures.

According to legislative circles, there's been only slight opposition to the Lefkowitz bills, on the part of either theatrical interests or the public. A few individuals who testified at the legislative hearing here recently spoke up against the measures, but several notable stage personalities and producers expressed approval. The American Civil Liberties Union issued a memorandum attacking the proposals last week, but amendments since then have presumably met those objections, at least ostensibly.

The feeling here is that the Attorney General staged the public hearings in New York last De-

(Continued on page 62)

Slate Cahn-Van Heusen To Clef 'Hobson's Choice'

Sammy Cahn and Jimmy Van Heusen have been signed by producers Robert Lyons Welch and Lester Linsk to provide the songs for the scheduled Broadway musical, "Hobson's Choice." The production is scheduled for next fall.

"Choice" will be the first Broadway show on which Cahn and Van Heusen have collaborated, although the former teamed with Jule Styne on "High Button Shoes" in 1947-48 and the latter did "Carnival in Flanders" with the late Johnny Burke in 1953-54.

Hike Equity Dues, Initiation Fee

Actors Equity is increasing its initiation fee and annual dues. Instead of a flat charge of $24 annually, the dues for members of the union will be based on a sliding scale as is the practice with other performer unions. The yearly dues will now range from a minimum of $30 to a maximum of $100. The initiation fee goes from $150 to $200.

Increased operating costs prompted the union to seek the additional revenue and a referendum of the membership produced a vote of 1,489 in favor of the hike as opposed to 1,258 opposed. The union's council had urged approval of the action.

The sliding scale for dues covers eight categories. Members earning under $2,500 annually in the theatre are to pay $15 semi-annually, while the semi-annual payment by those with a yearly legit income of over $17,500 is to be $50 semi-annually.

However, members of Equity who pay full dues to another performer union don't have to pay as much as those for whom Equity is the parent union. Those getting the dues break in the under $2,500 category would have to pay $10 semi-annually, while in the over $17,500 class the semi-annual payment would be $25. The new dues structure goes into effect May 1, the start of the union's new dues period.

The initiation fee boost brings that cost in line with the admittance charge of the other performer unions. However, the sliding scale for dues is lower than that of the other groups. Equity has also eliminated the life membership gimmick which enabled a member to take care of his dues for life by making a flat $240 payment, the equivalent of 10 years' dues at the old rate of $24 annually.

As evidence of increased expenditures, Equity points to the raise in postage from 4c to 5c, which it claims has added $4,000 to the association's annual operating expense.

Olivier as Moor to Open On Bard Anni, In London

Edinburgh, March 17.

The British National Theatre revival of Shakespeare's "Othello," with Laurence Olivier in the title role, is being delayed. The tragedy was to have been staged at the King's Theatre here, but has been deferred because of Olivier's illness with a virus infection.

Rehearsals will proceed during the company's presentation, at the King's Theatre, starting March 30, of Chekov's "Uncle Vanya" and the Harold Brighouse comedy "Hobson's Choice." Olivier is nixing press interviews during his appearance here, because he will also be busy staging the new "Othello," which is set for a London Old Vic opening April 23, Shakespeare's birthday.

'Folies-Bergere' Booked For B'way Preem May 16; Questions About Nudes

"The Folies-Bergere" has been booked for a May 16 opening at the Broadway Theatre, N.Y. A week of previews will precede the preem. The French revue will rehearse in Paris and play a week there before the cast and costumes are transported to New York via chartered jet, at the end of April.

Ramps, staircases, a gilded cage and other "Folies" production effects are scheduled to begin arriving at the Broadway at the end of April. The production will employ a cast of 60, plus at least one European star. As for the traditional nudes, that's a matter still to be resolved. Incidentally, Alvin Bojar has been appointed promotion director and financial consultant for the Stephen W. Sharmat presentation.

"The Girl Who Came to Supper" folded last Saturday (14) after a 14-week run at the Broadway. Herman Levin, producer of the musical, plans a British edition in partnership with H. M. Tennent Ltd. for a mid-August opening at the Drury Lane Theatre, London.

Mpls. Shutters 'Sancticity' For Building Violation

Mineapolis, March 17.

The local run of a new play, "Sancticity," abruptly halted last week when the Fire Dept. closed the second-floor Fourth Street Studio Theatre, for alleged violation of building ordinances. The owner of the property says there isn't money to make the required changes and the theatre will remain closed permanently. The Moppet Players Children's Theatre on the first floor, however, is not affected and will continue in business.

The Fourth Street Studio Theatre is one of the many Twin Cities' little theatre groups which have mushroomed during the last several years. Its director says that the Studio Players hope to stay in business and present other plays at the local Contemporary Dance Playhouse.

"Sancticity" was not well received by newspaper reviewers, however, and will not be resumed elsewhere.

'Woolf' Has Earned $750,000 Profit; Includes Coin from 500G Pic Sale

"Who's Afraid of Virginia Woolf?" currently in its 75th week at the Billy Rose Theatre, N. Y., is nearing the $750,0000 profit mark. That's a paper estimate, representing operating profit earned by the Broadway and road companies, as well as subsidiary income, including the sale of the film rights to Warner Bros. for approximately $500,000.

On the basis of a $500,000 sale, the picture deal disclosed last week would give the Broadway production $180,000 as its 40% share, less 10% agent's commission, of the total selling price (60%, less commission, goes to Edward Albee, the play's author). That amount, added to an audited net profit of $550,565 as of last Feb. 1, gives the Richard Barr-Clinton Wilder venture a paper profit of $730,562.

It's also figured other revenue has been accrued by the Albee drama since the Feb. 1 accounting. Although business for the Broadway production the last five weeks indicates an overall operating loss for the period for that company, the same doesn't hold true for the road facsimile. The touring profit from Feb. 3 on is likely to offset the Main Stem loss with some coin to spare. There's also a British production, which opened Feb. 6 at the Piccadilly Theatre, London.

"Woolf," which opened Oct. 13, 1962, at the Billy Rose after only six preview performances in lieu of an out-of-town tryout, was capitalized at $55,000. That was exclusive of $25,192 in bonds, $10,000 of which was with the theatre and $15,192 with Actors Equity. The production cost was $49,922 and the play was in the black after five weeks of regular performances, plus the preview stanza.

The road facsimile, currently in Chicago began touring last September. It was produced at a cost of $28,546 from profits earned by the Broadway presentation. Of the $550,565 netted as of Feb. 1 by the play, $520,300 was distributed. On the basis of a 50-50 split of the profits, that would give the backers a return of 475% on their investment.

Went On Twofers

As indicated before, business for the Broadway production, which went on twofers, has dropped substantially in recent weeks. However, cast costs were cut when Uta Hagen and Arthur Hill withdrew from the company last Jan. 4 to repeat their assignments in the London presentation as costars with Richard Easton. Mercedes McCambridge and Donald Davis are now handling the leading parts, costarring with Ben Piazza.

The separate matinee company on Broadway is headed by Haila Stoddard, Henderson Forsythe and Bill Berger. On the road, Nancy Kelly and Sheppard Strudwick are the leads in the company that plays evening performances, while the matinee unit is headed by Michaele Myers and Kendall Clark.

The Feb. 1 accounting, covering the preceding eight-week operating period for both the Broadway and road companies revealed that on the present Main Stem company's gross of $15,332, the operating loss was $2,251. On a gross of $23,248 for the road company, the operating profit was $2,310.

Besides representing a windfall for its backers and investors, "Woolf" has put Albee into the high income bracket, as well as providing Alan Schneider, the play's director, with a substantial source of revenue. Albee, who's also understood to be getting a share of the management's profits, gets the basic Dramatists Guild royalty of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. "Woolf" marked Albee's Broadway debut after he had established himself as an off-Broadway playwright.

Albee's percentage arrangement, for example, paid him $5,749 from the Broadway and road companies for the week ended Feb. 1. Schneider, getting 23⅓% of the gross, earned $1,746 from both companies that same stanza. The grosses for that frame were $23,248 in New York and $40,239 for eight performances on the road split, between Indianapolis and Louisville.

Barr and Wilder, besides their managerial activities with the roadway and road companies of "Woolf," are also partnered in the London presentation with Donald Albery (for Calabash productions). Barr and Wilder, incidentally, produced "Woolf" on Broadway under the firm name, Theatre 1963.

Ernest Lehman, who adapted the film version of "West Side Story," may do the same for the controversial earthy drama which won the N. Y. Drama Critics' Award and which prompted the resignation of two members of the Pulitzer Prize selection committee when it failed to win the award. Negotiations are being conducted with Fred Zinnemann to direct the film.

Rev. Boyd's College Tour on Integration

Rev. Malcolm Boyd, Episcopal Chaplain to Wayne State Univ., Detroit, is touring New England and New York campuses for the purpose of "relating the Christian Gospel in a radical sense to the problem of race relations."

Chaplain Boyd, a 1961 Freedom Rider who has been active in the racial freedom struggle in a number of different capacities, is accompanied on his tour by two Detroit Negro actors, Woodie King Jr. and Cliff Frazier. The three men commenced with presentations of three one-act plays on racial themes written by Chaplain Boyd. These are entitled "Boy: An Exeprience in the Search for Identity," "The Job" and "Study in Color." In addition, Chaplain Boyd is speaking on the subject of race relations.

The start of the tour was in Providence for students at Brown, Pembroke and the Rhode Island Art Institute, then Boston in the M.I.T. Chapel for students representing such diverse schools as M.I.T., Boston Univ., Radcliffe and Harvard followed by Drew Univ. Traveling by car, Boyd & Co. next played Bard College and on successive nights Albany State, Williams, Syracuse, Cornell, Hobart and Yale.

Chaplain Boyd, who has participated in racial demonstrations in Mississippi, Tennessee, Virginia, California and Michigan, is a weekly columnist for the national Negro newspaper, Pittsburgh Courier. He was an official Episcopalian delegate to the 1963 Chicago Conference on Religion and Race. Chaplain Boyd has published four books and edited a new symposium about militant Christianity entitled "On The Battle Lines."

"It is significant that this tour of college and university campuses is scheduled to take place during the church's season of Lent," Chaplain Boyd said. "The formal Christian preaching mission on the campus is a thing of the past. But there is now, perhaps more than ever before, an opportunity for the church to engage in dialog with students and faculty on an intellectual and cultural level of shared concerns within the social structure."

He emphasizes that the purpose of the tour is to awaken as many people as possible to "the realities of the American existential problem of prejudice, segregation and human exploitation."

MET OPERA BLOWUP ADS

Gian Menotti's 'Savage' in Rep Repeat Next Season

Twice this winter the Metropolitan Opera has done the unusual, publishing 400-line ads excerpting the music critics. First it was for Gian-Carlo Menotti's "The Last Savage," as staged by the composer-librettist. Then it was for Verdi's "Falstaff" as staged by Franco Zeffirelli and conducted (on debut) by Leonard Bernstein.

Menotti's opera was given seven performances and will be back next season in repertory, a second season being unusual for a modern work. The Met emulated the legitimate theatre's habit of blowing up good notices out of irritation with Alan Rich's N.Y. Times adverse notice of "Savage" but in the instance of "Falstaff" the whole press united to praise the occasion as a Met highlight. Hence pride dictated the repeat ad.

Although not unprecedented it is rare indeed that the Met advertises beyond its straight calendar ads.

More Spaghetti Opera

Brooklyn Opera Co. has set its repertory for the spring season (weekends) starting April 11 at the Academy of Music of that borough. It's "Aida," "Trovatore," "Butterfly" "Rigoletto," "Forza del Destino" and "Carmen." Top is $4.

This is the 10th year in Brooklyn for the Salmaggi family brand of meat-and-spaghetti opera.

SLATE ANNA RUSSELL TOUR IN 'LADY AUDLEY'

Anna Russell, who gave a one-woman show, "An Evening of Original Musical Satire," at Carnegie Hall, N.Y., March 7, will tour next season in "Lady Audley's Secret" or "Who Pushed Pushed George?" a century-old meller. National Performing Arts, which routes bus-and-truck companies for split-week stands, had intended touring the vehicle with the British comedienne this semester, but the project was scrapped.

Miss Russell appeared in the play last summer at the Berkshire Playhouse, Stockbridge, Mass. Joan White, manager and stager of that stock operation, provided a new adaptation for which Miss Russell wrote a number of songs. Grow Production, a N. Y. firm headed by Miss White, is now handling the "Lady Audley" venture both as producer and booker.

A stock tour is contemplated for the summer, to be followed by bookings in colleges and universities. The British play, originally adapted by George Roberts from a novel of the same name by Mary Elizabeth Bradoon, requires, in its present form, a cast of seven and three musicians. Jack Petrill is business manager.

As for the Carnegie Hall concert which Felix G. Gerstman presented, the sketches, lyrics and music for the show were all written by Miss Russell, who also handled the staging. Frank Bartholomew was musical director for the one-woman offering.

The Theatre in Israel

Published to coincide with the current New York engagement of Habimah. "The Theatre in Israel" (Herzl Press; $1.25) gives the history of the Israeli stage from the first amateur production in 1894 to 1963, when some 1,500,000 tickets were sold.

Author of the paperback is Zara Shakow, an American drama coach and director who has worked in Israel. She focuses on the four major repertory groups, the Habimah, Cameri, and Ohel in Tel Aviv, and the Haifa Municipal Theatre. The histories, problems, aims, and accomplishments of these companies are outlined, and Miss Shakow pulls no punches in criticizing them for unwise selection of plays or artistic failures.

Major problems of the country's theatres are the need to train both talent and audiences, and the lack of plays that are meaningful to Israelis. Americans will be interested in Miss Shakow's comparisons between the New York and Israeli theatres throughout the book; Broadway usually comes off second best in her view. There are passages in the book that seem to contradict each other, and the language is sometimes awkward. But those interested in learning about Israeli theatre should find this 144 page, illustrated book informative. *Kenn.*

Hopgood Has New Spirit For Melbourne Showing

Melbourne, March 17.

Alan Hopgood, a native author who had a success last year with a football play, "And the Big Men Fly," has written another script, "A Monstrous Regiment of Cleaning Women." The Union Theatre Repertory Co. will produce it in June.

The Union will also revive "Big Men" and will send out two touring companies of the play, one throughout Victoria and South Australia and the Northern Territory, the other to play Sydney, Canberra and Tasmania.

Stock Reviews

The Amen Corner

Los Angeles, March 5.

Frank Silvera presentation of three-act drama by James Baldwin. Stars Juanita Moore, Maidie Norman, Isabelle Sandford, Robert DeCoy. Staged by Silvera; sets, lighting and costumes, Vantile Whitfield. Opened March 4, '64, at the Robertson Playhouse, Los Angeles; $4 top.

Man ..... Richard Elkins
First Woman ..... Patricia Gayle
Second Woman ..... Connie Kelly
Margaret ..... Bea Richards
Odessa ..... Maidie Norman
Sister Moore ..... Isabelle Sandford
Sister Boxer ..... Juanita Moore
Brother Boxer ..... Whitman Mayo
Sister Jackson ..... Josie Dotson
David ..... John Perrow
Luke ..... Robert DeCoy
Sister Sally ..... Dorothy Williams
Sister Rice ..... Toby Russ
Sister Douglas ..... Juanita Copeland

"The Amen Corner" is James Baldwin's first play, written some years before his novels brought him public attention. The author's literacy reputation should help attract the attention of the intellectual community and probably stimulate business to some degree but ultimately it is the play itself that determines its boxoffice impact.

"The Amen Corner" is a substantial work, ardently executed by the all-Negro cast and artfully staged by producer-director Frank Silvera. The play may lack the passion, urgency and eloquence of such recent Baldwin prose as "The Fire Next Time," but it is worthwhile theatre, and offers rewards for discerning playgoers.

The three-act drama argues the fallacy of expressing religious devotion by storing treasures in heaven and dismissing earthly things. The story involves the personal tragedy of a Harlem store front minister whose piety has all but destroyed her ilfe with husband and son. It is only when her jazz musician spouse is passing away and her son has fled that she comes to the overdue realization that she has been deluding herself all along with false devoutness, and that to love the Lord is to love every one of his children.

The cast performs with sincerity, naturalness and finesse. Bea Richards, in a striking stage debut, gives a towering performance as the confused pastor. Robert DeCoy, as her dying husband, invests the role with power and simple dignity. John Perrow, also in his legit bow, convincingly as the 18-year-old son trapped in a conflict between two worlds.

Maidie Norman and Isabelle Sanford enact key roles with conviction and Josie Dotson makes an especially touching impression as a tragic young mother. The play's occasional humor has been entrusted primarily to Whitman Mayo and, to a somewhat lesser degree, Juanita Moore, and both come through nicely.

Within the cramped, spare specifications of the tiny Robertson Playhouse, Vantile Whitfield has designed a playable setting, and commendable lighting and costumes. *Tube.*

The Emperor

Los Angeles, Feb. 29.

Lou Rifkin Productions presentation of drama in three acts, by Hermann Gressieker, adapted by George White. Staged by William Wintersole; scenery, Normand Houle; costumes, Judy Levitt; lighting, Mick Daugherty; ensemble director, Ellen Dow. Opened Feb. 28, '64, at the Cahuenga Playhouse, Los Angeles; $3.75 tops.

Cast: Paul Marin, Barton Heyman, Sonia Rifkin, Jim Gosa, Laurie Mock, Arline Sax, Henry Delgado, John Hamilton, Rowland Parker, Jr.

Dance ensemble: Hector Hernandez, Sheila Notkoff, Natalie Ritschel, Paul Ritschel, Estrella Rosenberg, Terri Rossi, Betty Thomas, Erwin Townsend, John Wynne.

Hermann Gressieker has had some success off-Broadway and in college theatres with his "Royal Gambit," which deals with Henry VII and his fraus, but he isn't likely to repeat with "The Emperor."

All talk and no play make Herman the German a dull author, if the West Coast preem production by Lou Rifkin at the Cahuenga Playhouse is the example. George White's adaptation is also long on words and short on action and leaves the matter of stimulus up to the director.

William Wintersole's staging is an obvious attempt to liven things up by using entrances through the audiences, offstage music, dances, etc., but the cast doesn't play well together, and the mixture of styles suggests inadequate rehearsals and uncertain interpretations. The play's theme—how Nero got that way — is potentially interesting, but the audience is asked to accept unconvincing theories and philosophies.

Barton Heyman, in the title role, suggests latent madness in his early scenes and craftily dissembles it in later ones. His physical interpretation, however, is no-holds-barred.

Arline Sax's Poppaea is a gorgeous courtesan but her entry, with a Theda Bara slink, is ridiculous as are many of her other movements. Paul Marin's Seneca, interesting when he's physically engaged with the plot, is encumbered with some act-opening interpretive monologues.

Sonia Rifkin, impressive in early scenes as Agrippina, loses conviction as the play progresses. Laurie Mock, making her professional debut as Acta, is lovely and appealing, but obviously inexperienced. Henry Delgado, as the apostle Paul, provides one of the play's better moments in his conversations with Nero.

Ellen Dow's ensemble staging is generally okay, while Norman Houle's set, Mick Daugherty's lighting and Judy Levitt's costumes are first-rate. *Robe.*

Robert Helpmann Will Stage Japanese 'Tempest'

Melbourne, March 17.

Robert Helpmann, back in his native Australia, to stage his new ballet "The Display," goes to Japan in August to stage a production of Shakespeare's "The Tempest," in Japanese. He says that he couldn't attempt to do a play in Japanese that he didn't know well.

The actor-director was in Japan last October and saw a production of "King Lear" then. He found it interesting, and noted that the Japs are keen on Shakespeare.

"They're inclined to go to London and see a production and come back and re-produce it," he commented. "I think that's simply because they're attempting to break away from the strict Kabuki tradition and branch out, but they're not quite sure how to do it."

John Grogan Acquires Lyric, H'smith, London

John M. Grogan, New York television producer, is taking over the Lyric, Hammersmith, in London. He went to England last week to close the deal for a 14-year lease on the house. Grogan intends coproducing at the theatre with Paula Stone, who's been living in London the last six years.

Desmond Ainsworth will be vice-president and general manager. Production activity is scheduled to begin at the Lyric Hammersmith in May.

Touring Shows

(Figures cover March 16-28)

Anyone Can Whistle (tryout)—Forrest, Philly (March 16-21, moves to N.Y.).

Boys From Syracuse (bus-truck)—Split-week stands (March 16-28).

Camelot—Colonial, Boston (March 16-21); Shubert, Philly (March 23-28).

Camelot (bus-truck) — Split-weeks (March 16-28).

Cool Off (tryout)—Shubert, New Haven (March 26-28).

Enter Laughing—Wilbur, Boston (March 16-28).

Funny Thing Happened on the Way to the Forum (2d Co.)—Shubert, Cincy (March 16-21); Hanna, Cleve. (March 23-28).

Hamlet (tryout) — O'Keefe, Toronto (March 16-21); Shubert, Boston (March 24-28).

High Spirits (tryout)—Shubert, Philly (March 16-21, moves to N.Y.).

Hollow Crown (bus-truck)—Curran, S.F. (March 16-28).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (March 16-28).

How to Succeed in Business Without Really Trying (3d Co.)—Capitol, Salt Lake City (March 16-21); Music Hall, Omaha (March 23-28).

In One Bed (and Out the Other) — Royal Alexandra, Toronto (March 16-28).

Little Me—Blackstone, Chi (March 16-21); Fisher, Det. (March 23-28).

Man for All Seasons — Shubert, New Haven (March 16-21); O'Keefe, Toronto (March 23-28).

Man for All Seasons (bus-truck)—Split-week (March 16-21, closes).

National Repertory Theatre—American, St. L. (March 16-21); Auditorium, Dallas (March 27-28).

Never Too Late (2d Co.)—Fisher, Det. (March 16-21, closes).

Palma Tops—Auditorium, Rochester (March 16-21); Community, Atlanta (March 23-28).

Private Ear and Public Eye—Biltmore, L.A. (March 16-21); Geary, S.F. (March 23-28).

Sound of Music — Orpheum, Mpls. (March 16-22, closes).

Stop the World—I Want to Get Off—Shubert, Det. (March 16-21); Auditorium, St. P. (March 23-28).

Thousand Clowns—Auditorium, Denver (March 17-21); Orpheum, Mpls. (March 23-28).

Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (March 16-28).

B'way: Theatre de France $82,842; 'Wed.,' 'Park,' 'Deputy,' 'Dolly' SRO 'Sammy' $51,815, 'Supper' 540G Flop

Broadway was uneven last week as several shows, notably musicals, registered substantial increases. The biggest climb was recorded by the Theatre de France at the City Center which scored the top gross with its production of "La Vie Parisienne." The French troupe embarked on a tour following the termination last Sunday (15) of its three-week stand at the municipal showcase.

"Enter Laughing" also exited for a road trek following the evening performance last Saturday (14). That night also marked the fold of "The Girl Who Came to Supper."

"Luther" departs for a tour March 28 and "The Chinese Prime Minister" will call it quits April 4.

In the capacity lineup last week were "Any Wednesday," "Barefoot in the Park," "The Deputy" and "Hello, Dolly."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (4th wk; 31 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $39,900.

Last week, $40,559.

Barefoot in the Park, Biltmore (C) (21st wk; 163 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,765 with parties.

Last week, $38,701 with parties.

***Beyond the Fringe,** Golden (R) (73d wk; 579 p) ($7.50; 799; $34,874). Previous week, $18,359.

Last week, $17,903.

Case of Libel, Longacre (D) (23d wk; 178 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $17,939.

Last week, $16,772.

Chinese Prime Minister, Royale (D) (11th wk; 84 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $19,551.

Last week, $17,595. Closes April 4.

Deputy, Atkinson (D) (3d wk; 21 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremey Brett). Previous week, $42,686 with parties.

Last week, $43,093 with parties.

Dylan, Plymouth (D) (9th wk; 65 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $39,803.

Last week, $40,754.

Foxy, Ziegfeld (MC) (4th wk; 32 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $34,256.

Last week, $32,229.

***Funny Thing Happened on the Way to the Forum,** Hellinger (MC) (97th wk; 773 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $32,948 at the Alvin Theatre.

Last week, $33,308.

Hello, Dolly, St. James (MC) (9th wk; 68 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $70,848 with parties.

Last week, $71,175 with parties.

Here's Love, Shubert (MC) (24th wk; 186 p) ($9.60; 1,453; $67,923). Previous week, $34,806.

Last week, $37,866.

How to Succeed in Business Without Really Trying, 46th St. (MC) (127th wk; 1,007 p) ($9.60; 1,342; $66,615). Previous week, $48,771.

Last week, $54,186.

***Luther,** Lunt-Fontanne (D) (25th wk; 195 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $19,830.

Last week, $17,523. Exits March 28 to tour.

***Mary, Mary,** Hayes (C) (158th wk; 1,258 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $17,003. The comedy's March 8 anniversary marked the end of its third year on Broadway, not fourth year as inadvertently reported here last week.

Last week, $16,041. Mindy Carson and Tom Helmore have succeeded Miss Smith and Evans.

Never Too Late, Playhouse (C) (68th wk; 541 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $30,094.

Last week, $32,544.

Nobody Loves an Albatross, Lyceum (C) (13th wk; 100 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $25,667.

Last week, $25,419.

Oliver, Imperial (MD) (62d wk; 495; p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $38,925.

Last week, $43,085.

110 in the Shade, Broadhurst (MC) (21st wk; 162 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $42,571.

Last week, $44,290.

What Makes Sammy Run? 54th St. (MC) (3d wk; 20 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $45,615 with parties.

Last week, $51,815.

***Who's Afraid of Virginia Woolf?** Rose (D) (75th wk; 592 p) ($6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $13,840.

Last week, $16,063.

MISCELLANEOUS

Habimah, Little (D) (6th wk; 48 p) ($6.90-$7.50; 603; $27,000). Previous week, $18,360 with parties for "Children of the Shadows."

Last week, $12,357 for "Each Had Six Wings" which continues this week as the last of three offerings by the Israeli company. The troupe exits next Sunday (22) for some road dates.

Lincoln Center Repertory Theatre, ANTA Washington. Square (Rep) (8th wk; 60 p) ($6-$6.50; 1,158; $46,500). Previous week, $28,200 for two subscription performances of "Marco Millions" and six non-subscription previews of "But For Whom Charlie."

Last week, $37,420 for two subscription performances of "After the Fall" and two previews and four subscription performances of "Charlie," which opened officially last Thursday night (12) to four qualified approvals (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and two negative notices (Nadel, World-Telegram; Taubman, Times).

CLOSED LAST WEEK

Enter Laughing, Miller's (C) 53d wk; 419 p) ($6.90-$7.50; 940; $30,200) (Yvonne De Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $12,372.

Last week, $13,403. Exited Saturday (14) to tour, having thus far earned an estimated $25,000 profit on an $80,000 investment.

Girl Who Came to Supper, Broadway (MC) (14th wk; 112 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $48,747 with parties.

Last week, $40,749. Clased Saturday (14) at an estimated loss of its entire $540,000 investment (including 20% overcall).

Theatre de France. Center (Rep) (3d wk; 24 p) ($4.95; 3,015; $91,000). Previous week, $62,000.

Last week, $82,842. Exited Sunday (15) to tour.

PREVIEWING THIS WEEK

Cafe Crown, (MC) (Sam Levene, Theodore Bikel, Tommy Rail). Previews begin next Saturday night (21).

Funny Girl, Winter Garden (MC) (Barbra Streisand, Sydney Chaplin). Last week, $48,409 for six previews.

Murder Among Us, Morosco (C). Last week, $2,135 for two previews.

Never Live Over a Pretzel Factory. O'Neill (C). Last week, $16,141, Shubert, Boston. Previews begin next Friday night (20).

Sponono, Cort (D). Previews begin next Friday night (20).

OTHER THEATRES

Alvin, ANTA, Ambassador, Barrymore, Belasco, Booth, Hudson, Majestic.

LINZ, AUSTRIA, OFFERS WILLSON'S 'MUSIC MAN'

Vienna, March 17.

For the first tme in Austria, a provincial theatre has produced an American musical. The municipally operated house in Linz, in upper Austria, presented Meredith Willson's "The Music Man." The show was favorably received, but chances of its being brought to Vienna are small.

Peter Schratt produced, generally following the style of a recent presentation of the work in Bremen, West Germany. The Linz theatre also plans to produce other American musicals.

Charlotte, N.C., Won't Have Strawhat This Summer

Charlotte, N.C., March 17.

Charlotte may have no summer theatre this year. No one has indicated a willingness to back the project, according to Paul Buck, manager of the Coliseum-Auditorium, where a season of stock was presented last summer.

Last year's three backers, Donald Graham and Dr. Reed Gaskin, of Charlotte, and Bain Jones, of Albemarle, decided to call it quits, although they say the operation made a profit. The producer was Stanley Waren, of New York.

New Delhi Drama Prof In U.S. to O.O. Theatres

Washington, March 17.

Ebrahim Hamed Alkazi, director of the National School of Drama and the Asian Theatre Institute at New Delhi, is in the U.S. under State Dept. sponsorship for two months of observing college drama schools and professional theatre.

After his current Washington visit, he will look over Broadway and off-Broadway companies, see Houston's Alley Theatre and the Tyrone Gutherie Theatre in Minneapolis. He will also observe the drama departments of Yale, Harvard and the Univ. of Denver.

Ballet for Scot Fest

Stirling, Scotland, March 17.

The Scottish National Orchestra will offer a musical tribute to the Shakespeare quatercentenary at a concert May 31, during the Stirling artistic Festival. This prosperous mid-Scotland town is again sponsoring an ambitious culture-junket.

Soloists will include Peter Katin, Wolfgang Marschner, Marie Collier and Gerald Moore. The Theatre Ballet Studios of Glasgow, with Catherine Marks as artistic director and choreographer, will stage a special program.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Lonley, Dick O'Neill), split-week; closes next Saturday (21) in Middletown, N. Y.

Sound of Music (MD-RS) (Barbara Meister, John Van Dreelen), split week; closes next Sunday (22) in Minneapolis.

Road: 'Hamlet' Hits Record $101,535, 'Spirits' $68,369, 'Whistle' $46,260, National Rep 25G, 'Pretzel' $16,141

Richard Burton, without Elizabeth Taylor, continued to make news in Toronto, with the production of "Hamlet," in which he's the title lead, registering another straight-play record for the O'Keefe Centre. The best take among the musical entries was scored by "High Spirits" in Philadelphia, trailed by "How to Succeed in Business Without Really Trying" in Portland, Ore. A notable grosser among the straight plays, aside from "Hamlet," was "A Man for All Seasons" in Washington.

"Beyond the Fringe" closed in Montreal last Saturday (14). "Never Too Late" and the bus-and-truck company of "A Man for All Seasons" end their tours next Saturday (21) and "Sound of Music" closes Sunday (22).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Camelot, Colonial (MC-RS) (2d wk) ($7.50; 1.685; $70.562) (George Wallace, Arthur Treacher). Previous week, $48.535.

Last week, $58,366.

Never Live Over a Pretzel Factory. Shubert (C-T) (2d wk) ($4.95-$5.50; 1.727; $49,000). Previous week, $8,198 for four performances.

Last week, $16,141.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (18th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $53,044.

Last week, $54,362.

Little Me, Blackstone (MC-RS) (1st wk) ($6.95-$7.70; 1,420; $54,000) (Sid Caesar). Previous week, $41,052, Hanna, Cleveland.

Opened here March 9 to unanimous approval (Cassidy, Tribune; Harris, Daily News; Syse, Sun-Times; Tircuit, American).

Last week, $42,815.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (3d wk) ($5.50-$6; 1,200; $34,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $25,372 with Theatre Guild-American Theatre Society subscription.

Last week, $27,192 with TG-ATS subscription.

CINCINNATI

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (1st wk) ($5.80-$6.50; 2,028; $71,705) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $50,116 with TG-ATS subscription, Playhouse, Wilmington.

Opened here March 9 to two affirmative notices (Radcliffe, Enquirer; Stevens, Post and Times-Star).

Last week, $45,012 with TG-ATS subscription.

DENVER

Hollow Crown, Bonfils (DR-BT) (2d wk). Previous week, $11,038 for seven performances.

Last week, $7,464 for five performances.

DETROIT

Never Too Late, Fisher (C-RS) (3d wk) ($4.85-$5.50; 1,500; $48,000) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $30,171 with Fisher Playgoer subscription.

Last week, $31,475 with Fisher Playgoer subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (1st wk) ($6; 1,782; $38,000) (Kenneth Nelson, Joan Eastman). Previous week, $33,362 with TG-ATS subscription, Royal Alexandra, Toronto.

Last week, $23,734.

LOS ANGELES

Private Ear and Public Eye, Biltmore (CD-RS) (2d wk) ($5.50-$6; 1,636; $55,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $22,863 with TG-ATS subscription.

Last week, $25,124 with TG-ATS subscription.

MONTREAL

Beyond the Fringe, Capitol (R-RS). Previous week, $22,133 with Show of the Month Club patronage, Wilbur, Boston.

Last week, $19,905. Ended tour here Saturday (14), but the revue is scheduled to resume on the road in May.

NEW HAVEN

Pajama Tops, Shubert (C-RS) ($4.80; 1,650; $27,000). (June Wilkinson, Richard Vath). Previous week, $19,248 with twofers, Auditorium, Louisville.

Last week, almost $27,000 with twofers. The parenthetically designated potential capacity gross above is the amount the show can do on a full discount sale.

PHILADELPHIA

Anyone Can Whistle, Forrest (MC-T) (2d wk) ($6.60-$7.50; 1,760; $65,000) (Lee Remick, Angela Lansbury, Harry Guardino). Previous week, $49,844 for eight performances with TG-ATS subscription, plus one preview.

Last week, $46,260.

High Spirits, Shubert (MC-T) (2d wk) ($6.60-$7.50; 1,907; $70,000) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $47,139 for six performances and one preview.

Last week, $68,369.

PITTSBURGH

In One Bed (And Out the Other), Nixon (C-RS) (3d wk) ($5.90; 1,760; $28,500) (Jules Munshin, Greta Thyssen). Previous week, $21,175 with twofers.

Last week, $20,269 with twofers. The parenthetically designated potential capacity gross above is the amount the show can do on a full discount sale.

PORTLAND, ORE.

How to Succeed in Business Without Really Trying, Paramount (MC-RS-3d Co.) $6; 3,048; $65,100). Previous week, $56,628, Moore, Seattle.

Last week, $63,134.

ST. LOUIS

National Repertory Theatre, American (Rep-RS) (2d wk) ($5.50; 1,863; $50,000) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about $24,000 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, around $25,000 for same repertory.

SAN FRANCISCO

Thousand Clowns, Curran (C-RS) (2d wk) ($5-$5.50; 1,758; $42,000) (Dane Clark, Margaret O'Brien). Previous week, $23,529 with TG-ATS subscription.

Last week, $26,508 with TG-ATS subscription.

TORONTO

Hamlet, O'Keefe (D-T) (3d wk) ($6.50; 3,155; $105,242) (Richard Burton). Previous week, $100,947 with TG-ATS and O'Keefe subscription.

Last week, $101,535 with TG-ATS and O'Keefe subscription; a new house record for a straight play.

WASHINGTON

Man for All Seasons, National (D-RS) (3d wk) ($4.50-$5.95; 1,673; $48,926) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $43,771.

Last week,, $49,242.

Budget Knoxville Aud.

Knoxville, March 17.

City Council has approved a $250,000 operating budget for Knoxville Civic Coliseum and Auditorium. It also voted a supplement of $85,459 above operating income should it be needed.

Last year the Knoxville facility, largest of its type in the southeast, had a $34,935 surplus after operating expenses.

Dance Reviews

Reflection in the Park
(HUNTER COLLEGE, N.Y.)

An "original jazz ballet," full length, was presented at $4.50 top for an SRO audience at Hunter College which knew how to appreciate what was presented. It was a group of strong and expert dancers, a not too original, but pleasant score and a choreography with an interesting movement pattern which made good use of the music as accompaniment or intermingling. If the dancing is questionable as "jazz" it is good dancing. There were a series of loosely linked vignettes giving distinct feelings of the many things which happen in Central Park: loneliness, wild antics or the radiance of first love.

Some of the titles may suggest the range or "Reflections" such as "Feeding Time at the Zoo" "Does the Sun Really Shine on the Moon" or "After Hours at the Carousel." or "Man Alone" the introduction to the show, a superbly danced solo by Gus Solomons Jr. But titles alone are not enough to suggest the loveliness of Carmen de Lavallade, the brilliance of Jaime Rodgers' dancing, the fervor of Pearl Reynolds.

McKayle was indeed fortunate in having so expert a company of dancers and convincing actors—but he has also elicited the best from each one of them.

Guy McFarland's Orchestra, unfortunately placed on back of the stage, instead of the pit—or at least to one side—provided part of the set which otherwise consisted of three park benches, two light poles and a trash basket. If the work is given again, and it most certainly should—as one of the most engaging dance event to come along in some time and certainly this season—it would be advisable to place the orchestra elsewhere and give the dancers more space and a less distracting background. *Goth.*

Antonio & Co.
(THEATRE ROYAL, LONDON)

It was Antonio who primed a fever for Spanish terping in the 1950s with his fiery expertise. He's back in London for a four-week engagement under S. A. Gorlinsky at the Theatre Royal Drury Lane. As before he himself gives the show moments of excitement.

On this occasion, he is also joined by his first partner, Rosario, who has not been with this company for 12 years. The duo's reunion provides many of the shows highspots as they seem to complement and inspire each other. Their gipsy interlude is brilliant and heady, and they also score in "Las Lagartenaras."

First section is rather overlong, exploring the Spanish dance idiom in period recreations. This tends to expose group limitations. Antonio, as choreographer does not bring sufficient variety of treatment to the sets of dances from de Falla and Soler. He is smart, however in discarding the story ballets which used to provide stiff and unsatisfactory interludes. But the first part of the present program also revives Antonio's astounding and famous "Martinete," and also allows the charm and versatility of Alicia Diaz to register strongly.

After the interval, there's an uninhibited display in a tavern setting. It's dominated by Antonio's zapateado, as impressive as ever, but also contains Rosario's sinuous and delicate "Alegrias" and a characterful solo from the mature Pastora Ruiz. The singers, Sernita de Jerez and Chano Lobato, are both fine, but too similar, and the four guitarists accompany splendidly, making the audience wish that they could be allotted an instrumental interlude of their own. *Otta.*

Michael Goodliffe arrived in New York from London last week to play the only white role in "Sponono," which is now rehearsing in New York with members of the original South African cast.

Set 'Franklin' Rehearsals For June With Preston

"Ben Franklin in Paris," the musical in which Robert Preston is to star on Broadway next season, is scheduled to begin rehearsals June 29. Preston is currently headlining on Broadway in the comedy, "Nobody Loves an Albatross," now in its 14th week at the Lyceum Theatre as one of the stronger entries on the boards. Preston had already been set for the "Franklin" show when he signed for "Albatross" and consequently his contract with the comedy expires when he has to move on to the musical.

George W. George, who's coproducing "Franklin" with Frank Granat, planed recently to Los Angeles to discuss the presentation with Noel Willman, who's to direct it, and Sidney Michaels, who's responsible for the book and lyrics. The music is by Mark Sandrich. George and Granat, new to the Broadway managerial ranks this season, have made a splash with their productions of "Dylan" and "Any Wednesday."

They produced "Dylan" themselves, but for "Wednesday" they had to enlist three other partners.

'Lady' as Season Opener For Columbus Theatre

Columbus, March 17.

"My Fair Lady" will open the summer stock season of the Kenley Players at Veterans Memorial here June 9. Joe Vispi will be associate producer and Frank Kenley business manager. The 14-week season, fourth in the local Kenley operation, will continue to mid-September.

Other prospective shows include Earl Wrightson and Lois Hunt in "Milk and Honey," Hugh Downs in "Mr. President"; Robert Goulet in "Pajama Game"; Arlene Francis in Kind Sir"; Louis Jourdan in "Tovarich"; "Sound of Music"; Ral Walston in "Teahouse of the August Moon"; Betsy Palmer in "The Philadelphia Story, and "Take Her, She's Mine" and "A Thousand Clowns."

Prince Beefs B'way League

Continued from page 59

witz probe and proposed legislation, and to Dorothy Schiff, the publisher.

In the wire to Mrs. Schiff, the League president charged, "The Post's reporting on the investigation has continually been slanted to discredit the Broadway legitimate theatre. This has been pointed out to us by so many sources that I am impelled to ask you what is the reason for it."

Prince, who at 36 years of age is the league's youngest president, has a 10-year record of production activity that's notable for its high ratio of hits. He told reporters at the press confab that it wasn't until about a year ago that he became interested in the League. He further emphasized that he believes there are a number of young producers in the organization who are taking an interest in its activities.

It's figured, in consequence, that a situation may be developing in the League whereby enthusiasm and energy of the younger members may lead to the institution of practices which could have a beneficial effect on the boxoffice.

In line with that, Prince mentioned a Code of Practices which the league is adopting to cover the distribution of tickets and the activities of producers. Information on this and a formula for a central ticket agency are to be divulged, he said, within the next 60 days.

He also revealed that he intends experimenting on his own next season with the pricing of tickets in relation to a show's overhead. He figures if it works for him, other producers may try it. He thinks there are certain actions the League can take as a group, but that there are also some things it can't do, because of the nature of its members whom he described as "creative fellows, daydreamers and individualists."

As president, Prince's chief problems will be the upcoming contract negotiations with Actors Equity and the stagehands' union. A four-year agreement with Equity expires May 31 and a three-year pact with the stagehands ends July 31. A new contract will also have to be negotiated with the wardrobe workers' union to replace the existing agreement expiring in August.

Prince leaves for London later this month to direct the British production of "She Loves Me," which he's co-producing there as he did here. He says he'll be gone only a few weeks and will be back for the contract discussions.

Albany Speeds Bills

Continued from page 59

cember so skillfully, dramatizing instances of scalping and financial and accounting malpractice that he left those in the theatrical field in state of virtual shock and paralysis. On top of that, the New York dailies sensationalized the news and came out in almost solid support of the legislative reforms suggested by Lefkowitz.

There's some speculation in political circles as to whether there will ever be a strenuous effort by N.Y. City District Attorney Frank Hogan to bring indictments or prosecution on the allegedly incriminating material Lefkowitz has turned over to him. The idea is that, when he gets the legislation he wants, with the authority to set up and administer a regulatory agency, Lefkowitz will be satisfied, at least for a time.

New Ticket Deals For 'Hedda,' 'Bitos,' London

London, March 17.

Michael Codron has closed a double deal with the Combined Theatre Libraries Assn. The agreement with the agency guarantees $19,600 over a 10-week period for "Hedda Gabler" at the St. Martin's.

The second deal is an extension of the guarantee for "Poor Bitos," at the Duke of York's, for a further $28,000 over 12 weeks.

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Shuberts' Plural Biogs

Jerry Stagg has signed with Random House for a biography on the Messrs. Shubert. Saga will embrace the entire dynasty of "the boys from a Syracuse," a title incidentally he'd like to use for his tome, except for its prior usage on a Rogers & Hart musical.

Ed Sullivan had been working on a biog on the late Lee Shubert, and Alexander Ince also has been talking about a book on the showman. Howard M. Teichmann, the playwright, now a Shubert exec, who is currently working on a biog (for Atheneum) on George S. Kaufman, his collaborator on "Solid Gold Cadillac," also has a book project in view dealing with the Shuberts.

HARKNESS MILLION FOR SKIBINE BALLET

On the heels of the subsidy of the N. Y. City Ballet (Lincoln Kirstein-George Balanchine) by the Ford Foundation, another substantial grant of tax-free foundation coin goes to ballet. William Hale Harkness Foundation will bestow $1,000,000, in 10 equal annual grants of $100,000, for establishment of a new ballet company in America. George Skibine is tagged for artistic director. His recent credits have been with the Paris Opera and Lueback Opera ballets.

Separately, the Rebekah Harkness Foundation has in the past made money grants to Jerome Robbins and other choreographers.

Paris Opera Comique To Continue, Auric Claims

Paris, March 17.

George Auric, head of the nationalized Opera and Opera-Comique, denies reports that the smaller house, the O-C, will be shuttered. He maintains that big plans are on for the spot to do smaller scale operatic classics as well as new works.

Auric figures that rumors that the O-C might fold may have stemmed from the 1962 report on the low b.o. state of the house. Since then however, he has named a new director, Herve Dujardin, and is generally satisfied with results so far.

Forthcoming productions at the house include Mozart's "Marriage of Figaro" and Francis Poulenc's "Dialog des Carmelties," to transfer from the Opera to the Opera Comique. The latter house did Gian Carlo Menotti's "The Last Savage" last year and has several projects of Rameau and Prokofiev to carry it through 1965.

Then a final decision will be taken as to whether it will stay or close.

Hollywood Partners Plan Music Tent Near Frisco

Hollywood, March 17.

Sammy Lewis and Danny Dare, whose operation of Melodyland in Anaheim, adjacent to Disneyland, was little less than phenomenal last season, are plotting a $2,500,000 companion theatre in San Carlos, 26 miles south of San Francisco. It is to open in mid-August with "My Fair Lady."

The new venture also will be arena-style, seating 3,200, and will be tagged the Circle Star Theatre. Plans call for the presentation of musicals, opera, light opera and solo concerts, as at Melodyland.

Lewis foresees the eventual construction of a chain of big circular theatres in other American cities. He and Dare are considering sites in Denver and Seattle.

ATLANTA CULTURE SPREE

Raise $2,000,000, Earn Anonymous $4,000,000

Atlanta, March 17.

Atlanta Arts Alliance Inc., declared here that an anonymous donor is prepared to contribute $4,000,000 toward the building of a cultural center, if $2,000,000 in matching funds can be raised by public subscription. This by June 1965.

A site already has been selected for the center. It is on Peachtree Street, just north of 15th Street on property now owned by the Atlanta Art Assn.

Off-Broadway Reviews

The Blood Knot

Sidney Bernstein & Lucille Lortel Prod. Inc. presentation of a drama in three acts by Atholl Fugard. Staged by John Berry; setting, John Bury; lighting, Harold Baldridge; costumes, Martha Gould; production associate, Michael Perloff. Stars J. D. Cannon, James Earl Jones. Opened March 1, '64, at the Cricket Theatre, N.Y.C.; $3.90 top weeknights, $4.50 weekends.

Cast: J. D. Cannon, James Earl Jones.

In "The Blood Knot," a South African playwright, Atholl Fugard, attempts to dramatize the conflict between the white and colored races. The play is imperfect, tending to be repetitious and farfetched, but it has burningly intense moments as well as amusing scenes. And it gives James Earl Jones an apportunity for superb acting.

The two-character piece involves half-brothers, one dark, the other light-skinned. The basic flaw of the play is that the lighter brother is neither believable nor clearly motivated, although J. D. Cannon achieves fine moments in the role.

The character played so brilliantly by Jones, however, is effectively written and intriguing. Although he seems at first to be dull-witted and under his brother's control, he emerges as the stronger of the two.

The play's most powerful sequence is in third act, when the brothers engage in a charade that takes hold of them totally, and during which their deepest emotions are exposed. But the intensity is not sustained, and like the rest of the work, seems better in intention than in actuality.

Kenn.

Anna Russell

(CARNEGIE HALL, N. Y.)

Anna Russell held the stage at Carnegie Hall for two and a half hours in her appearance March 7, and left the audience, begging for more. Spoofing subjects that ranged from tv commercials to Wagnerian operas, she obviously delighted her long-time fans, and showed the uninitiated why she inspires such enthusiasm.

The comedienne made her entrance wearing a headdress of colored plumes and trailing a long blue train behind her. But these props were soon discarded as she began her barbed but affectionate parodies. A few of the numbers on the first half of the program were rather bland, but most hit the target squarely.

Particularly entertaining were a Helen Morgan-type torch song (with Miss Russell seated atop the piano, which she reached by means of a step-ladder), a satirical folksong entitled "I Gave My Love a Cherry," and a rousing number called "Who He?", in which it was suggested that the emblems of heraldry be applied to modern business.

After intermission, Miss Russell performed two old favorites, her delightful Gilbert & Sullivan parody and her excruciatingly funny synopsis of Wagner's Ring cycle. Her imitation of various types of pianists also hit the mark, although the piano was situated so that part of the audience, seated down front on the right, were unable to see the star's hands and the keyboard.

Mistress of the look of mock surprise and the gleaming eye, Miss Russell was obviously at ease throughout the concert. The evening had the air of an enjoyable night spent with old friends. She was capably accompanied by pianist Frank Bartholemew, who performed one chore that seemed beyond the call of duty—he made an entrance wearing a Beatle wig.

Kenn.

Scapin and Impromptu at Versailles

Phoenix Theatre (T. Edward Hambleton-Norris Houghton, managing directors), by arrangement with the Assn. of Producing Artists, presentation of two one-act plays by Moliere; Scapin translated by Stephen Porter and Ellis Rabb, Impromptu translated by Stephen Porter. Staged by Stephen Porter; costumes, Nancy Potts; sets, James Tilton. Opened March 9, '64, at the Phoenix Theatre, N.Y.C.; $4.95 top.

Cast: Paul Sparer, Richard Woods, George Pentecost, Keene Curtis, Joanna Roos, Eve Roberts, Christine Pickles, Jane McArthur, Jan Farrand, Ellis Rabb, Donald Briscoe, Joseph Bird, Sydney Walker, Clayton Corzatte, Gordon Gould.

Moliere's "Scapin," third offering of the current APA stand at the Phoenix, is an uneven production, but contains enough laughs to make a mildly enjoyable evening.

Some of the acting is more exuberant than entertaining, but Keene Curtis does a fine job in the title role. He is both enthusiastic and earnest as the scheming servant who outwits his betters. Ellis Rabb gives skillful support as the old man who is Scapin's prime foil, and Sydney Walker is amusing as another elderly gentleman taken in by Scapin's plotting. Clayton Gorzatte and Jane McArthur provide pleasant moments as two of the play's four young lovers.

Preceding "Scapin" is "Impromptu at Versailles," a brief work in which Moliere poked fun at ham actors and answered some of his critics. Paul Sparer portrays the playwright, whom he enacts with a bit too much reverence.

Kenn.

Plain and Fancy

Equity Library Theatre revival of a musical comedy in two acts, with music by Albert Hague, lyrics by Arnold G. Horwitt, book by Joseph Stein & Will Glickman. Staged by Neal Kenyon; original choreography, Noel Schwartz; sets, Elmon Webb; musical director, Phil Gaberman; lighting, Martin Aronstein; costumes, Sally Gifft. Opened Feb. 22, '64, at the Master Theatre, N.Y.

Cast: Beryl Towbin, Raymond Thorne, Cynthia Bennefield, Vilma Vaccaro, Peter Johl, David D. Haine, Ben Gerard, Jeanette Seibert, Wayne E. Martens, Clive Thompson, Joy Sheppard, Kathi Romano, Sean Walsh, Karen Johnson, Patti Madden, Armand Brown, Roddi King, Dick Sabol, Les Barkdull, Robert Crest, Donna Smith, Janie Ellis, Patti Boxall, Ronn Forella.

ELT, currently marking its 20th anniversary, is presenting a pleasant revival of "Plain and Fancy," the 1955 musical about the Pennsylvania Dutch.

There are several top-notch performances. Beryl Towbin is delightful as the sophisticated divorcee from New York who finally wins her man in Pennsylvania. She delivers the sarcastic humor expertly, and handles the songs with finesse.

Cynthia Bennefield is attractive and amusing as an Amish lass, and she sings very well. Raymond Thorne is winning as a city slicker, and David B. Haine, as the extra point in a romantic triangle, uses his fine voice to good effect in his big number, "Why Not Katie?"

Jeanette Seibert and Peter Johl are excellent as Amish parents, and Vilma Vaccaro and Ben Gerard are okay as young lovers. Adequate support comes from Wayne E. Martens, Les Barkdull, and others.

The staging, by Neal Kenyon, and the original choreography by Noel Schwartz are effective, as are Elmon Webb's sets, Martin Aronstein's lighting and Sally Gifft's costumes.

Kenn.

Verona's Summer Sked

Verona, Italy, March 17.

This summer the Verona Opera season at its amphitheatre will open July 23, with Boito's "Mefistofele" to be followed by "Boheme" and the unusual combination of "Cavalleria" without "Pagliacci" but with "Swan Lake" instead.

Missing will be the most impressive spectacle of the Arena, the regular stand-by "Aida." Last summer when the arena marked its 50th anniversary the opera was given with all its trimmings as at the opening performance in 1913.

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Lefkowitz Appearance at League

Continued from page 89

regulations are adopted. After their departure, there was an outburst of criticism of the League board of governors for its failure to consult the membership regarding not only the Lefkowitz bills but the investigation and hearings that preceded them.

Abe Enkelwitz, manager of the Playhouse, N. Y., was reportedly particularly indignant of the situation, but others present evidently shared his attitude. According to one observer, not a single person present expressed approval of the Lefkowitz bills.

Referring to the amended proposals, Wharton declared: "I have no comment on the decision of the league not to oppose legislation. It may have been a very wise one from the League's point of view. For myself, I am an unregenerate free enterpriser and I oppose all unnecessary government regulation and I consider the pending bills to be just that.

"You can say that it's only a little government regulation, but that's like saying it's only a little pregnant; you can't stop it. You mustn't let it begin. The Securities & Exchange Commission began by saying a producer would have to file only a two-page letter and wait five days; now he has to file a monstrosity of the document and wait six weeks.

"I don't see what these bills will accomplish. They are less onerous than the former ones. But that's like seeing a New Haven try-out that's a disaster; then you see it two weeks later in Boston and it's much improved; but it's a bad show.

"The syndication bill provides for a political office where the incumbent will read theatre financial statements all day. Unless he has the soul of a bookkeeper, he'll go wild with boredoom and begin to 'investigate.' The ticket bill is more dangerous; it creates another officer who can threaten to close a theatre.

"I doubt if it will stop ice; men who are now breaking two laws won't be stopped by a third. But if it did, it would only result in more profit to the gyp speculator who uses diggers. I've been told of a young man today who stands in line for a hit every morning, buys four tickets, sells them to a gyp and goes home and pursues his avocation for the rest of the day.

"Moreover, the passage of these bills will tend to confirm the publicity that has made everyone believe the theatre is completely run by thieves and hoodlums. I resent this. In the last 40 years, the American theatre grew into the most vital theatre in the world. It produced fine entertainment and also plays that affected the social thinking of America. Suddenly the men who did this are painted as villains who must have a poltician to watch over them.

"I'm against ice, but I saw it grow up and no one admits today what brought it about. It came from a "mode of thought." At the time of World War I, fanatic reformers believed a little minority could legislate standards of right and wrong for the majority.

"The most outstanding example was the Prohibition Law which the Anti-Saloon League put over during World War I. When the people came back from the war they refused to accept the legislative decision that drinking was sinful. They went right on drinking, and the result was the bootlegger, the hijacker and, finally, the gangster.

"The series of laws that made it illegal to sell a ticket for more than the printed price plus $1.00 (which I think was the original broker's allowance) was another example of trying to legislate right and wrong. The theatregoing public paid no attention to this law.

"They offered $2, $5, $10 more than the printed price, and in our economy, when there is a demand, somebody will supply it. It was supplied by people who were willing to break the law, and the distribution of tickets has been largely in the hands of such people ever since.

"Everybody in this room knows that there is a way to cure ice, and it's a simple way. It does not require more legislation. It requires less legislation.

"If the piously moral laws on ticket sales and re-sales were all repealed, the sale and distribution of tickets could go back into the hands of honest men; ice would disappear overnight; and the theatre would be financially better off. The industry itself could do more in six weeks than the Attorney General's office could do in six months, or ever.

"I neglected to say that practically every other country has subsidized its theatre and left it free of regulation. Apparently, the Broadway theatre is going to have regulation without subsidy. Couldn't we make some sort of slogan out of that?"

Ford Grants Juice Up Ballet, Opera Units

San Francisco, March 17.

Fortified by two fat, new Ford Foundation grants, two of this city's most venerable cultural institutions — the San Francisco Ballet and the Spring Opera—are frisky as colts.

Ballet got $644,000 — payable over a 10 year period and contingent upon the Ballet Guild's being able to raise $250,000 on its own during the same period.

Starting with the Ballet's biggest five-performance gross in history — the estimated $130,000 drawn by Dame Margot Fonteyn and Rudolf Nureyev here in January—Guild president James J. Ludwig predicts the Guild will be able to raise its share during 1964 alone.

Spring Opera's sponsors feel equally confident about being able to raise $125,000 to qualify for a like amount from Ford—this sum to be paid over five years.

Their confidence is such that they have already publicized the schedule for their longest season is history—14 performances of seven operas beginning May 6 and running through the middle of June.

The season will be produced by the San Francisco Opera Company under the direction of Kurt Herbert Adler.

Concert Reviews

Houston Symphony Orchestra

(Philharmonic Hall, N.Y.)

Sir John Barbirolli, who these days divides his professional chores between Houston, Texas, and Manchester, England, probably surprised a well-filled house in the New York debut of his Houston Symphony Orchestra Tuesday (5). The Texans proved themselves responsive and musicianly followers of their knighted leader's commands. Sir John obviously has gained stature since the unfortunate days when he was thrust into the position of Toscanini's successor at the New York Philharmonic in the late 30's. He has welded a fine little orchestra in the Houston ensemble. Of course, it cannot be ranked with the Boston, Philadelphia, New York, Cleveland, Chicago, or Pittsburgh. The musical resources of these centers are far greater than those available to Barbirolli.

In addition to the Beethoven Seventh, and a Berlioz curtain-raiser, the program included Delius "In a Summer Garden" and Ralph Vaughan Williams' Sixth symphony. Sir John has long been a champion of Delius and Williams, and his performances Tuesday night were eloquent pleadings in behalf of the two British composers. One might hazard a guess that Sir John and his Houston sidemen will be back in New York frequently in the years ahead.

Wien.

Krip's Mozart Requiem

(Philharmonic Hall, N.Y.)

Josef Krips, erstwhile of Vienna and Buffalo, now of San Francisco, programmed Mozart's inspired Requiem during his recent guest-conducting stint with the New York Philharmonic.

Krips directed a vigorous performance, but not a particularly moving interpretation. Of his four soloists, Canadian tenor Leopold Simoneau was outstanding. His vocal colleagues—Adele Addison, Louise Parker and Donald Gramm —did not have the same grasp of the Mozart style. The Schola Cantorum did nobly by the choral passages and the Philharmonic likewise did well. Yet the entire effect failed to even approach the performances conducted by the late Bruno Walter several years ago.

Prior to the Requiem, Miss Addison was soloist in "Fragments from 'The Song of Songs'" by John LaMontaine. The work is long and heavily orchestrated. The strain on her voice for this contemporary piece might have been —in part—responsible for her disappointing performance in the Requiem which followed. Miss Addison has done far, far better work in previous New York appearances.

Wien.

Paris Asks Dallas For Faulkner's 'I Lay Dying'

Dallas, March 17.

The Theatre des Nations in Paris has invited the Dallas Theatre Center to present its production of William Faulkner's "As I Lay Dying" in June. The play was preemed here last spring.

Approval for a 21-day European tour of the production has been given by DTC's board of directors, contingent upon raising the necessary $21,350 underwriting for expenses, and agreement upon the presentation date in France.

The Theatre des Nations invitation was for staging the Faulkner play in April. However that had to be refused, as DTC will still be in its local season through May, and asked for the June date. Following stagings in Paris for at least a week, as part of the French play festival, the Dallas Theatre Center troupe of 20 to 25 members would continue playdates in Brussels and Zurich.

Four other American theatre units or persons have reportedly received 1964 invitations to the Paris theatre—the Theatre Guild, the Living Theatre, ANTA and director - choreographer Jerome Robbins.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

OFF-BROADWAY

American Playwrights Forum will present three one-act plays at the Sheridan Square Playhouse in April. All roles open. Send photos and resumes to David G. Kennedy c/o Ara Welles, (111 W. 11th St., N. Y.). Do not phone or visit.

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50s, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).



WELLS RICHARDSON

Scene: Detroit, some years ago. The curtain had just fallen on a performance of A GIFT FOR THE BRIDE, with WELLS RICHARDSON playing opposite a still-famous and beautiful LUISE RAINER.

A HOOD-type actor from a Shubert PASSING SHOW stood there regarding RICHARDSON with amazement. The two companies had been each other's guests at successive matinees. The HOOD was bewildered. Could this be the mild-mannered individual he had known only slightly around Broadway offices, as a rather diffident, overly-polite job-hunting acquaintance?

There had certainly been no trace of any such person in the jealous, excitable Gallic bridegroom he had just seen in furious action on-stage, a completely dominant, compelling presence of theatre-filling dimensions.

The HOOD spoke softly: "I never dreamed you had it in you!—You know, don't you, that you're a great actor . . . . . "

WAKE UP, BROADWAY!

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

"Milk and Honey" and **"Guys and Dolls"** (M). Coconut Grove Playhouse in Miami auditioning Equity male dancers for these two productions today (Wed.) at 2 p.m. at the Variety Arts Studio (225 W. 46th St., N. Y.).

"The King and I" and **"Merry Widow"** (M). At Lincoln Center. Audition tomorrow (Thurs.) for male singers: Equity at 11:00 a.m. and open call at 2:30 p.m. Femme singers this Fri. (20): Equity at 11:00 a.m. and open call at 2:30 p.m.—all at the Ambassador Theatre (215 W. 49th St., N.Y.).

"Teen Carnival and Jazzland" at the World's Fair. Auditions will be held every Tuesday, Wed. & Thurs. through March, from 3:30-7:30 p.m. For teen carnival boy and girl vocalists, instrumentalists and combos are being sought. For Jazzland, femme vocalist, jazz groups, folk singers and folk singing groups are being sought. For audition appointment call JU 6-0641, or write to Jazzland Teen Carnival, (131 W. 58th St., N. Y.).

Seek State Law Change To Permit Theatre Bars

Irving Cheskin, executive director of the League of N. Y. Theatres, and Bruce Becker, representing off-Broadway and stock organizations, were in Albany recently to appear before a Joint Legislative Committee in support of the proposed amendment to the N. Y. Alcoholic Beverage Control Law to permit the sale of alcoholic beverages in legitimate theatres.

Besides acting as spokesman for the League, which has a membership of Broadway producers and theatre owners, Cheskin also represented the Shubert organization, which operates 18 Broadway theatres but does not belong to the League. Becker, who's a theatre operator and producer both off-Broadway and in stock, represented the League of off-Broadway Theatres, the Council of Stock Theatres, the Council of Resident Stock Theatres and the Musical Arena Theatres Assn.

JUAN PAMIAS OUT

Barcelona Opera Will Appoint New Impresario

Barcelona, March 17.

Barcelona showman Juan Pamias is leaving his post as impresario of the Gran Liceo, only opera house in Spain, at the end of May. His successor will soon be decided.

Gran Liceo is a private institution owned by 1,000 proprietors who contract an impresario to manage and administer in cooperation with the board and advisory council. Challenge to Pamias and his predecessors is that proprietors contribute an annual endowment, almost always constituting a tight total budget, but have first choice of box and orchestra seats for the entire season. Management is thus locked within Gran Liceo's own institutional limits, though Catalans have finally agreed to request government aid.

Pamias will make his Gran Liceo program bow-out next month after a three-week stand by the London Festival Ballet.

Equity-Musical Tents Resuming Negotiations

Actors Equity and the Musical Arena Theatres Assn., understood to still be far apart on the terms of a new contract to replace the one that expires next March 31, have another meeting scheduled for tomorrow (Thurs.). Negotiations between the two organiaztions, suspended early in February, were resumed March 5 with Arthur K. Garfinkel a labor attorney, representing MATA.

The deadlock in negotiations has caused several tents to cancel chorus auditions scheduled for this month.

Double-Decor 'Dream'

Different sets of scenery have been designed by Vincent Piacentini for the off-Broadway production of "Life Is a Dream," which is being presented in Spanish and English. The setting for the Spanish-language production will be in the tradition of 1635, the year in which the Pedro Calderon de la Barca classic was written. For the English edition, modern scenery will be used.

For wardrobe, Richard Seger has designed Renaissance costumes for the Spanish presentation which opened last night (Tues.) at the Astor Place Playhouse, N. Y. His costumes for the English version of the play, opening March 19 at the Astor Place theatre, do not represent any specific period.

Must Be Catching

David Merrick, who has five productions on Broadway and another on the road, can take it easy. His wife, Jeanne is also working.

She's Max Eisen's press associate on four off-Broadway ventures, "The Blacks," "The Blood Knot," "Jerico-Jim Crow" and "Cindy."

Inside Stuff—Legit

"What Makes Sammy Run?" which opened Feb. 27 at the 54th St. Theatre, N.Y., preceded its preem with 26 full-price previews. That was after an out-of-town tryout of several weeks for the musical version of Budd Schulberg's novel of the same name, in which Steve Lawrence, Sally Ann Howes and Robert Alda costar. During one of the preview weeks a survey was made of audiences at the Joseph Cates presentation. Nearly 600 responded to a questionnaire, the results of which included the following:

A breakdown of theatregoing on a yearly basis revealed 184 going one to five times, 262 six to 15 times and 136 more than 15 times. As for attendance at previews, 277 claimed they had never been to a preview before, while for 190 it was a seldom occurrence as opposed to 89 who said they did so often. Asked why they attended the preview, 361 said they were lured by the star names.

Other reasons included having read the novel, 197; interest in the music through radio and records, 104; newspaper advertising, 92, and radio advertising, 58. In response to the question "Do you regularly read critics' notices?" 240 answered yes, 40 no and 113 sometimes. The survey also disclosed that among the respondents there were 66 who didn't know they were attending a preview.

Plans of stage-director-designer Franco Zeffirelli, who made his debut with the Met Opera with the recent "Falstaff," for the rest of the season include staging Bellini's "I Puritani" at Covent Garden with Joan Sutherland (he previously staged "Tosca" with Callas there). If the right actor for the lead can be found, he will stage Shakespeare's "Anthony and Cleopatra" in Milan's "Piccolo Teatro" and proceed to Verona for a "Romeo and Juliet" open-air performance on the supposedly authentic spot (and balcony!) the tragedy unfolded.

Fall will see Zeffirelli in Paris where he will stage Albee's "Who's afraid of Virginia Woolf?" as he did previously in Italy. The "Boheme" he staged at La Scala, Milan, last year, will be taken to Russia in October when La Scala will tour the Soviet Union. Zeffirelli also talked about the Arthur Miller play "After the Fall" for Italy. He would like Vittoria Gassmann in the Jason Robard Jr. role.

The Committee for Caleb Cheeshahteamuck has scheduled a theatre party for the preem tonight (Wed.) of a new production of 'The Yeomen of the Guard" at the N.Y. City Center. The performance will launch a three-week Gilbert & Sullivan engagement at the Center. The committee for Cheeshahteamuck, a Narragansett Indian who was the first of his race to graduate from Harvard Univ., was organized in 1961 by Stephen O. Saxe, designer of the sets for the Center presentation of "Yeomen."

Proceeds from the theatre party are to be donated to Harvard in memory of Cheeshahteamuck and the committee, headed by Saxe, hopes some day to endow a professorship at Harvard in the Indian's name.

Burgtheatre at Vienna is preparing a new production for the Vienna Festival with a new translation and adaptation by Kurt Klinger of Strindberg's "Road to Damascus." The Josefstadt Theatre is preparing a first performance in German of Francios Aman-Jean's "Keeper of the Birds" and of Jaques Deval's "What a Hell, Isabelle."

Friends of French Opera Revive 'La Juive' in N. Y.; Tucker Sole Standout

By TRUDY GOTH

"La Juive"—last given here in 1936 with Giovanni Martinelli as Eleazar, previously one of the famous Enrico Caruso roles, was plainly a new work for a whole generation of opera goers who filled Carnegie Hall and on some occasions cheered and applauded. The concert version conductor Robert Lawrence had prepared was heavily cut. Unfortunately much of what was effective vocally was sacrificed, possibly because of the singers who, with one exception, were hardly up to it all. The exception was Richard Tucker, the natural star of the evening, who sang the famous aria "Rachel, Quand du Seigneur" with fervor and the artistry and professional glow familiar in his work. For the rest, in spite of many cuts, the evening dragged on rather painfully. The music is competently written in the French "grand opera" style but on the undistinguished side. On a real stage where the libretto calls for much pageantry, ballets, processions, cavalcades and the like-the work may be somewhat more attractive and certainly a stronger performance from conductor, orchestra and singers would have helped.

As it was Lawrence didn't get much from his players or singers. The chorus aquitted itself rather well, but the singers had difficulties to get over the orchestra, which a part from the fact that it belongs in a pit and not on stage—was almost always too loud. Suzanne Sarroca as Rachel and Micheline Tessier as Princess Eudoxie were vocally not up to the task, Jan Deis the romantic tenor as Prince Leopold has high notes but neither his tone nor texture escaped fault. Spiro Malas and Norman Treigle contributed some good singing.

"Friends of French Opera" should turn attention to something worthier and more carefully prepared.

Marvin Gordon is directing the off-Broadway production of "Cindy" following **Vinnette Carroll's** withdrawal from the assignment.



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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

The Broadway run of a musical version of Budd Schulberg's "What Makes Sammy Run?" has revived the gossip as to the original Sammy. Actually in the years Budd Schulberg was in Hollywood he must have seen a lot of Sammies. He went there when he was six and except for the years he went to Dartmouth all his youth was spent around studios.

One thing is certain. His Sammy was not Sammy Bronston. Bronston came to Hollywood after Budd Schulberg's time. But Bronston followed the original in drive at any rate.

Ides Of March Routine

Now in a bind because he spent too much money on the "Fall of the Roman Empire" and "Circus World" Bronston must have had some foreboding of ill when he dropped "decline" from Gibbon's Roman Empire and chose only to portray its "fall."

He's in the DuPont vault for at least $24,000,000 which even on the King ranch wouldn't be considered hay. Unlike the Roman Empire, I can't see Bronston's skid as anything like a fall. The DuPonts are okay as partners. I know because I have some of their stock (dacron). It is sewed in me where a large section of my heart's main artery used to be, and after four years everything is just fine around that aorta.

So Sammy will come out all right.

Numerology Helps Sammy

I first knew him when he arrived in Hollywood with very few dollars in his pocket. Since then he has become a top producer at home and abroad, chiefly in Spain, first, through the ingenious device of convincing people with frozen assets to let him unfreeze them by making motion pictures with their assets and, second, by making exhibitors fork up some of the money for the pictures he was going to make. Thus they were obligated to buy them sight unseen to get their money back. Then the DuPonts moved in as his backers. They had frozen assets in Spain, too.

I was brought into Sammy's life because he had somehow optioned Jose Iturbi and was going to make a picture around this virtuoso. I laid out a story and it was generally liked, but Iturbi, whom I called Jose Disturby, fluttered around like a philanderer seemingly not much interested in getting down to the serious business of making a motion picture about a pianist who verged on genius.

First One Is Shelved

So the thing blew up as many do in Hollywood and the next thing I knew Bronston was making a picture for Columbia about the life of Jack London. He did fairly well with this one, though as an immigrant from Roumania it is fantastic to think that he knew anything about Jack London at all.

His next daring step was when he found out that Jimmy Roosevelt had a company which was going to make a picture around John Paul Jones. As Roosevelt's father had been assistant secretary of the Navy and the Navy had always been his pet, Jimmy Roosevelt was receiving all sorts of help from the Navy. But the thing never went through.

John Paul Jones Bombs Him

The next thing I knew Sammy Bronston was making it and had a lot of embossed letters from big wheels in the Cabinet and the Navy. He made the picture in Europe, though he didn't go quite as far as Russia where John Paul Jones, after his American naval success, had been appointed Admiral of Catherine the Great's Navy.

Surprisingly, though this story is full of rich buccaneering material, the picture didn't go very well. It did, however, give Bronston entree into Spanish circles where he made most of the picture.

His next phase was this bit of getting exhibitors to help finance pictures which he hadn't even made yet. He discovered he could make them on a grandiose scale, though cheaply, in Spain. There he produced "El Cid," "King of Kings" and "55 Days at Peking." He got top Hollywood stars, fine distribution and his pictures made money for everybody.

Papal Knight Now

Then, only the other day, in a copy of Catholic Living, I saw a picture of Sammy. A very short man, he was accompanied by his tall wife. He wore a riband across his chest. He was on the way out of the Vatican, having received the award of the Grand Cross of Merit by the Equestrian Order of the Holy Sepulchre, the highest honor the Catholic church gives to non-Catholics.

It seems he received the award at the hands of Msgr. Pisoni who represented Cardinal Eugene Tisserant, Grand Master of the Equestrian Order, and he got it because his films, in the Grand Master's opinion, exalt the highest human values in films.

Where Do I Come In?

As I am a knight of the Order of St. Gregory the Great, I wondered if there were a procession whether I would have to proceed ahead of Sammy or behind him.

This didn't bother me too long, for at the time I was hospitalized and likely to remain so for some time.

But it was a mystifying delight to see little Sammy had run all this distance and had come out so well and that the church recognized that his pictures at least were clean. Murder and mayhem may have followed each other in scene after scene, but apparently it was clean murder and though his pictures might have been bloody they were not dirty.

Now let's see if his Roman fall has sent him sprawling. I hope not. If it does, surely the DuPonts won't begrudge him a little dacron to bind his wounds.

'Deputy' Reality Vs. Fiction

Harry Golden had the feature lead in a recent issue of 'Our Sunday Visitor,' which is sold to Catholic parishioners. He deals with the Rolf Hochhuth play, "The Deputy." Commenting that the confrontation scene in the play is a "fictional" invention of the playwright, Golden argues that Hochhuth has ignored much recorded historic data about those who could have aided the Jews during the war and did not do so. The following is quoted from the Golden article:

"In a White House meeting on March 27, 1943, Robert E. Sherwood reports in 'Roosevelt and Hopkins,' the then Secretary of State Cordell Hull brought up the question of a German offer to save 70,000 Jews of Bulgaria if the Allies would agree to accept them. British Foreign Secretary Anthony Eden replied, 'The whole question of the Jews in Europe is very difficult, and we should move very cautiously about offering to take the Jews out of Bulgaria; if we do that then the Jews of the world will be wanting us to make similar offers in Poland and Germany; and Hitler might well take us up on any such offer, and there are simply not enough ships in the world to handle them.'

"If Hochhuth blames a fictional Pius he must also blame a very real Anthony Eden and Franklin D. Roosevelt.

"Authentic documents in the United States State Department show there was a definite Nazi offer made through the Swiss legation in Berlin to release 5,000 Jewish children from the concentration camps in exchange for 5,000 interned German civilians. The British refused to release the German civilians on the ground that 'The Jewish children are not national of the British Empire.'

"I think also of the real and dramatic scene between Joel Brand, the Hungarian Jew who left his wife in Budapest as a hostage of Eichmann. Brand was to negotiate the barter of 100,000 Jews for 10,000 trucks. Joel Brand has been a most reliable witness through all the years. I spent many days with him during the Eichmann trial in Jerusalem. He is a lost soul, wandering the streets of Israel as if in a trance, forever shocked by the memory of his confrontation with Lord Moyne, the British High Commissioner in the Middle East. Brand presented Eichmann's terms of barter. Lord Moyne replied, 'What in heaven's name will we do with 100,000 Jews?'

"Where should we be,' Mr. Randall of the British Foreign Office asked Moshe Shertok of the Jewish Agency, 'if the Germans should offer to dump a million Jews on us?'

"I mention these incidents to show that Hochhuth could have used more dramatic scenes with an historical basis to portray the essence of guilt."

Publishing Stocks

(As of March 17 closing)

Allyn & Bacon (OC)	21⅜
American Book (AS)	42¾
Amer. Book Strat. (AS)	4¾
Amer. Heritage (OC)	7⅝
Book of Month (N.Y.)	18⅛
Conde Nast (N.Y.)	11¼
Cowles (OC)	13½
Crowell Collier (N.Y.)	20⅛
Curtis Pub. (N.Y.)	7⅝
Esquire Inc. (AS)	9¼
Ginn & Co. (N.Y.)	32⅞
Grolier (OC)	45¾
Grosset & Dunlap (OC)	11⅛
Harcourt Brace (N.Y.)	41
Hayden Pub. (OC)	2¾
Hearst (OC)	28
Holt R & W (N.Y.)	25½
LA Times-Mirror (OC)	34
Macfaden Bartell (AS)	6⅝
McCall (N.Y.)	24½
McGraw-Hill (N.Y.)	37
Meredith Pub. Co.	27½
Nat'l Per. Pub. (OC)	11⅝
New Yorker (OC)	119
Pocket Books (OC)	4⅞
Popular Library (OC)	2¼
Prentice Hall (AS)	30¼
Random House (N.Y.)	11⅞
Scott Foresman (OC)	25⅞
H. W. Sams (OC)	34½
Time Inc. (OC)	119
Universal Pub. Co. (OC)	4¾
Western Pub. Co. (OC)	27

OC—Over the Counter
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

AP's Hot 'Torch'

An unprecedented top seller is "The Torch Is Passed," the Associated Press book on the assassination of President Kennedy. For today—scarcely more than three months after the project was conceived—orders exceed 3,000,000 and an additional 20,000 requests come in daily.

Announcement of the 100-page, 35,000-word, liberally illustrated book was made on AP wires Dec. 5, before a line was written. By the time the first volumes rolled off the press Dec. 31, more than 1,000,000 copies were ordered, sight unseen.

Tome was turned out by four top AP writers headed by Saul Pett. His colleagues were Sid Moody, Hugh Mulligan and Tom Hershaw. They were "isolated" from their families and fellow workers for 10 days when they hammered out the narrative of the JFK tragedy.

Some 735 newspapers in the U.S. and Canada are participating in sale of the book. The Cleveland Plain Dealer, for exemple, has ordered 130,000 copies. The New York News has a 90,000 order. Sales are similarly brisk abroad, where "Torch" has been translated into seven languages. Overall it will be distributed in some 40 countries.

Ga. Obscenity K.O.d

Two Atlantans were acquitted Thursday (6) of charges they violated Georgia obscenity laws by displaying for sale copies of the paperback book "Long December," and five nudist magazines. Cleared by a Fulton County Superior Court jury were M.G. Thevis, owner of Dixie Books Inc. and store manager Lonnie G. Simpson.

Three-day trial ended with defense attorney Hugh Gilbert solemnly reading rousing passages from "Ulysses," "Lady Chatterley's Lover," "The Group" and "The Carpetbaggers."

He argued that "Long December" could not compare with these works in erotic descriptions.

Fulton Assistant Solicitor General argued constitutional rights to free speech and press do not permit the right to be obscene.

Gilbert contended that a city detective, who went into the downtown store and with the help of the manager picked out the books and and magazines he considered to be obscene, was a nice man, but not a qualified censor.

Question of what constitutes obscenity was key argument by both state and defense. Jury, after 4½ hours, ruled in essence that the book and magazines were not obscene.

After verdict was returned Gilbert said he considers book by Reese Hayes is "extremely dull" and overpriced at $1.

'Fanny Hill' Banned In Mass.

"Fanny Hill" has been banned in Massachusetts, but G. P. Putnam's Sons is contesting the obscenity finding. The banning of the book, which had a tremendous sale in Boston at 75c per copy in the paperback edition, brought an editorial from the Boston Sunday Herald (15).

It blasted the Obscene Literature Control Commission, and said the suppression of the book brings up a serious question of the meaning and import of democracy.

Newspapermen-Authors

Doubleday has a galaxy of fourth estaters on its upcoming lists with new books.

Among them are Eugene Lyons' "The Many Lives of Herbert Hoover"; Ben Hecht's nostalgic "Letters From Bohemia" (personal recollections); "Overtime In Heaven" (And Other Tales in the Foreign Service) by Peter Lisagor, chief of the Chi Daily News' Washington bureau, and Marguerite Higgins, the 1951 Pulitzer Prizewinning war correspondent. Fort Worth Star Telegram's Leonard Sanders authored "The Wooden Horseshoe," a novel wherein a newspaperman figures as the hero.

From broadcasting comes Harry J. Boyle's novel, "A Summer Burning," locaied in Toronto where the author is radio features' supervisor for CBC; commentator John K. M. McCaffrey's anthology, "The American Dream (A Half-Century View From 'American Magazine')", of which he was fiction editor during the 1940s; and Jules (ABC) Bergman's "Anyone Can Fly," for wouldbe pilots. Bergman is a licensed pilot and avid flyer.

Mary Astor's Novel

Actress-author Mary Astor's fourth novel, "The O'Connors" has a film-tv background, and Doubleday is bringing it out in May.

Charles O'Neal, actor-producer-screenwright, collabed with Victor Trivas, escapee from Communist Russia, on "The 32d Day," a novel backgrounded in the infamous Military Cheka prison there. Plot revolves around a Jewish set designed in the Red Army Theatre.

Guy Bolton's Latest

Playwright-librettist Guy Bolton's newest, "The Enchantress" (Doubleday), has a gay French actress as its central figure. It already has Hollywood interest.

"The Enchantress" is said to be actually founded on an American show biz personality but Bolton switched it to a Gallic background.

Not 'Obscene' In Canada

The Supreme Court of Canada last week ruled that two editions of the "girlie" magazines, Escapade and Dude, are not obscene under the Criminal Code of Canada.

In a unanimous judgment, the top court reversed decisions of the Manitoba courts which found the two editions to be obscene under a 1959 amendment to the federal code defining obscene literature.

The case involved an appeal by Dominion News & Gifts (1962) Ltd., distributors of the magazines in Winnipeg, against the Manitoba court decisions, which found the December, 1962 edition of Escapade and the September, 1962, edition of Dude to be obscene. Both magazines are published in the United States—Escapade by Bruce-Royal Publications, Derby, Conn., and Dude by Par Publications, New York—and are imported to Canada under authorization of the Canadian authorities.

Hanlon's Book

American comic Tommy Hanlon Jr., who had become a tv personality in Melbourne has a book coming out entitled "Tom Hanlon in Australia or a Yank Down Under." It's a question-and-answer type picture book.

Hanlon is also working on a game book.

Ariz. Journal Continues

Publishers of the Arizona Journal in Phoenix last week said the daily would continue publication on the basis of "pledges of continued financial support." The morning offset paper appealed for public support two weeks ago with a drive for paid-in-advance yearly subscriptions. Two stockholders meetings were held last week to determine whether they wished to go on.

In a front-page story, the Journal said the stockholders voiced "enthusiastic endorsement" of the newspaper and pledged additional stock purchases.

Canada's 109th Daily

Canada gets its 109th daily April 6, when Grande Prairie Tribune, Grande Prairie, Alta., goes daily (a.m.) from semi-weekly.

It'll start with 6,500 circ. Present figure is 5,700.

CHATTER

Vic Navasky, editor of the offbeat new mag, Monocle, is self-appointed campaign chairman of the "Kitman For President" drive. "Kitman's job at Monocle," observes Navasky, is news managing editor and his fellow editors decided he was so good at managing the news that he ought to be President. Kitman entered the New Hampshire primary and one of the delegates pledged to him polled over 400 votes."

Bobbs-Merrill's ed-in-chief Bill Raney has Huntington Hartford's book, "Armageddon of Art," which gives his views on art, due end-May, on the heels of the opening of the HH Museum of Modern Art, which just premiered at Columbus Circle opposite the New York Coliseum. It is not a biog.

Kurt Safranski, former director of the powerful Ullstein Verlag, Berlin, before he fled Nazi Germany and was brought over by Hearst's Richard E. Berlin, died at 73 in Kingston, N.Y. He became a director of the Hearst Corp., later a partner in the Black Star photograph agency until his retirement in 1957. For many years he taught photo-journalism at the New School of Social Research in N.Y.

Westport, Conn., now has a second newspaper, the weekly Westport News, competing with the semi-weekly Town Crier. New offset tab is published by B. V. Brooks Jr., with Edna G. O'Connor, longtime New Jersey newspaperwoman, as managing editor.

Edwin (Bud) Shrake, sports columnist of the Dallas Morning News, has his second Texas-based novel, "But Not For Love," published by Doubleday. Author just left his newspaper post to join Sports Illustrated.

Bert Link, 79, died in Pittsburgh on March 5. Link worked for the Pittsburgh Press for 54 years in the art department and then graduated to one of the paper's top features as a pen and ink artist. He also did a syndicated cartoon panel, "That Little Game," on poker playing. Survived by his wife, two daughters and a niece, Gladys Schmitt, the author.

An application for reservation of corporate name, on behalf of Newspaper Talent Inc., has been filed with the Secretary of State in Albany. Brozan & Holman, of New York, were the attorneys.

World Color Press Inc., a Missouri company, has filed an application for authority to conduct a business as publishers, printers and distributors of books, pamphlets and other material, in New York State.

Home owned by Honolulu Advertiser and occupied until last year by former publisher Lorrin Thurston has been sold for $240,000. Paper bought the mansion from Thurston in 1945 and then rented it to him.

Living Books Inc. has been formed to conduct a publishing and printing business in Mt. Vernon, N. Y.

Vicki Baum's postmortem memoirs, "It Was All Quite Different," will be published by Funk & Wagnalls next month. Author of "Grand Hotel" died in 1960.

TV producer Perry Lafferty's recently published book, "Birdies Sing and Everything" (Dodd, Mead) details his family experiences when moving his family from a New York apartment to the L.A. "wilderness." Lafferty is producer of the Danny Kaye tv show and has been connected with "Twilight Zone," 'Studio One" and "Robert Montgomery Presents" among other shows.

Broadway

New York in 1963: 2,834,190 visitors came for 782 conventions and spent $220,000,000.

Parking meters in N.Y.C. took in only $6,300,000 in 1962, but in 1963 the intake was $8,500,000.

Bugs Baer will again emcee the Banshees' 29th annual luncheon salute to the visiting American Newspaper Publishers Assn.

Ken Giniger, president of Hawthorn Books, off on rapid two-week European trip to visit the Hawthorn offices in Rome and London.

Lawrence Shubert Lawrence Jr., Norman Light and Alvin Cooperman auditioning the West End theatre scene for 10 days, due back this week.

Jerusalem, in Jordan, getting a new Intercontinental Hotel (Pan-American link), jointly built with the Holy Land Hotels Co. Ltd. Formal premiere slated for March 20.

Application for reservation of corporate name has been filed at Albany for Daily Mirror Inc. Robert W. Farrell, of New York, was the attorney seeking the name reservation.

German-born Kessler Twins, who got the Life cover treatment last year when at Paris' Lido, mark their U.S. debut at the Persian Room of the Hotel Plaza next Wednesday (25).

Edward Lane, with the Knott chain for more than 10 years, has been named general manager of the chain's Hotel Berkshire, and will also be in charge of the inn's Barberry Room.

Loew's Hotels Jim Shanahan and Bob Curran hosted the eighth annual party for "displaced Boston Irish" on St. Patrick's Day yesterday (from 11 a.m.) at McSorley's on East 7th St.

Cape Cod columnist Evelyn Lawson has a new three-act comedy with a show biz background titled "Curtains for Hoax Flack" which she plans trying out this summer in New England strawhats.

Mrs. Robert E. Kintner, who heads the women's ommittee of the Eleanor Roosevelt Memorial Foundation, has enlisted Mrs. Jan Peerce as cochairman. Adlai E. Stevenson is national chairman.

N.Y. Times asst. circulation director Pat Reynolds, along with Times Square showmen, collaborating on the 40th anni testimonial dinner to Nate Goldstein, the Times' circulation boss, May 12 at the Americana.

From Calcutta, India to Steamboat Springs, Colorado will be the journey of Amala Shankar, wife of Uday Shankar. She'll be artist-in-residence this summer at the Perry-Mansfield School of Dance in that Rocky Mountain burg.

Big business is already doing the "good will" pitch by enclosing requisitions in its stockholder communiques for cuffo tickets to its exhibits at the N.Y. World's Fair. GM, for example, offers admission tickets for its new '64 Futurama.

Marian Winters, currently with Robert Preston in "Nobody Loves An Albatross" at the Lyceum, opening the 67th anni of Palisades Amusement Park on Saturday (28). She's slated to direct a series of different presentations this spring and summer saluting the current New Jersey tercentary celebration.

Pros and cons on the Fair's prospects getting hotter as the April 22 preem date is but a month off. Big question marks are (1) whether the class east side hotels will benefit and (2) will they stay late in Flushing Meadows or will they come to Broadway for fun and if so (3) will they be too tired.

Jerome Brody, former prez of Restaurant Associates, has Brian Daly, ex-Four Seasons, fronting at Gallagher's, which Brody now owns. Another Four Seasons-Forum-Tower Suite alumnus, Fred Platzer, is now the chef of the Rainbow Room, in Rockefeller Center, which Brody has also added to his string.

One posh midtown inn is said to be headed for conversion into a class professional building (doctors, dentists etc.). Another exclusive hotel is said to have had its mortgage quietly foreclosed, much to the bank's regret since no financial institution wants to find itself thrust into the hotel-restaurant-catering business.

At a New York reception attended by personalities of the dance world a check of $1,000 was presented to Jose Limon who was the first dancer sent abroad in 1954, for the U.S. State Department.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Radio Eireann to build a series of FM stations.

Bill Skinner bowed out as producer with Telefis Eireann (Irish TV).

Comedian Jimmy O'Dea ordered to rest by doctor after pantomime season at Dublin Gaiety.

A $450 prize is to be awarded for one-act tele play in Irish by language-promotion group.

Radio gabbers Andy O'Mahony and David Timlin assigned to Telefis Eireann (Irish TV) newsroom.

John Ford reportedly will direct Sean O'Casey biopic, "Young Cassidy," for Sextant Films (MGM release) here.

Irish Rugby Football Union, which previously nixed bids for tele transmission of international games, okayed Ireland-Wales match for both Telefis Eireann and BBC.

Pike Theatre, formerly most successful of Dublin's little theatres, to be sold. Theatre was founded in 1953 by Alam Simpson and Carolyn Swift. Former is now stage directing in London, latter is in script department of Irish tv.

Melbourne

By Raymond Stanley
(Box 1039H, G.P.O.)

Chicago singer Bet E. Martin doing season at Chevron.

Picture houses previously devoted to newreels trying out feature pix.

Michael MacLiammoir here in May and June with one-man show for Phillip Productions.

Margot Fonteyn and Rudolf Nureyev to guest star with Australian Ballet at St. Kilda Palais in May.

Robert Helpmann rehearsing Australian Ballet company for his "The Display," to be preemed at forthcoming Adelaide Festival.

Aussie novelist Russell Braddon being invited from England to attend opening at St. Martin's of his "Naked Island" for Moomba Festival.

Melbourne actors Brian James and Kevin Miles being sought by Old Tote Company for Sydney staging of "Who's Afraid of Virginia Woolf."

J. C. Williamsons currently looking to London and New York for leads in their upcoming productions of "A Funny Thing Happened" and "It's Never Too Late."

San Juan

By Al & Elisa Dinhofer
(8 Taft; Santurce, 723-8457)

Writer Hamilton Cohran in town.

Bennett Cerf resting at Dorado Beach Hotel.

Photographer Frank Eck from Playboy in town.

Connie Francis doing a one-weeker at El San Juan Hotel.

Freddy Bell and Roberta Linn opened at Port-O-Call-lounge.

Mandy Campo contracted as entertainment director at Caribe-Hilton Hotel.

Wolf Mankowitz here digging material for a Holiday magazine spread on San Juan.

Norman Louvau, managing director of WAPA-TV local Screen Gems video outlets, moves centre of operation to New York.

Alan Mald, former gm. of Hotel El San Juan, joined the H.R. Weissberg Hotel Corp., which operates Hotel Ponce de Leon here.

Yank Thrush

Continued from page 1

the weekend, prior to the start of rehearsals March 2 for a March 10 opening.

The operetta was performed all last week at the Center with Miss Attie in the cast. She'll also appear with the troupe when performances of the operetta are given at the Shubert Theatre, Boston, tomorrow (Thurs.) and Friday (21), and in Canada later this month and in April.

London

(HYde Park 4561/2/3)

Singer Pat Michael debuts at Quaglino's and the Allegro.

Terence Rattigan left for N.Y. for a look-around the theatres.

Diana Dors in for a month for a tele and Newscastle cabaret stint.

Ethel Merman headed the Sunday Night at the Palladium tv bill on Sunday (15).

Australian Sabra Samarr starring in a short season at the London Casino de Paris.

Sarah Miles planed to N.Y. to join director Joseph Losey for "The Servant" preem.

Pamela Gale, back from directing a stock company, to do a cabaret season at the Society.

Andre, boss of Maison Basque restaurant, given a motor yacht as a tip from a satisfied customer.

The World Theatre Season at the Aldwych opened yesterday (Tues.), with the Comedie Francaise's Tartuffe."

Charles Carter, Vice-Chancellor of the University of Lancaster, appointed chairman of the BBC's School Broadcasting Council.

Tele commentator Peter Haigh hands the Variety Club's Silver Hearts to the 1963 Showbiz Winners at the Club lunch tomorrow (Thurs.)

Visitors around town, or expected, include James Mason, Alexander Cohen, James Nicholson, Nick Vanoff, Sam Aroff, Patricia Morison, Rex Harrison, Rachel Roberts and Bruce Geller.

Brooklyn, U.S.A.

By Jo Ranson

The Vienna Soloists arrive at the Academy March 19.

John Roy Carlson popping up as guest speaker at Brooklyn B'nai B'rith chapters.

Alan King returned to the borough to head the bill at Brooklyn's Purim Salute to Israel at the Academy.

Ira Hirschmann, author of "Caution to the Winds," slated to head luncheon bill April 29, at East Midwood Jewish Center.

Herman Field's "Club 28" at Brighton Beach is offering "Free Buffet—All You Can Eat" as Friday night come-on folks over 28.

Allen Swift is participating artist in the "Humor of Mark Twain" at Academy March 19. Literature lecture is by Dr. Frederic Ewen.

Ruby Dee received the Woman of the Year Award at Prospect. Winners were novelist Lillian Smith and Chester Bowles, the diplomat.

Kenneth Whitlock cited by City Commission on Human Rights for producing "Evenings With Great Writers" in Brooklyn Public Library branches.

City Planning Commission nixed the idea of extending access road to Shore Parkway via parking lot of Lundy's famed Sheepshead Bay eatery.

Brooklyn Ballet Assn. presents Pearl Lang & Dance Co., with guest stars Paul Sanasardo, Clive Thompson and Jaime Rogers, March 13 at Academy of Music.

Carnegie String Quartet, which recently joined faculty of Brooklyn College is "quartet-in-residence," played concert in college's George Gershwin Theatre last week.

Madhur and Saeed Jaffrey are participating artists on "The Humor of Oscar Wilde" lecture at Academy of Music. Jaffreys come from Unity Theatre of New Delhi, India.

Fred Fried is p.a. for Astroland, Coney Island, and masterminding groundbreaking ceremony March 7 for Astrotower and planting of Astrocule, Coney Island's own time capsule.

John Gassner, Brooklyn resident, theatre savant and sterling professor of Playwriting & Dramatic Literature at Yale, coeditor with Sidney Thomas of "The Nature of Art" (Crown).

Alfredo Salmaggi has taken over the old Bay Ridge Theatre, and under the name of the Italian Lyric Theatre, is offering opera on Saturday nights. Ads read: "Admission by Donation $1."

Siegfried Landau conducted Brooklyn Philharmonia Youth Concert at Academy of Music. Maurice Edwards narrated preem performance of Eugene Zador's "The Remarkable Adventures of Henry Bold."

Richard Tucker guesting in "La Juive" which Friends of French Opera at the Academy March 17. Robert Lawrence will conduct cast of singers, American Symphony Orchestra and Schola Cantorum of New York.

Owen Fitzgerald, who does Brooklyn politics column in the N.Y. World-Telly Brooklyn section, portrayed Mayor Bob Wagner in the Inner Circle annual show satirizing local, state and national political figures.

Result of three-month fracas between Borough President's office and backward Transit Authority is agreement on part of latter group to provide special subway and two direct bus routes from Brooklyn to upcoming World's Fair.

Long Island Historical Society celebrating 100th anniversary of Brooklyn's Sanitary Fair with memorabilia in society's library on Brooklyn Heights. Original Sanitary Fair opened Feb. 22, 1864 in old Academy of Music on the Heights.

Society of American Magicians will present Virgil & Julie in "One Fantastic Night," evening of magic and illusion, March 21 at Academy. This year's offering by SAM, unlike previous ones, will feature one big team rather than flock of acts. This marks Virgil & Julie's first appearance after five-year tour of Europe and Far East.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

Ice Royals show into Civic Auditorium for four-day stint.

Norman Russell Bell, songwriter and musician, elated over election to membership in ASCAP.

Newsman Ben Caine exited as news director at indie radio KARA to take up sales post at KGGM.

Lawrence Welk and his tele show troupe skedded for concert date at Civic Auditorium here April 5.

Third annual New Mexico Arts-Crafts Fair skedded here in June 25-28. Last year, the event clocked 105,000 visitors.

Gil Hinshaw exited Associated Press post in Albuquerque to take up editorship of the Tucumcari (NM) Daily News.

Film-tv actress Anne Baxter and hubby Randolph Gault back in the comforts of Hollywood, after a pioneering excursion at ranch life in the desert country near Grants, N.M. for almost a year.

Jayne & Mamie

Continued from page 2

on exhibitor attraction, according to Noonan, who points out exhibitors whom he meets in constant attendance at theatremen's conventions throughout the country want this kind of film. Calling it "the way the little man sells a picture," Noonan points out he has participated in five conventions this year, including TOA, Texas Drive-Ins, Show-A-Rama, and next will go to Southern Theatre Owners in Biloxi, Miss., and Louisiana Theatre Owners in April. He said he wrapped up deals for 600 theatres at recent Show-A-Rama and notes he can count on exhibitor cooperation from the theatremen he meets and gets to know by attending such sessions.

Next on Noonan-McGlashan slate is "At War With the Peace Corps, comedy about the Peace Corps, for which McGlashan this week goes to Washington to confer with Sargent Shriver. Pair are seeking Peace Corps cooperation on film, to start in about five weeks. Also prepping is "Jenna," based on McGlashan's novel, "To Murder—With Love."

NBC's $50-Mil. Sports

Continued from page 1

league, and came up with a five-year deal for American games for $36,000,000. ABC will keep the American League for next season per contract with NBC picking it up for the 1965 season.

In between, Lindemann and his boys buttonholed the Orange Bowl Committee and landed that annual contest and its tributaries at $900,000 for three years. It will be part of a three-game spread on the web New Year's Day 1965.

Anyhow, NBC, which on Dec. 16, 1963, had no regular weekly football attractions, will have two out of three of the big packages come fall 1965. And that's to add to a fattened bowl slate, the World Series, the baseball All-Star contests and National Open golf.

Chicago

(DElaware 7-4884)

Playboy Mag and clubs started their own talent and model agency.

Woody Allen, currently toplining at Mister Kelly's, is by day taping his first album on Colpix.

20th-Fox has set May 29 for the first limited-theatre nabe and outlying Chi run of "Cleopatra" in nine houses.

Lyric Opera chorusmaster Michael Leport reports that recent auditions indicate "an international shortage of tenors."

London House jazz-and-steakery inaugurated a radio talk show last Monday (16) on station WEAW with Jim Martinson interviewing celebs and personalities.

Dick Gregory subbed for Louis Armstrong at a McCormick Place concert last Sunday (15). Armstrong is ailing in Gotham.

Ruth Bonura prepping another program of foreign plays for World Theatre Day, which is sponsored by Chicago Public School System at Loyola Univ. on March 30.

Ozzie Nelson is in town to o.o. "Love and Kisses" at Drury Lane Theatre. He has purchased the film rights of play, with expectation of casting his son, Rick in one of top roles.

"Goodnight Charlie" opened at Candlelight Dinner Playhouse on Monday (16) with William Andrews in lead role. It's the first Chi view of the play, which is booked for a threeweek engagement.

Berlin

By Hans Hoehn
(760264)

"My Fair Lady" to run again at Theatre des Westens.

Acker Bilk and his Paramount Jazz Band on tour of Germany.

The Metro oldie, "Annie Get Your Gun," will be re-leased by Constantin this month.

The stateside tv series, "Hollywood's Golden Years," now running over the domestic tele.

German-Swedish writer Peter Weiss here to set up and head the new local Academy for film and tele.

Former German filmstar Willy Fritsch and his actor-son Thomas Fritsch will be starred in a forthcoming German film.

Fritz Koehler, radio promotor of the Teldec diskery, named entertainment director of upcoming German-American Volksfest.

An international gag festival which was to begin April 1 has been postponed until autumn during the local Cultural Festival.

The theme of this year's Fourth German-American Volksfest, a giant outdoor carnival, will be New England. Last year it was Santa Fe.

The Irish-British crime grotesque, "Marriage Is Always a Risk," new production of Komoedie here, received only lukewarm reviews.

Ernst Deutsch will return to the local legit scene in September. The next commitments will take the actor to the Viennese Burgtheatre.

Deutsche Oper Berlin preemed a new production of the Richard Strauss opera, "Woman In the Shadow," to celebrate composer's 100th birthday.

Fran McLoughlin of American Forces Network and Fritz Koehler, of Teldec, producer of weekly radio show, "American Music Hall" which runs over 26 weeks.

Madrid

By Hank Werba
(Avda. Habana, 86-Tel: 2590497)

La Chunga back from Taoramina where the Flamenco dancer helped inaugurate a new casino.

Flamenco ace Antonio Gades, lauded for his heel clicking in "Los Tarantos," tops Corral de la Moreria cabaret show.

A local version of the Christine Keeler story is reported in preparation as an upcoming legit project with Katia Loritz portraying Keeler.

"La Perrichola," staged by Luis Escobar and starring Nati Mistral, opened, strong in Barcelona after a long run here. Ricardo Canales replaced Rafael Alonso as male lead.

Legit click, "Las Personas Decentes Mi Ausutan" (Nice People Scare Me), slated for filming under direction of Jose Maria Forgue with stage stars Jaime de Mora and Maria Asquerino repeating in screen version.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Charles Aznavour is having a successful tour of Russia.

Robert Wise's pic, "The Haunting" (MGM), in for good reviews.

Pol Quentin adopting John Osborne's hit play, "Luther," for a legit airing next season.

Marcel Achard doing the French version of Neil Simon's Broadway hit, "Barefoot in Park," to be mounted here next season.

Film humor prize, Le Prix Courteline, going to Fernandel-Bourvil starrer, "La Cuisine au Beuvre" (Cooking With Butter).

Danielle Delorme into a local legit version of George Bernard Shaw's "Saint Joan," which bows at the Theatre Montparnasse next month.

Singer Gilbert Becaud booked for Moscow next August and then Peking in September. He will be the first French performer to play Red China since its recognition by France.

Monte Kay through with the Modern Jazz Quartet on a series of dates around Europe. Group will do the Yugoslav Music Fest in May and a previous final private date here in April.

A four-part tv series "Le Chevalier De Maison Fouge" (Knight of the Red House), directed by Claude Barma, put together and getting hardtop release in the provinces as a two-and-half-hour pic.

"Raven Street," directed by Bo Widerberg, will be the official Swedish entry at forthcoming Cannes Film Fest, with Jack Clayton's "The Pumpkin Eater" from Great Britain and Kon Ichikawa's "Horie" from Japan.

UA has a handful of solid box-office winners in firstruns here with "West Side Story," in its third year; "Tom Jones," a surprise grosser here; "Johnny Cool" and "It's a Mad World." Also starting big are UA-backed French pic, "The Man From Rio" and "Pink Panther."

Down In Dixie

By John Bosworth
(*Meridian* 3-6314)

Szymen Goldberg guesting this week with Memphis Symphony.

Pianist Ed Mooney comes from Palm Beach to open in a Memphis nitery.

Trumpeter Al Hirt will blow his horn at the Memphis Auditorium March 19.

Metropolitan Opera baritone Robert Merrill in New Orleans recital this week.

Lucille Udovick, dramatic soprano, makes her New Orleans debut March 19.

The St. Louis Symphony—under conductor Eleazar De Carvalho—gave concert at Meridian.

"Jazz on Sunday Afternoon" series at Royal Orleans Hotel under auspices of the New Orleans Jazz Club.

Birmingham's new conductor—Ameriige Marino—bragging about a distinguished group of soloists for the '64-'65 orchestral season.

Swing-and-sway Sammy Kaye swings his band into the mid-south next month for seven engagements in Tennessee and Mississippi.

Palm Springs

Jo and Phil Regan winged to Washington, D.C.

Binnie Barnes and Mike Frankovich in for a rest.

Charlie and Virginia Farrell off on a Mexican fling.

Rep. Seymour Halpern of N.Y. due here over Easter.

Hedda Hopper, Bob Hope and Bob Cummings in town for the WAIF Ball.

Carolyn Jones honorary chairman of "Pink Panther" preem, proceeds going to City of Hope.

Pat Raymond (manager of KCMJ) and wife, Sue, have named their new dotter Colleen Suzanne. The baby's grandpa, Jack Durant, is appearing at the Chi Chi with oriole Kay Starr.

Warner Becker snagged Bob Hope for his monthly tv special seen on the German Television Network. He's here with a large crew to do a 60-minute segment on P.S. In Hollywood, he'll film interviews with Gloria Swanson, William Wyler and Lauritz Melchoir.

Rhonda Fleming promoting her pet project, "Project Prayer." She's national cochairman of group hoping to bring voluntary nondenominational prayer back in our schools. Phyllis Diller says the reason she'll continue to nix Broadway offers is "I make more money in niteries and I'm still new enough in this business (nine years) to want to make all I can."

Palm Springs Police Show netted $12,000 for new equipment and law enforcement scholarships. Sinatra was at his relaxed best and Bob Hope cracked on stage, "I came to the Police Show by police escort. It's the way I come every year—whether I want to or not." Ducats were sealed $5-$25 and this year's 15th anniversary bash had Dean Martin, Sammy Davis Jr., Dinah Shore, Gene Austin, Roberta Sherwood, Kathy Nolan and Pat Buttram on the bill. Yul Brynner, doing a one-minute unexpected walk-on, received a big salvo while Jimmy Van Heusen, down from his snowcovered hilltop in Yucca Valley, took a bow. Brynner spent the remainder of the week at the Sinatra manse where Christmas must come every night. It's the only spot in town that has red-and-green lights twinkling on the outdoor trees.

Palm Beach

By Estelle Culmer

The Aztecs, this resort area's answer to The Beatles, have captured local squeals and moans after a stint in the Celebrity Room.

Lawrence Dame, formerly of the Boston Herald, now resides here. He is currently heard on WQXT-PB with a weekly "review of the arts" and on WPTV-PB, heading a panel discussion of the arts, both Sunday night aerial essays.

Helen Greer, executive secretary to Hale, almost completely recovered from last summer's serious motor accident, reports that collaboration with the Coconut Grove Playhouse on staging and programming of plays has proved a successful experiment for both show cases this year.

Richard Rodgers personally supervising new production of "I Married an Angel" which plays 10 performances at Frank J. Hale's Royal Poinciana Playhouse. It will go on to Coconut Grove for a two-week run and thence to the summer circuit. Leo B. Meyer designed the set; costumes by Peter Joseph; dance music by David Baker; lighting by Peter Sargent. "Angel" is last offering of the RPP season.

Columbus

By Fred Oestreicher
(*CA* 8-2669)

Kaye Ballard in for week of April 13 at Danny Deeds' Maramor.

George Hahn subbing for vacationing Mary Jose, Columbus Star theatre editor.

Peter, Paul and Mary inked for single performance March 21 at Veterans Memorial.

Harold Walton back as assistant manager of Loew's Ohio. He recently returned from the service.

Arthur Godfrey and Goldie appearing March 20-22 in horse show at Ohio State Fairgrounds Coliseum.

Reported that "Cleopatra" will have firstruns at New Main; East Side nabe, and Beechwold, North Side house, soon.

Mills Brothers inked for week of April 13 at Tommy Henrich's Steak House. Milton Berle set as Henrich star in May.

Sam Shubouf named to Appearance Committee of Downtown Area Committee to study ways of sprucing up theatre and biz section.

Nelson Eddy and Gale Sherwood in return date at Maramor week of March 14. Maramor has The Four Freshmen the week of March 30.

Citizen-Journal columnist Ben Hayes forecast that Loew's Ohio may bring in as stage attractions either "Thousand Clowns" or "A Funny Thing Happened."

Eddie Albert revue has opened at the Maramor. Earl Twins and vocalists Marlene Aragon and Caryl Rowe are members of the revue unit, which is headed for New York.

Trumpeter Dick Reudebusch at Roaring 20's Room of Deshler-Hilton March 9-21, teamed the first week with Rhodes Brothers and second week with Tony Pastor's band.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Harry (Nick) Nichols named maitre d' at Castaways.

Gary Merrill winged in to see the town with photog Phil Stern.

Thunderbird exec veep Dave Victorson scouting for lounge acts in L.A.

Belogor and his femme fiddlers easy on the eye and ear in the Sultan's Table.

Peter Anthony, trumpeter-comedian, opened at Bourbon Street lounge with hefty turnout of celebs.

Jimmy Durante's "junior partner" Sonny King tossed a birthday party for fiancee Corinne Vial—she's featured in Tropicana's Folies Bergere.

Jack "Jive" Schafer, now starring at the Showboat, has his group clad in knickers. "Might start a whole new trend in lounge act attire," says Schafer.

Benn O. (Benny) Baker, one of the comedy stars of the Thunderbird's "Anything Goes," has a write-in candidate for best actor of the year: Sonny Liston.

Wingy Manone huddling with several Strip impresarios in regard to his revival here of the celeb jam sessions he pioneered at the Famous Door on New York's 52d St. in the '30s.

Harry James beaming at the Flamingo lounge as he tells of son Tim (a recent TCU grad) being appointed special assistant and publications secretary to the president pro tem of U.S. Senate.

Personal managers Maynard Sloate (Vagabonds, Jerry Colonna) and Joe Delaney (Dukes of Dixieland), celebrating their affluence, tossed a cocktail party in a new $100-per-day suite with invitations reading, "Help us celebrate our temporary ability to afford the new wing at the Tropicana."

Tel Aviv

By Azaria Rapoport

Haya Harrarit ("Ben-Hur") flew in from London, where she has been residing last three years, to spend the Passover holidays with her family.

George Peppard, star of "The Victors," flew in from Athens, where he had been present at the local opening of this Carl Foreman picture. Foreman is now here conducting a film seminar.

Cinemaowners in two small communities outside of Tel Aviv have applied to the Committee against Cartels, to allow their unification in a company that would rent pictures and be able to withstand the pressure of prices and conditions imposed on them by the distributors.

Tom Bell, English star of "L-Shaped Room," finds Israeli architecture flashy and too plush. The English actor, here to star with Diane Baker in "Rebels Against The Light," feels Israel should preserve a certain pioneer modesty and not copy the ostentatiousness of some Western resorts.

G. B. Shaw's "Millionairess," performed by the Tel Aviv Chamber Theatre, now has two of them. Hanna Maron, playing the title part, took ill and Orna Porat, on a study-tour and vacation in Europe, had been flown in within 24 hours, took three days to prepare and is now starring in it. Miss Maron is expected back within two weeks, when Miss Porat would return to Europe, to carry on with her planned trip to Russia, to visit children's theatres there, with the intention of starting one by the Chamber Theatre next year.

Vancouver

By Sam Shaw
(*FA* 5-3693)

Singer Ken Colman in for CBC tv pilot show.

Ex-Inquisition host Howie Bateman assuming p.r. duties for Cave nitery.

Jimmy Durante roadshow booked to play a two-night stand at the Queen Elizabeth Theatre next May.

City's Gail Battistoni getting New York modelling and tv commercial work after crosscountry tour with General Motors '64 Auto line.

Zizi Jeanmaire-Roland Petit French revue scheduled to open Vancouver Int'l Festival July 20 for one week in company's North American debut.

Richard Willis and Joan McCormick at CHAN tele studios from Toronto to tape Vancouver segments of CTV net women's show, "Here's Looking At You."

Hotel front hotting up with Bill Hudson, longtime manager of Georgia Hotel, upped to Canadian veepee of Western International chain and Art Cameron named resident manager of Hilton-operated Hotel Vancouver by local topper Tom McAlevey.

Philadelphia

By Jerry Gaghan
(319 *North 18th St., LOcust* 4-4848)

Gene Perret, upper Darby writer, turning performer.

The Aardvark shuttered after a brief try as a nudie house.

Bernie Rothbard will be exclusive booker the coming season for the Barn Arts Center, Riverside, N.J.

Samuel Bronston's "Fall of the Roman Empire" set for Stanley Theatre on a reserved-seat policy opening.

The Showboat switching to a weekend policy for this month. Has nothing to do with the Lenten season, according to owner Herb Keller.

Helen Menken guest of honor at opening of new headquarters of half-century old Charlotte Cushman Club. Miss Menken was last in town in 1935, with Zoe Akins' "The Old Maid."

The Four Nerveless Nocks, Swiss high pole performers, to be featured at Philadelphia Travel and Vacation Show, April 4-11, before playing 26-week date at World's Fair in New York.

Austria

By Emil Maass
(*Grosse Schiffgasse* 1*a;* 356156)

Bulgarian and Russian state circus artists guesting in the Stadthalle variety show.

Memorial tablet unveiled on former Vienna home of Franz Schmidt, composer, who died 25 years ago.

Austrian Film Museum founded by Peter Kubelka, cultural film producer. Ludwig Gesek is in charge of administration.

"Volpone" by Ben Jonson (1573-1637), translated by Stefan Zweig, will be produced by Cultural Days Fest in Klosterneuburg near Vienna.

Europa Studio in Salzburg will start its activities during the festival season with the preem of Aimee Cesaire's "La Tragedie du Roi Christophe."

Burg Forchtenstein festivals, June 13 to July 12, will include Franz Grillparzer's classical play, "Der Traumein Leben" (Dream-Life), under the direction by Otto Ambros.

Cardinal Koenig of Vienna will write the manuscript and be his own speaker on tv and radio during the one week series of "Religions of Mankind." Gerhard Freund is producer while Helmut Zilk directs.

Montreal

By Charles Lazarus
(*VIctor* 2-2211)

British actor Robert Shaw is here filming "Ginger Coffey."

Skedded in for an Israel Bond appearance this month is Red Buttons.

Ethel Merman due for a two-nighter March 29 and 30 at Place des Arts.

United Amusements arranging special list of screenings for "Dr. Strangelove," as part of word-of-mouth campaign.

Folksbiene Playhouse of New York production of "The Sage of Rothenburg," Yiddish drama classic by H. Leivick, due for one-nighter on April 4 at Place des Arts.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

Buddy Ebsen in for personals at the Orpheum in conection with his film, "Mail Order Bride."

Brockton Fair general manager George L. Carney, Jr. offered the Beatles a $100,000 guarantee to appear at the fair in July. Offer was made in a wire to their manager in London.

M. D. "Doc" Howe, manager of Shubert, forced to install another switchboard, so great are the phone calls and demand for "Hamlet" with Richard Burton.

Hollywood

Jack Karp hopped to Europe for week.

Anthony Perkins in town for first time in four years.

Betty Rosenthal new talent buyer for Newporter Inn, Balboa.

Don Wyatt leaving spot as singer with Nat Cole Trio to do a single.

Don Roessner shifted from N.Y. office of Infoplan to org's local office.

Pat Boone off to Japan and Hong Kong for two weeks of personals.

Jane Morgan to do tv special for Granada network of England on May 18.

Joan Fontaine formed Oakhurst Productions with Thom Budde for pix and tv.

James H. Nicholson and Samuel Z. Arkoff to London and Rome on AIP deals.

Richard Carlyle, character actor, joined Business of Acting Workshop as instructor.

Fabian will emcee 70-city tour of Dick Clarke's "Caravan of Stars" starting July 1.

Elvis Presley required nine stitches in head after too-realistic fight scene in "Roustabout."

Bud Cole named manager of radio-tv programming for Campbell-Ewald Hollywood office.

Leon Shamroy subbing for lenser Milton Krasner, down with flu, on 20th-Fox' "Fate Is Hunter."

Nancy Kwan hopped to Innsbruck with husband Peter Pock after winding chore in "Fate Is the Hunter."

Patricia Morrison in London to costar with Howard Keel in BBC-TV production of "Kiss Me Kate," airing April 1.

Inga Swenson recreates her Broadway role in "110 in the Shade" in L.A. Civic Light Opera's presentation this Fall.

Bobby Weiss will set up local outpost for his recently-formed firm repping American waxeries and tune publishers abroad.

Bob Shuttleworth formed personal management agency with Morry Kessler (Toronto), Don Ovens (N.Y.) and Ray Brown.

Cathy Grant Crosby sweating it out on family yacht off La Paz, Baja California, after two-day State Board of Nursing exam.

Dorothy Provine inked Nick Castle to choreograph her routines for "Ernie Ford Hour" appearance on NBC-TV April 10.

Lia Sonnenschein, deejay on station KMEX,, petitioned court to change her name to Lia Sunshine, English translation of original tab.

Phil Gersdorf in town for few days after two years in Madrid before reporting for London publicity assignment on 20th-Fox's "Those Magnificant Men in Their Flying Machines."

Hong Kong

By Kit Masters
(*P.O. Box* 121)

Wolfe Cohen, Warner Bros. exec, currently in the Colony on way to Tokyo.

Harlem Globetrotters come to Hong Kong this week for date at the South China Stadium.

British impresario Arthur Howes currently is on trek around the Far East with teenage diskery thrush, Helen Shapiro.

Wolfe C. Hartwig, a German pix producer, is in the Colony taking location shots for a film with Heinz Drache and Elga Anderson.

Claudia Cardinale passed through the Colony with Gina Lollobrigida enroute back to Europe after personals in Manila and Tokyo.

Rossanna Schiaffino was another Italo beauty who passed through the Colony enroute to Tokyo where her film, "The Corruption," was being screened.

Vee Ming Shaw, son of film topper Run-Run Shaw, is resting in Hong Kong after being released by his kidnappers in Singapore, where he was abducted on his way to work.

New radio station will be opened in the near future in the Portuguese island province of Macau in Hawaii and the States, on a commercial basis with English language only to start.

The Honk Kong Junior Chamber of Commerce, recently opened its 24th free library at the Lo Fu Ngam Resettlement Estate. It will be called the Jaycee-Eartha Kitt Library since more than 5,000 books in Chinese have been furnished from funds raised last year at two performances by Miss Kitt.

'Look, SPG, I'm Not Dancing'

Continued from page 1

ingly often, why I don't make another musical. I'm willing but that isn't what really concerns me.

"Why doesn't Hollywood make more *original* screen musicals? More? They don't make any. Did you see the Freed film clips? Out of 14 films shown, 10 of them were originals. People seem to have forgotten that. Not Freed, at least, because he's working on an original—Irving Berlin's 'Say It With Music'—but that's about it."

Asked whether the reluctance to produce expensive musicals might stem from the common notion that they have a limited appeal in the increasingly important foreign markets, Kelly said that the global success of "West Side Story" and, before that, "An American In Paris," had the answers. "And they're so obvious. There's a big market overseas for musicals but they must provide visual excitement. Musicals today have to tell the story through dancing. 'West Side Story' is a perfect example. An exception will be 'My Fair Lady,' because of its being presold through the many translations and performances of the musical and its Bernard Shaw original ,"Pygmalion," in so many countries and tongues. And even with it, the dancing will help.

"I get really depressed when I think about the dearth of original screen musicals. There have been such really good ones — 'Gigi,' 'Meet Me In St. Louis,' 'The Harvey Girls,' 'Seven Brides for Seven Brothers' and I'm personal'y proud of 'An American In Paris,' 'Singing in the Rain,' 'Cover Girl' and others. The musical is, with the Western, the greatest artistic contribution made by American films.

Occasional B'way Hit

"But now there's retrogression. The only musicals even considered are the big Broadway hits. The writer of a musical show I can sympathize with . . . he can have a hit on Broadway and then sell it to the movies whereas the reverse almost never happens. (Ed. note—'Meet Me In St. Louis' and 'Calamity Jane' being notable exceptions.)

"That sympathy doesn't apply to producers, however. The cost of an original film musical is negligible compared to what they wind up paying for the screen rights to a Broadway hit, and that's only the beginning of the expense."

(Ed. note—This was pointed out last May by N.Y. theatrical attorney Edward E. Colton at USC's entertainment law seminar, that during the past 14 years there had been no pre-production deals made for musical plays. He cited boosted prices paid eventually for screen rights to "My Fair Lady," "Sound of Music," "Music Man," "Camelot" and others. He also said that producers ignore advantages of assuring earlier release date for film version of smash long-runner if bought before production.)

"One of the great tragedies in films today," Kelly continued, "is that the talents of so many of Hollywood's musical people are going unused. Frank (Sinatra) and I thought we could do something about this and lined up two musical projects—'Robin and the Seven Hoods' and 'The New Yorkers.' However, various differences of opinion forced me to pull out. I believe Frank has gone ahead and filmed 'Robin.'

"I have no desire to produce myself. Call it an innate shyness. Undoubtedly I should know more about the economics and less about the esthetics but I want to direct and act and dance—those are the channels where I feel whatever talents I have could best be used.

"I have initiated no musical ideas lately what with my trip for the State Dept., moving over here (Universal), getting 'That Funny Feeling' ready, etc. It has been the reaction to Arthur's film clips that really set me off on this."

Asked whether he would consider staging another legit musical, as he did with Rodgers and Hammerstein's "Flower Drum Song," Kelly said that he had turned down several offers because he preferred filmmaking and that only a really good property could get him back into the theatre.

"The one I'd love to do is 'Roman Holiday' but that's out, as someone else has already announced it."

Nick Darvas

Continued from page 2

cases he argues. For the majority in the market, and very definitely including himself, the market is a gambling casino and it is nonsense to assume pious poses that shares represent a stake in America since they are obviously bought in the hope of a quick gambling profit.

Darvas writes in short punchy sentences. His prose style builds a state of mind amounting to disdain for brokers. Their advice is not only unscientific but motivated by their own basic purpose, the creation of orders to buy, sell, switch. They alone enjoy a certainty of profit through commissions.

Naturally the former dancer is not the first to notice' that when stocks change hands losses are constant for the traders but never for the brokers, except as they may themselves also trade. During the boom of the 1920's, there was a famous book satirizing the prosperity of the brokers: "Where Are The Customers' Yachts?" Darvas carries this thesis much further. Hence, there may again be the sounds of dismay from Wall Street. The book is quietly stated, yet savage in its derogation of brokers as undependable.

Darvas cites an experience. He left New York for theatrical engagements overseas and gave $10,000 to a broker. Upon his return the record showed many in-and-out sales for quick two-point profits. But the broker held onto one buy which had badly dropped because he did not wish to confront Darvas with "a loss." On some 40 buys and sells the broker earned Darvas a profit of $300 but in the process his own commissions amounted to $3,000.

In this latest book, Darvas details how he operates his "box." He is a great believer in stop-loss orders and claims that his first book so universalized this practice that the American Exchange abolished the privilege on the grounds that it was bad for the market, though good for the protection of the individual investor.

Darvas hammers again and again on the hypocrisies of The Establishment. He is especially scornful of the market "touters" who sell tips, while themselves improverished. All in all, this is not a picture of the securities setup which will be appreciated downtown. Darvas thinks profit-earning ratios mean little, that the so-called "fundamentals" of judgment do not instruct anyone when to buy or when to sell. The market is partly irrational. You may buy fine stocks and go broke, buy flash-in-the-pan stuff and clean up. Nothing is certain or really logical.

Think of yourself as a gambler, and you're safer pyschologically. Think of yourself as a judicious investor and you may be snake-charmed by the publicity hokum.

This is a very blunt book, bound to attract much notice, and angry rebuttal.

Hartford's Gallery

Continued from page 2

the Circle has a wide, shallow 158-seat hall, suitable mainly for films and talks. Walls are paneled in nature's own superb acoustical material, wood, in this case dark walnut. Other appointments are similarly de luxe. Top floor is occupied by an intimate eatery which should develop into a class attraction. Cuisine will be Polynesian, with a chef who switched from Trader Vic's. There will be a two-and-a-half buck luncheon, with dinner a trifle over double that. View is choice and fittings are comfortable and subdued.

Liquid Dispensary

On floor below a cocktail lounge offers liquid tranquilizers in a tropical atmosphere. From all indications, Hartford will have the top eat department among N.Y. museums, an easy win considering the anemic tearoom viands at the Metropolitan Museum and the slop which has been served at the Modern. And the strong waters foundatain is a new accessory to art appreciation on the institutional level.

Canvasses of the Hartford Collection comprise a mixed bag of post-1800s art and it is to the credit of Carl J. Weinhardt Jr., the director, that they are mounted and presented with so little clash. Lighting throughout building draws the compliment of being effective and inobtrusive and was designed by Abe Feder.

A 17½ minute color documentary, "A New Home For Art," was photographed and edited by Arnold Eagle, from a script by Sally Merz. Shown the first week in the basement hall, the subject should be an effective ambassador for the Gallery when exhibited in schools and rates TV exposure as well.

For a man who has personally been dealing out his wealth to enhance the enjoyment of the public, Hartford has encountered a puzzling spat of criticism, opposition and jeering, none of which seems to dry up his enthusiasm or determination. The new Gallery is undeniably a vast improvement on the ramshackle tenement it replaced and, while much of the H. H. Collection inspires no critical nipups, it should improve as time and taste and money is lavished on it. But most important, as O'Doherty's N.Y. Times piece pointed out, its exhibition rooms offer a home for the kind of art not being welcomed at any of the other public galleries in N.Y. This is the type of picture painted in the last 100 years that is not a puzzle or a mess or a scrawl to the unsophisticated viewer. Since the "What-the-hell-is-it?" school of art is rapidly becoming passe, and since no new fashion in art has broken through as yet, the Hartford Gallery can function as showcase, both for the representational past and the new styles which are beginning to pop up.

Jesse Owens

Continued from page 2

and directing the project. He and Owens will journey to Berlin in mid-April to get the necessary modern footage. Greenspan owns the pic rights to Owens' life and is also contemplating a feature on the track man. The duo are also combining for the production of a 350-seg five-minute radio show called "This I Remember," which Owens narrates tracing his relationships with sports figures and events.

The 51-minute film is being considered primarily for tv by Greenspan, who figures it as a social document not just a sports pic. As far as the feature plans are concerned, the producer says he will move slowly because there have always been problems with the boxoffice performances of sports pix and he's trying to come up with a way to beat that rap before making a feature about Owens.

$50-Mil. Music Take

Continued from page 1

pop field, is estimated to take in well over $1,000,000 annually. That adds up to about $52,000,000 in performance revenues, although the actual distribution to writers and publishers is about 15-20% less, due to administrative costs.

The growth of ASCAP's revenues has been like money in the bank at a fat interest rate. The take keeps doubling every few years with the regularity of a sound investment. In 1940, ASCAP was taking in about $5,000,000 annually. Ten years ago, the gross was around $16,000,000.

Ten years later, the jackpot has more than doubled with a $37,798,908 gross and a distribution of $30,500,000. As ASCAP execs have pointed out, this growth in performance money has been accompanied by a vast population explosion in the ranks of the music biz.

Twenty years ago, ASCAP's membership could be counted in the hundreds; currently there are 7,092 writers and 2,312 publishers, totals made possible by the ASCAP consent decree's lowering of the entrance requirements into the Society.

The key element in the growth of the performance money pie has been the steady rise of television over the past 15 years. It's estimated that video accounts for almost 75% of all the performance money.

The unpredictable element has been the continued flourishing of the radio industry even in the face of television. The take from theatres, niteries, concert halls, college performances, etc., is of much less significance.

The next new source for performance money is already on the horizon. It's the jukebox industry, which up to now has been exempt from paying performance licenses. Steady pressures by all writer and publisher groups and developing Congressional support for their aims has given substance to the idea that sooner or later the jukeboxes will be paying some kind of licensing fee for music performances.

Even at an annual bite of $10 per year per jukebox, that would mean an automatic increase of over $5,000,000 in money available to the performing rights societies.

B's Swarm

Continued from page 3

(which seems to mean, outside of Hollywood). Iselin who also doubles as an exhib, and Tenney are now prepping their second exploitation package: "Frankenstein Meets The they can be made cheaply enough Space Monster" and "Voodoo Blood Death," both of which may lens in Florida.

At the same time, American International Pictures, which has been gradually upping the budgets of its own made-in-Hollywood pix to A-budget status, is drilling for exploitation profits in Texas. Company last year released the Texas-made indie, "Free, White and 21" (reportedly made for under $50,000) and this year will send out "Under Age," made by the same Lone Star State producers. Meanwhile, the other major companies have been filling out their release skeds for the last couple of years with budget product mostly supplied by Britain. In fact, the only bugeters still coming from Hollywood appear to be occasional low-cost westerns.

Apparently one of the major factors in this continuing interest in the production of budgeters is the eventual revenue to be earned from feature-hungry tv stations.

According to Wisberg-Weston, an outfit described as "one of the major tv station groups" has been dickering with W-W to obtain the tv rights to the company's initial package of 13 pix after their theatrical release. "For this privilege," they say, "the tv group has agreed to come in on the financing of a group of 13 features."

Wisberg reportedly has already completed the screenplays for the first 13, the first one of which, the sci-fi "Syndrome," is to start filming May 1 in New York. The partners expect to have a total of three films, including a second sci-fi film and an action exploitationer, in the can by Sept. 1. All the sci-fi films will be shot in black-and-white, while the action pix, at least those shot in Puerto Rico and the Bahamas, will probably go in color.

The partners estimate that "clearance" between U.S. theatrical release and the tv debuts of their films will be about 18 months.

Iselin-Tenney, on the other hand, are expecting to make a profit—or at least break even—prior to making any tv sales. They say that the guarantees paid by 20th for the domestic rights to their package, plus the guarantees they know they can get (from prior experience) from abroad, will cover their production investment, so that all further revenue (including future tv sales) will be gravy.

1964 Looks Up

Continued from page 11

Bear", here; "Lord Jim," Cambodia; "Love Has Many Faces," "Major Dundee," Mexico; "East of Sudan," England; "Ride the Wild Surf," Hawaii. Paramount: "The Patsy," "Roustabout," "A House Is Not A Home," all here. 20th-Fox: "Fate is the Hunter," here; "Guns at Batasi," London. UA: "Mr. Moses," Kenya; "The Satan Bug," "Kiss Me, Stupid," here; "Beatles," England. Universal: "Marnie," "Send Me No Flowers," "Daffy," here. Indies: "My Soul Runs Naked," here; "The Luck of Ginger Coffey," Canada.

'Funny' Parties

Continued from page 1

additional mailing costs incurred by the organizations.

After the second postponement, however, the agents declare that they were informed that any prior arrangements for compensation were being voided. Three of them went to Philadelphia while the show was trying out there to see if they could straighten out the matter with Stark, but were unable to see him. They claim that his attitude at that time was in striking contrast to late last year, when he tossed a party for them at the Twenty One Club to interest them in the production.

Paid Previews

Among the parties lost because of the shuffling of opening dates for "Girl" was one full house, representing a ticket sale of $9,985. Benefit performances, in some instances, had to be switched from weeknights to weekend eves at a higher boxoffice scale. The delay in the show's opening also put several organizations in the position of sponsoring previews instead of what was originally to have been post-preem performances. Some organizations affected by the shuffling of dates have the additional problem of commitments involving chartered bus transportation and dining reservations.

The party agents accept the fact that the nature of the business is such that there's nothing that can be done about preem postponements. But, they believe that they should be given assurance in advance that they will be compensated in such circumstances. They figure that on all parties booked before a show's official opening, they should get increased commission and the sponsoring organization should get a 10% discount and they an increased commission. In addition, they believe they're entitled to compensation to cover increased mailing costs resulting from postponements.

It's assumed that the agents would be inclined to exert whatever influence they may have to persuade benefit orgs to book theatre parties for producers who are cooperative about making compensation for opening-night postponements. The agents claim that some organizations, having fared poorly in prior performance date shuffles, are showing an inclination to switch to other kinds of fund-raising projects, such as balls, fashion shows and art exhibits, where there's less chance of advance plans being upset.

This season has been notable for the number of shows which have switched opening dates, but the agents claim that in most cases they've had no trouble securing compensation for party bookings that had to be changed. The agents, incidentally, belong to the Assn. of Theatre Benefit Agents which has a membership of 12. The organization figures that its members are responsible for a boxoffice gross of about $8,000,000 a year from the sale of parties.

Italy's Takeover?

Continued from page 2

placed by a government-artist relationship.

Federico Fellini, for one, said he preferred to deal with a person—with all of a person's faults and virtues—rather than an abstract entity headed by anonymous bureaucrats. Others felt that a stronger foreign sales system for Italo pix would be more useful, while most agreed that a solid aid law should be approved as soon as possible, to avoid a lag in current projects.

Maria Manville

Continued from page 1

sonable songstress known for her Park Ave. private parties, filled the room but boniface Tankoos has not rushed into any policy change. For her special showings she wore the famed Manville jewels and made three Wilma gown changes. She has also privately recorded an album, "They Didn't Believe Me."

Obituaries

Continued from page 56

Republican. He joined Young & Rubicam as a copywriter in 1928 and moved to Compton Advertising in 1944 as v.p. in charge of the art and copy departments. He switched to Curtis two years later.

Although Patrick wrote pacifist copy for World Peaceways during the 1930s, he served as chief of the graphics section of the Office of War Information in World War II. Last September he was elected first chairman of the American Society of Magazine Editors, which he said, was formed "to keep magazines strong and free."

Surviving are two brothers. His wife, the former Vera Yereance, died last October.

WILLIAM F. BLOWITZ

William F. Blowitz, 48, partner in the theatrical publicity firm of Blowitz, Thomas & Canton, died March 14 in Roosevelt Hospital, N.Y., as result of being struck by an automobile at 5th Ave. near 57th St. five days earlier. He was coming from a screening at Columbia Pictures at the time.

Extensive surgery failed to save his life. His body had apparently been badly mauled between two cars. Blowitz had no papers on his person and was not identified at hospital for some five hours at the time of the accident on March 10.

Born in Pittsburgh and attending the university there, Blowitz had worked for a variety of film organizations, notably Fox-West Coast, Pickford, 20th-Fox, Warner Bros., Metro, Paramount, Sam Spiegel. The partnership with George Thomas and Arthur Canton followed.

His wife, Nina, and three children survive. Also his mother and a brother of Los Angeles.

CLEO MADISON

Cleo Madison, 81, silent screen star, died of a heart attack March 11 in Burbank, Calif. She had been in retirement for many years, after having been active particularly in in the 1914-20 period.

Among her credits were such films as "Hand of the Cracksman," with Wallace Reid; "Damon and Pythias," costarring with Herbert Rawlinson"; and "The Severed Hand," with William V. Mong. She also appeared with William Desmond.

Sister survives.

VIRGNIA EDWARDS

Virginia Edwards, former Broadway actress, died March 7 in Hollywood. During the '30s, she appeared on Broadway and toured in such plays as "Torch Bearers," "Graustark," "Madame X," "Love From a Stranger" and other legiters. She acted in films for a brief period.

In addition to acting, Miss Edwards was a drama coach, stage director and playwright. With David Bond, she coauthored "Flight From Shadow" and "Broken Moonlight." In later years she had been drama chairman for Federation of Women's Clubs in Southern California.

Her husband, William Hunter, survives.

LLOYD E. MOFFAT

Lloyd E. Moffat, president of Moffat Broadcasting Ltd., Winnipeg, which owns and operates radio stations CKY, Winnipeg and CKLG, Vancouver, died in Honolulu March 9 while vacationing.

Born in Regina, Sask., he set up his first radio station, CKBI, in Prince Albert, at the age of 22, with money saved from earnings as a theatre projectionist and stage electrician.

At the time of his death, he was also president of radio station CHED, Edmonton, v.p. and treasurer of CJAY-TV Winnipeg, and a director of the CTV private national tv web.

Surviving are his wife, son and daughter, father, a sister and three brothers.

CLARK L. WILSON

Clark L. Wilson, 80, for years a top San Francisco band leader and saxophone player, died March 6 in Palo Alto, Calif. He became a professional musician at the age of 11 when he organized his own orchestra in his native Red Bluff, Calif.

During his long career, Wilson toured the U.S., supervised the Savoy Hotel orchestra in London during the mid-20s and served a year as director of entertainment of the Pennsylvania Hotel, N.Y. (now the Statler Hilton).

He also was a member of the old NBC house orchestra in San Francisco for 15 years.

His wife survives.

RUBY CRAVEN

Ruby Craven, 77, legit actress and onetime vaudeville performer, died March 10 in Milford, Conn. One of the original members of the Washington Square Players, she toured in several road shows.

Miss Craven who came from a theatrical family was a native of Australia. Her mother, Helene Miller, was a Gilbert & Sullivan operetta singer. Her father, Walter Craven, was a Shakespearean actor.

There are no survivors.

WALTER A. FROST

Walter Archer Frost, 88, novelist, editor and onetime advertising agency exec, died March 10 in Martinsburg, W. Va. Originally an attorney, he practiced law in Green Bay, Wis., and Boston until 1912 when he became editor of People's mag.

Frost authored a novel, "The Man Between," which was the basis for the 1962 successful Broadway production tagged "Cape Smoke." In later years he also held a number of top editorial posts. Among them were fiction editor of Good Housekeeping, associate editor of Munsey's mag and syndicate manager of the old New York Evening Post.

He was named literary assistant with the Young & Rubicam ad agency in 1937. He retired 18 years ago.

HARRY SLOTT

Harry Slott, 63, veteran assistant director and in charge of Japanese film industry for the U.S. Government for five years following end of World War II, died in Hollywood March 11. He started in films in 1924. Most recently, he had worked at Warner Bros. on "Four for Texas" and "Robin and the Seven Hoods."

Attached to the U.S. Army Signal Service during World War II, Slott was one of the first Americans to be stationed in Tokyo. Because of his motion picture background, he was placed in charge of all Japanese production, which the U.S. took over for some years.

Wife and daughter survive. His brother, Nate, another vet assistant director, died last Sept. 26.

EDWIN HART JENKS

Television and radio announcer Edwin Hart Jenks was killed early Tuesday (12) in a car accident on an interstate highway in Omaha. Jenks, 33, was a board announcer and newscaster at the WOW Stations at the time of his death. He was with WOW from February, 1958, to May 1960, then returned in May 1963.

Other stations where he had worked included KDSN, Denison, Iowa; KLMS, Lincoln, Neb; KFAB and KETV, Omaha. Jenks' father announced on Radio WOW when the station started in 1923.

Wife, three children by a previous marriage, and his mother survive.

WILLIAM K. HUFF

William K. Huff, 75, director of the Philadelphia Forum (annual series of concerts and special events) for 36 years, died March 9 in that city.

Head of the Forum since its inception in 1921, Huff was responsible for the appearance of prominent figures in politics, literature, music and science at the Academy of Music. He was president of the National Assn. of Concert Managers in 1955-56. He was coauthor of the book, "This Is Russia," and editor of the Forum Magazine.

Two sons survive.

YOW JOE

Yow Joe, 70, ex-vaude performer and onetime dancer with the "Ziegfeld Follies," died of a heart attack March 8 in San Francisco. As Chong of Chong & Rosie Moey, he trouped in vaude with such headliners as Jack Benny, Fred Allen and Fanny Brice.

He toured the major circuits until 1928 when the fading appeal of the two-a-day drove him into the restaurant business in his native Tulare, Calif. After retiring 10 years ago, he moved to San Francisco.

A son and two daughters survive.

NETTIE DeCOURSEY

Nettie Jameson, 95, longtime vaudeville and legitimate actress, who is credited with introducing the song, "I Wonder Who's Kissing Her Now," died in Merrimack, N.H., March 12. Known professionally as Nettie DeCoursey, she retired in 1957.

She made her vaudeville debut in New Orleans in 1876, and for years was billed as "The Little Lady With the Big Voice." She was especially well known in the early 1900s.

Survivors include her husband and a niece.

JACQUES RABIROFF

Jacques Rabiroff, 65, longtime musical director who served in that capacity on Broadway productions ranging from "Sunny" to "Carousel," died March 9 in New York after a short illness. A native of Russia, he came to the U.S. at the age of six and studied violin under Franz Kneisel.

Rabiroff later won critical plaudits for his violin recitals at New York's Aeolian Hall. More recently he was musical director of "Kiss Me Kate," among other Broadway musicals.

Surviving are his wife, two sons and a sister.

H. VICTOR GAUNTLETT

H. Victor Gauntlett, 72, theatre publicist and manager in Seattle and the Pacific northwest for almost 50 years, died March 8 in Seattle. He started his career in 1916 with John Hamrick Theatres' advertising department.

Gauntlett later shifted to Evergreen Theatres, where he remained as advertising manager until 1954 when he moved into the ad agency field. He managed several theatres in the Seattle area including the legit Metropolitan.

Surviving are his wife and two daughters.

WILLIAM WAGNER

William Wagner, 79, actor who had a long stage career on Broadway before entering films 34 years ago, died March 11 in Hollywood.

He appeared with such legiters as Margaret Anglin, Marjorie Rambeau and Walker Whiteside. During his 22 years on screen he had roles in various Cecil B. DeMille films, 20th's "Lloyd's of London" and others.

He retired 12 years ago. There are no survivors.

LOU CARROLL

Lou Carroll (Louis F. Konvalinka), 54, pianist, died March 6 in Honolulu. He had been featured pianist in the Waikiki Biltmore Hotel's Tiki Room.

He toured with USO units after World War II before organizing his own combo, The Three Commanders, which played in major mainland cities. He moved to Hawaii some 12 years ago.

Survived by mother, two brothers and a sister.

WESLEY HUDMAN

Wesley Hudman, 48, actor who fled from big city congestion to Williams, Ariz., was victim of a slaying there Feb. 29. He had 163 screen credits including "Farmer's Daughter," "Rouge River Valley" and "Sheepman."

His tv credits were "Bonanza," "Rawhide," "Death Valley Days," "Fury" and "Highway Patrol." He owned and operated rock quarries in the Williams area when killed.

Survived by wife.

FRANCOIS C. AUDIBERT

Francois C. Audibert, a documentary film producer, died March 11 in New Orleans after a brief illness. A native of Chambery, France, he came to the U.S. 20 years ago.

He established his own film firm, National Film Service, about 15 years ago and produced films for state agencies, oil firms and others in New Orleans.

Survivors include his wife, mother and a sister.

ANDREW C. DIGNEY

Andrew C. Digney, 77, veteran Western Canadian showman, died March 8 in England during a trip around the world. He originally was in the theatre business in Saskatchewan and Alberta. Later he went to Vancouver, B.C., where he built the Oak Theatre and later operated Digney Speedway for stock car racing and also a suburban bowling alley.

Surviving are his wife and son.

W. RAY JONES

W Ray Jones, 50, chief buyer and booker for the Georgia Theatre Co., operators of some 40 houses, died of a heart attack March 9 in Atlanta. He came to Atlanta a year ago from his native Dallas, where he was with the buying and booking departments of the Interstate Theatre Circuit and Jefferson Amusement Co. for years.

Surviving are his wife, two sons and a brother.

JOSEPH FILONI

Joseph Filoni, 57, who resigned as manager of the Royal Hawaiian Hotel recently because of ill health, died in Honolulu March 10. He had been maitre d'hotel at the Royal from 1948 until 1955, when he was promoted to manage the then-new Princess Kaiulani hotel. He returned to the Royal as manager just a year ago.

Wife and daughter survive.

WILLIAM C. SNYDER

William Carl Snyder, 63, Far East director for "Holiday On Ice," died March 10 in Hong Kong. He was one of the founders of the show in 1948. Prior to that he had been a veepee of Frederick Bros. Music Corp. and was in charge of the Chicago office of that band booking office.

Wife, son and brother survive.

LAWRENCE M. HANLEY

Lawrence Moxie Hanley, 80, onetime staff photographer for Buffalo Bill's Wild West Show, died March 10 in Kansas City. After the show closed in 1914, he became a photographer for the old Kansas City Journal. Later he operated his own studio in K.C.

Two brothers and a daughter survive.

WILLIS MAUPIN

Willis Maupin, 93, onetime musician and father of Rex Maupin, music director of WBKB-TV in Chicago, died March 6 in Iona, Kans. In his youth, the elder Maupin had been a cornet player and pit orchestra leader for a midwest vaude circuit.

A daughter also survives.

JAMES BELL

James Bell, news editor of the British Broadcasting Corporation's north region since 1947, died recently in Cheadle Hulme, Eng. He was based in Manchester.

Bell began his career with the Sheffield Independent. He became assistant news editor on the Daily Express in 1940.

JACK HACKING

Jack Hacking, 64, show promoter, died recently in Burnley, Lancashire, Eng. He was responsible for many bookings at shows in British workingmen's clubs.

In show biz for the past 40 years, Hacking was one of the bestknown concert agents in the north of England.

SIRIOL HUGH-JONES

Siriol Hugh-Jones, 39, writer and broadcaster, died of cancer March 11 in London after a long illness. She was married to Derek Hart, BBC commentator on "Tonight."

Survived by husband and daughter.

Norman Cordon, 60, a bass-baritone with the Metropolitan Opera for 12 years, died March 1 in Chapel Hill, N. C. He joined the Met in 1936, and was also on the national concert stage for more than 20 years. His wife, daughter and mother survive.

Joseph C. Luther, 71, Texas radio pioneer, died Feb. 23 in San Antonio. He was announcer and script writer in the pre World War II era on a number of San Antonio stations including KABC and KTSA.

Harry Fleischman, 75, operator of the Brighton Theatre in Pittsburgh from 1917 until his retirement in 1962, died in that city March 7. Survived by four sons, two daughters and two sisters.

Mrs. Jennie Ablett, 87, onetime radio personality, died Feb. 21 in Regina, Sask. As Aunt Jennie, she told bedtime stories when station CKCK, Regina, went on the air in 1922. A son survies.

Campbell Cotts (Sir William Campbell Mitchell-Cotts, Bart.) 61, actor, died Feb. 19 in London. Among his outstanding West End performances was his role in "The Millionairess."

Carl Milentz, 76, retired exhibitor who had operated theatres in several Texas cities including San Antonio, died recently in New Braunfels, Tex. His brother and a sister survive.

Mother, 91, of film producer Sam C. Wiesenthal and independent distributor Harold Wiesenthal, died March 15 in New York, after a long illness.

Mother, 86, of Cy Wagner, director of NBC-TV Central Division Sales, died March 2 in Chicago. Two other sons and four daughters also survive.

Mother, 70, of singer William Warfield, died Feb. 23 in Rochester, N. Y.

Mother, 65, of singer Billy Eckstine, died March 2 in Pittsburgh.

MARRIAGES

Harriet "Sis" Atlass to Stanley Kaplan, Boston, March 15. Bride is daughter of the late H. Leslie Atlass of the Chicago broadcast family; he's exec v.p. of radio station WMEX, Boston.

Elizabeth Taylor to Richard Burton, March 15, Montreal. This is the actress' fifth, the Welsh actor's second marriage.

Jane Asher to Paul McCartney, March 11, London. She's an actress; he's a member of The Beatles.

Arlene Allison to Dan Dayton, New York, March 1. Bride is secretary to the singer, Brook Benton; he's in the Broadway cast of "A Funny Thing Happened On The Way To The Forum."

Leslie Dietz to Myron I. Roth, March 15, New York. Bride is with WNEW-TV puffairs department; he's an attorney at NBC.

Ann Mayersbach to Eddie Evans, Burnt Oak, Eng., March 14. He is publicity chief of the Essoldo Circuit publicity chief.

Carol Rice to Larry Attebery, March 14 in Chicago. Bride's an aide to WBBM-TV personality Lee Phillip; groom has his own show on WBBM Radio there.

Anne Mathieson to Brian Appleton, Southampton, Eng.; March 14. Bride is a secretary in the press department of Southern TV.

Diane Hardstaff to Mike Cassidy, Harrogate, Eng., March 6. He is stage director of the White Rose Players at the Opera House; she is his assistant.

Linda Sewell to Donald Cryer, Gidea Park, Eng., March 14. Bride is a dancer. He's a Manchester legit agent.

Hortense L. Sinderbrand to S. Saul Grant, Miami Beach, March 16. Bride is an executive assistant at RKO Theatres.

BIRTHS

Mr. and Mrs. Carleton Hence, son, New York, March 13. Father is with Transcontinent-TV, mother's a non-pro.

Mr. and Mrs. Stan Johnson, son, Vancouver, B.C., March 3. Mother is dancer Rosanne Hopkins, formerly with Winnipeg Ballet and Vancouver Theatre Under The Stars companies; father is tv nitery musician.

Mr. and Mrs. Herb Wasserman, daughter, New York, Feb. 12. Mother is singer Joan Wile; father is a drummer and songwriter.

Mr. and Mrs. Tommy Goodman, daughter, New York, Feb. 7. Father is a pianist-songwriter-arranger.

Mr. and Mrs. Allen Swift, daughter, New York, March 2. Father is tv-radio actor and announcer.

Mr. and Mrs. Sanford Socolow, son, New York, Feb. 29. Father is associate producer of CBS-TV's Walter Cronkite Evening News Show.

Mr. and Mrs. Calvin Jackson, son, Hollywood, March 13. Father's a composer-conductor.

Mr. and Mrs. Allen Swift, daughter, New York, March 2. Mother is actress Lenore Loveman; father is a tv-radio announcer and actor.

Mr. and Mrs. Don Durant, son, Hollywood, March 10. Mother is actress Trudy Wroe; father's an actor.

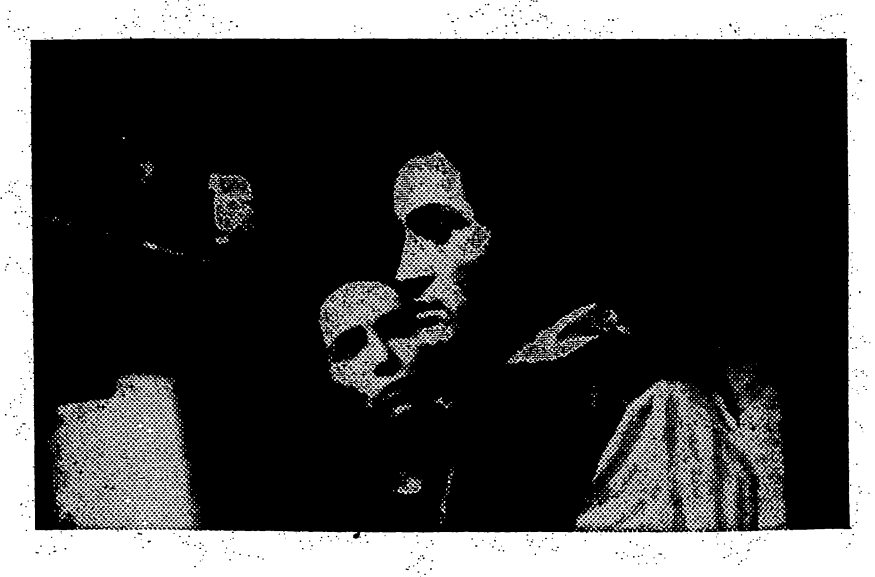
Mr. and Mrs. Mitchell Nestor, son, March 12, New York. Mother is singer-actress Paula Hayden; father is an actor.

Mr. and Mrs. Stuart Fleming, daughter, March 8, New York. Mother is dancer Barbara Kalts; father is with ABC-TV.

If you're 152 years old and English you probably queued up to see "The Rent Day."

If you happened to be in England in 1832 you must remember "The Rent Day." The play drew record crowas to the Theatre Royal in Drury Lane. It had everything. Suspense. Schmaltz. Sophistication. Well, Granada resurrected "The Rent Day" and seven other SRO's of the period. Showed them to British television audiences this past spring in a spirited new production: THE VICTORIANS. They still have plenty. THE VICTORIANS, eight incredible Empire dramas, are for sale. ***GRANADA TV NETWORK, ENGLAND***

36 Golden Square, London, W.1



FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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MUSIC RIGHTS' GLOBAL JACKPOT

Taiwan's Pirated U.S. & UK Disks Flood Far East; Bootlegged Albums at 60c

By KIT MASTERS

Hong Kong, March 24.

The gigantic piracy racket in disks in Southeast Asia will shortly bring about the "death" of sales of American disks in this part of the world.

The record companies in the States will suffer the tremendous loss of the entire Far East market as licenses for the distribution of disks will not be able to meet the guarantees demanded of them. Hong Kong, as a free port, is being used as the centre for distribution of pirated copies of LPs which offer a total of 12 tracks of top artists for less than the cost if one single disk on the legitimate market.

The pirated platters are all pressed in Taiwan, which is not subject to the copyright laws and then smuggled into Hong Kong for distribution to Singapore, Malaysia, Macau and also Thailand.

Ted Insley, Far East manager for the E.M.I. organization, who is based in Hong Kong, says that the sales loss to American singles is estimated at 70%, and the albums 40%. The singles trade, he feels, is almost finished.

The standard price for a *single* is the equivalent to U.S. 85c, and the Taiwan products sell at U.S. 60c, per *album*.

Insley recently visited Taiwan and said that the entire market

(Continued on page 107)

Uphold Revocation Of Stations' License In Disk Jock Obscenities

Washington, March 24.

The U.S. Court of Appeals backed up FCC's revocation of a South Carolina radio station, saying the Commission should have gone even further in upbraiding it for disk jockey obscenities.

Commission scratched the license of WDKD-AM, Kingtree, because of obscenities aired by deejay Charlie Walker.

Upholding the order, Judge Wilbur K. Miller said FCC should not have worried about censorship in rapping station owner E. G. Robinson.

"I don't think that denying renewal of a license because of the station's broadcast of obscene, indecent or profane language—a serious criminal offense—can be properly called program censorship," Judge Miller averred.

Mayor Wagner's Unusual Nod to 'Manhattan Towers'

New York's Mayor Robert F. Wagner has given an unprecedented nod to a disk in naming the new Columbia Records LP, "Manhattan Towers," the "official" album of the city during its tercentenary celebration this year. "Manhattan Towers" album stars Robert Goulet, with Gordon Jenkins, composer of the score, conducting.

Album was kicked off Monday (23) by Columbia Records at a party in the Manhattan Tower suite of the Time-Life Bldg. Mayor Wagner's representative, Commissioner Richard C. Patterson Jr., presented citations to Columbia Records prexy Goddard Lieberson, Goulet and Jenkins for their contribution to the city.

That's Show Biz In Tel Aviv; All Attractions SRO

Tel Aviv, March 24.

Tel Aviv is a big enough "small city," judging by the fact that her 400,000 inhabitants have bought, during 1963, 12,153,000 cinema-tickets to the 44,000 seats available in its cinemas.

While every citizen went to the films approximately 30 times during this year, more than half of

(Continued on page 104)

WEST GERMAN TV'S FILM ON EICHMANN

Frankfurt, March 24.

A television film concerning the notorious Nazi Adolf Eichmann, sentenced to death by an Israeli court two years ago, is now being produced in West Germany.

Titled "The Story of Joel Brand," it concerns the incident in which Himmler made Eichmann his representative during the Second World War to offer the Allies 100,000 Hungarian Jews in exchange for 1,000 military trucks. Joel Brand, as the representative of a Jewish organization, dealt with Eichmann in Constantinople, Ellepo and Cairo over the details of this incredible exchange.

ASCAP TAKE TOPS PERFORMANCE $$

By ABEL GREEN

For the first time, an International sampling of performing rights societies' income has been assembled and points up how the fundamental privileges of playing music for profit (or gratis, in some countries) is a multi-million dollar annual business.

The American Society of Composers, Authors & Publishers, founded 50 years ago, has come a long way since the paltry initial $111,000 "melon" it was able to disburse in 1921 and the 1963 peak gross revenue of $37,798,908 in 1963. Of this total, $30,585,428 was available for distribution among its 7,000-plus writers and 2,312 publishing firms. Previous high was the 1962 melon of $28,221,023 out of a gross take of $35,277,033.

ASCAP's 1963 revenues come from licensees (radio and tv dominant of course, along with all other commercial music users), $37,305,743; interest from investments, $351,283; membership dues, $141,881. Broadcast Music Inc. accounts for another $13,000,000 and SESAC Inc. for over $1,000,000.

Germany's GEMA boasted a $25,000,000 melon last year, but this is somewhat deceptive in that it also includes mechanical rights (disks). France's $21,000,000 (SACEM) and the Performing

(Continued on page 90)

Jack Ruby Film Due for Market

Hollywood, March 24.

Four hours of behind-the-scenes film footage of the recent trial at which Jack Ruby was convicted of killing Lee Harvey Oswald, was shot by BTG Inc., a joint venture company formed by producer Sam Gallu and defense attorneys Mel Belli and Joe Tonahill. Film has been set aside by the partners pending the outcome of appeals planned on behalf of Ruby, sentenced to death for slaying the accused assassin of President Kennedy last November. (Belli was fired as Ruby's attorney last week).

Plan of the trio is to release the footage eventually either as a documentary for theatrical showing, or as a two-parter on tv. If it goes to tv, plan is to release it in stanzes entitled "The Attempted Defense of Jack Ruby" and "The Rape of Justice," Gallu said.

Gallu said most of the footage

(Continued on page 104)

Move Afoot in Theatrical Circles To Revise All Legit Legislation

By HOBE MORRISON

Exclusive of preparations by the League of N. Y. Theatres to draft a code of practices for Broadway legit, a move is under way to bring about a complete revision of all legislation covering the stage, including the establishment of a sound system of ticket distribution. The latter project is designed to increase theatre revenue and win back a disaffected audience.

A feature of the plan is a proposed stop-gap setup, not requiring a change in the law, to bring into the theatre the unwarranted profits now made by sepculators. This would involve the creation of a special class of tickets to be sold by brokers and others as "selling agents," rather than as speculators.

An important phase of the movement would be a widespread, long-range publicity campaign to acquaint the public with the truth about ticket speculation and the realities of theatre economics. John F. Wharton, a theatrical attorney, has prepared a memorandum outlining the plan, and is circulating it among producers, theatre owners, playwrights, ticket brokers and others interested.

Plans are afoot to discuss the matter with N. Y. State Attorney General Louis J. Lefkowitz, whose investigation of Broadway ticket distribution and production financ-

(Continued on page 107)

Abbott Starts on 'Fade'; His 104th Production

George Abbott, who's directing "Fade Out—Fade In," began his 51st year in the theatre last Monday (23) with the start of book rehearsals for the new musical. The On-Stage Productions presentation is the 104th show with which the author-stager-producer and ex-actor has been associated since he began his career in 1913 in small role in "Misleading Lady."

Of the 104 productions, he directed 83. Carol Burnett is top-starred in the tuner opposite Jack Cassidy. Other key parts in the musical, written by Betty Comden, Adolph Green and Jule Styne, have been assigned to Lou Jacobi, Dick Patterson and Tina Louise.

Two B's: The Bard And Burton Boffo B.O. Pre-B'way

Alexander H. Cohen's production of "Hamlet," with Richard Burton in the title role, looks a sure bet to be in the black when it opens on Broadway April 9 at the Lunt-Fontanne Theatre. According to Cohen, the presentation, capitalized at $150,000 cost about $133,000 to produce. It began a fortnight's stand last night (Tues.) at the Shubert, Boston, after putting in four weeks at the O'Keefe Centre, Toronto.

The production, which grossed

(Continued on page 100)

CRITIC MUST SANCTION EXCERPT FOR COPY

Barcelona, March 24.

After the review of "Night of the Iguana," presented in the Comico Theatre, Madrid, some phrases of the review published in the ABC Madrid daily by reviewer Enrique Llovet, were used for publicity in a way giving a different intention to that with which they had been written by the author. The latter, considering that his words had been misused protested before the Sociedad de Autores (Authors' Guild).

While latter investigates the pro-

(Continued on page 107)

Philippe Organizing 'My Fair Lady' Dansant, Part of $150 Premiere

Hotelier Claude C. Philippe who, with the late Elsa Maxwell, were long associated in the "April in Paris" ball and other socialite partygiving functions, has been called on by Warner Bros. and sponsors of the $150-a-ticket premiere of "My Fair Lady" Oct. 21 at the Criterion Theatre to stage the champagne supper dance that follows at the Americana Hotel. The $150 includes preem tickets and dansant, all proceeds to the Will Rogers Memorial Fund.

It sets a new high mark for a film opening.

The coordination of all elements obviously crosses partisan lines because the WB pic opens on a hard-ticket basis in the B.S. (Charlie) Moss theatre, and the dansant is being held in a Tisch (Loew's Theatres & Hotels) hostelry.

Incidentally, Philippe, who is

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ASCAP's 50th ANNIVERSARY
Starts on Page 51

Legit, Cafes in Scrambled Cry From Businessmen: Free Us From Excise!

Washington, March 24.

Advocates for repealed or reduced box office and cabaret taxes will be in a mad scramble of special interests when the House Ways and Means Committee takes an extensive look at excise taxes later this Spring. That's the word from Congressional insiders as the Committee prepares for its first serious effort since the Korean War to lower or repeal the host of excise and manufacturing taxes lumped on American businesses.

The Ways and Means Committee, the source of all tax legislation, hopes to get its fact finding hearings on excise taxes underway by June, with legislation to be initiated no earlier, and probably quite a bit later, than January, 1965.

But when the Committee doors open to take in interested witnesses, a flood of lamenting industrialists and businessmen are expected to call for excise tax relief.

Key for show folk in making their pitch on admissions and cabaret taxes is to make their voices heard amidst the galaxy of economic and political might.

Problem is that the Federal Government's total excise take is $14,000,000,000. The Treasury can't

(Continued on page 20)

'Prisoner of Embassy' As Swiss TV Film Seg Based on Actual Story

Zurich, March 24.

A Swiss-German-Austrian tv film has just been completed here by Condor Film A. G. Zurich (Heinrich Fueter) in cooperation with the Swiss and Austrian television networks and Radio Bremen, Germany. Entitled "Der Gefangene der Botschaft" (The Prisoner of the Embassy), it is based on an original script, written especially for video, by the noted German writer, Edzard Schaper.

Directed by Niklaus Gessner, a Swiss, it has been lensed by Willy Roetheli, with sets by Guy Dessauges. Leading roles are being played by a number of name legit players from the Zurich Schauspielhaus, including Mathias Wieman, Willy Birgel, Wolfgang Stendar, Peter Arens, Anne-Marie Blanc and Wolfgang Reichmann.

Described as a combination of fact and fiction, the telefilm is based on an actual incident which occurred in January 1963, when 34 religious fugitives from Siberia sought refuge at the U.S. embassy in Moscow, but had to be turned down for political reasons. This incident has been used by the author as a starting point for a fictional story which confronts the realities of a totalitarian state with a conflict of faith and conscience by a high representative of Christian hierarchy.

"Prisoner" will have its first slotting this week by the Swiss television network.

Cliff Richard's Recent Tour Cued J.D. So Israel K.O.'s Beatles For Sept.

Tel Aviv, March 24.

If the Beatles wish to visit the Holy Land, they would have to come as pilgrims. The Inter-Ministerial Committee regulating performing and artistic imports to Israel ruled 12-0 against approving Messrs. Bogatir & Ori's request to bring the famed British quartet to Israel for a concert tour in September 1964.

Prior to reaching the decision the committee had requested reports and reactions to the Beatles here and from Israeli representatives abroad. The decision, however, had been reached unanimously "because of previous permits granted to foreign performers for the month of September 1964."

The committee had considered the clean-cut performances of the Beatles and the fact that many psychologists consider their act a positive outlet for juvenile inhibitions, unmarred by guilt-complexes. Such appraisel had been given by visiting personalities, as well as received from abroad. Yet, because permits had been granted already for the import of two major events during the said month, this had been used, in all probability, as an excuse to curb The Beatles' visit, for fear that some parts of local youth might be incited through such a visit to scenes of violence and misbehavior as had been witnessed during Cliff Richard's tour.

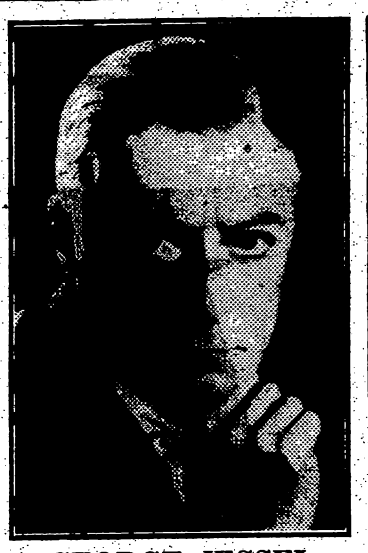
USIA Three-Reeler For World Handle By Columbia Pics

A new look in the U.S. Information Agency's film program is being provided by Columbia Pictures' distribution throughout the world (outside the U.S.) of the three-reel color short, "Five Cities of June." This is the first time that the USIA has turned one of its pix over to a commercial distrib for release abroad.

The standard procedure in the past has been for the USIA pix to go out via its own offices and U.S. embassies around the world. Under the direction of George Stevens Jr., the USIA's film chief, who came in under the Kennedy administration, USIA has been exploring the possibility of commercial distribution, with the Col deal the first to be consummated.

According to Stevens, no other

(Continued on page 106)



GEORGE JESSEL

Famed toastmaster, says:

"Toasting **PAUL ANKA** is one of the easiest tasks I can think of. His terrific success in show-business makes that easy. **PAUL'S** built a fabulous career on natural talent and a pleasing personality that only fitting words can describe."

Buddhist Monk's Sit-Down Protest On Formosa Pic

Penang, Malaysia, March 24.

An elderly Chinese monk in saffron robe staged a one-man demonstration outside the Star Theatre in this Holiday Island of the East recently. He protested against the screening of the Formosa film, "Sakymuni" (the alias of Buddha), depicting the life of the learned Master. Pic was produced by the East Asia Film Co. of Formosa.

"The film did not accurately reflect the life of the Lord," he said, after having seen it earlier.

Monk is Loo Khiam, No. 2 priest of the Penang Buddhist Assn. And he sat cross-legged, Buddha-fashioned, for over three hours in the morning until asked to go away and make his representations through his association.

Lim Cheong Choon, the cinema's manager, said the pic had been shown to a local delegation from the Malayan Buddhist Assn. to which Loo's association is affiliated and on its advice some 200 feet had been scissored.

Asked to comment, the Chuk Moh, chairman of the Penang branch of the Malayan Buddhist Assn. said the pic was despite the cuts "still not very factual . . . but it does not seriously offend the Buddhist religion."

(This island is a staunch Buddhist stronghold.)

Next day, (11) on the advice of a delegation of monks from the Penang branch which viewed the film earlier, 20 more feet were cut, thus making the total running time about three hours instead of the original 3¼ hours. This second deleted scene showed a group of dancing girls performing at a wedding feast.

400 ON VOLKS STAGE FOR STOLZ MUSICAL

Vienna, March 24.

When Robert Stolz's new Viennese musical, "Springparade," based on the Universal filmusical which was remade three times, premieres tomorrow night (Wed.) at the Volks Opera there will be 400 people onstage. These include cast, chorus, four extra bands and the Corps of the Garde Battalion of Vienna (official state group) who will be marching to the title song.

The Volks Opera, like the Viennese State Opera, is a repertory theatre owned and operated by the Austrian government.

Composer-conductor Stolz will baton his newest musical at the preem.

Jack Carter's BBC Segs

Jack Carter has been signed for two appearances on a new BBC-TV stanza, "International Cabaret," bowing May 9. The standup comic toplines the initialer, then reprises his turn on June 27. Buddy Bregman will produce the show.

JFK Should Be For Artists

After recent executive committee meeting about John F. Kennedy Center for the Performing Arts in Washington, Roger L. Stevens handed out these observations:

"The performance of the Kennedy Center can only be fulfilled if it is created for the performing artists of the United States.

"The artist is a lonely man. The Kennedy Center in the nation's capital is intended to provide, if possible, the recognition that he deserves. The objective of the trustees in carrying out the mandate of Congress and the Nation is to provide an ideal atmosphere for the performing artists which in turn, will transmit itself into public enjoyment. In doing so, we realize that such a goal might transcend some local commercial interests, but if the Kennedy Center is worth building we should have ideal conditions for both the artist and audience.

Norman Williams & Dad Jailed

Film Director Gets Three Years—Father Financed Son's Productions

London, March 24.

Norman Williams, 45, film and television producer, was sentenced at Chester Assizes to three years in jail on a conspiracy charge. His father, 72-year-old secretary of a Building Society, also received three years on charges of false pretenses, conspiracy and larceny. Father was alleged to have poured the money taken from the Society's funds into plays and films produced by his son. He alleged that his son knew nothing of the frauds.

Norman Williams had produced tv in America, had been executive producer for Motley Films and produced the Errol Flynn and "White Hunter" tv series. He also produced many films including "The Shakedown" and "Piccadilly Third Stop." He is married to actress Patricia Dainton.

An Israeli Recognizes Pro-Nazi Marika Rayk In 'Missing' Pic Credit

Tel Aviv, March 24.

A blank space, in a cinema ad, in Haifa, has been meant to hide from the Israeli audiences the fact that one of the stars in a German-Austrian production of "The Fledermaus" had been a prominent member of the Nazi Party, even before Hitler's Anschluss of Austria.

Uri Kerner, who in 1938 had been a young participatnt in the Viennese variety show, "Star of the Circus," had gone to see the picture and immediately recognized the missing name in the credits—Marika Rayk. The said performer, at the time star of the show, had been a secret member of the still-illegal Nazi party and as soon as the Austrian Government announced, on March 12, 1938, that "to avoid bloodshed the government is handed over to the Nazis," she came into the theatre, wearing full uniform and announced that

(Continued on page 100)

Canada Closer To Coproduction Of Pix With France

Montreal, March 24.

Deal disclosed some months ago between Canada and France on feature film production, has moved another step toward implementation with the establishment by the National Film Board of a six-man advisory committee which will be involved mainly with way and means.

Chairman, Guy Roberge, the idea is to take advantage of two conditions which have made them-

(Continued on page 106)

Opera House of Logs; Decide If Worth Moving For Historic Interest

Calgary, Alta., March 24.

Reputed to be the only log theatre in Canada, the 66-year-old Opera House at Canmore, Alberta, may be moved to Heritage Park in Calgary. William Pratt, the park's project manager, says his organization is trying to decide whether the building's historical interest is worth the cost of the move. It is too badly weathered to be moved log by log and reassembled. It would have to be trucked as is.

The pine log structure was built by miners in 1898. It was 30 by 26-feet then and had another section the same size added in 1922. Its peak is 30 feet high.

When it was built, Canmore was a coal mine boom town. The Opera House was visited by such touring productions as the British National Opera Co. and the International Welsh Choir. Between times, the citizens entertained themselves with concerts, minstrel shows,

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3/25

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ABEL GREEN, Editor

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HIGH COSTS IMPRESS CAPITAL

Winners of Prizes, Unite!

Rome, March 24.

Festival prizewinners around the world now have their own federation. Formed in Rome, where it will headquarter, group is known as the International Federation of Knights of the Cinema (F.I.C.C.), and is open to all those who have been awarded a "principal" prize (first, second, category, or special) for either features or documentaries at a festival recognized by the International Federation of Film Producers Associations (F.I.A.P.F.).

Nicola de Pirro, former Italo Entertainment Industry topper, is honorary prexy, Charles Delac (FIAPF honorary president) is President, while William Karol, the association's ideator, is new group's Vice President.

Federation, a non-profit outfit, can also name Honorary or Associate Members such industry-ites who have served the cinema for 40 years, or who have "rendered great services to the cinema in national or international fields."

Federation proposes to maintain a flow of contacts and cultural exchanges among members by means of conferences, congresses, artistic events and charitable acts.

Arlene Dahl on Flubbing Cartagena

Acute Letdown When 'Cardinal' Cancelled—Fuel For Anti-Yanqui Feeling

Hollywood, March 24.

Efforts of the American contingent at the recent Cartagena Film Festival in the Republic of Colombia, were crippled by Columbia Pictures last-minute yanking of a scheduled screening of "The Cardinal," one of Hollywood's reps, Arlene Dahl, charged upon her return.

Action led to rumbles reminiscent of those heard in the wake of last year's Mar Del Plata troubles, according to actress. "It's just like the Americans," chortled members of the local anti-American faction, she reports.

Hollywood coterie which also included "Cardinal" star Tom Tryon, Jack Cassidy and his wife Shirley Jones, were already two strikes down with the showing of the official U. S. entry, MGM's "Ticklish Affair" in which Miss Jones stars, according to Miss Dahl. She called it "a pleasant picture but certainly not appropriate for a film festival."

Anticipation was especially high for "The Cardinal" screening because of Colombia's predominantly Catholic population and when it failed to show, "it left us with a very big black eye. We

(Continued on page 15)

Reade, Toll Foe, Now In On British Telemeter Via Purchase of Lion

Walter Reade Jr.'s newly-purchased interest in British Lion Films puts him in a somewhat contradictory position. For years he has been an outspoken anti-tollvision campaigner and now, with his Lion share, he finds himself part owner of a pay-tv operation. Among Lion's interests is its ownership of a piece of British Telemeter, the English sister to Paramount's Telemeter toll operations in the U.S. and Canada.

There's added irony in this in that one of the toll operations Reade has worked against in the U.S. has been Telemeter. When the Par toll operation was called before the Public Service Commission in Little Rock, Ark., for a hearing, Reade was one of the prominent exhibs who came to testify on behalf of exhibition which, as now, was opposing toll.

Reade has also long been an active member of Philip Harling's Theatre Owners of America anti-toll committee. During the Little Rock hearings he was asked whether he had ever shown professional boxing in any of his theatres, which he affirmed he had done. When it was estabilshed that this was tv too, Reade had differentiated saying that it was "theatre television."

In any case, the exhib is now a toll operator, like it or not. British Telemeter is currently exploring plans for home toll programming in England. To this end, U.S. Telemeter prez Leslie Winik recently visited London to sit on the program planning sessions.

PUERTO RICAN DIVVY

Commonwealth Circuit Quarterly 12½c for April 20

Commonwealth Theatres of Puerto Rico has declared a quarterly dividend of 12½c a share on the company's common stock, payable April 20 to holders of record March 25.

According to a company statement, "board members and other insiders" holding an aggregate of 392,175 shares have waived their right to the divvy "to facilitate company's current expansion program."

Big To-Do About 'Lewd' Ad Copy In N. Y. Times

Albany, March 24.

Assemblyman Luigi R. Marano's bill to amend Section 484 of Penal Law, relating to selling or showing of certain pictures, books, pamphlets or magazines to minors (under 18) stirred up some spirited discussion in an Assembly debate last week which ranged from the Metropolitan Museum to the N.Y. Times' motion picture ads, before being passed 139-7.

Marano's amendment would eliminate the phrase "consists of" and substitute "contains" for "pictures of nude or partially de-nuded figures, posed or presented in a manner to provoke or arouse lust or passion."

Assemblyman Albert H. Blumenthal (Manhattan Democrat) contended that the measure would affect "art books with one or two nudes" as they "would come within the prescription of this section." Marano replied that "the gentleman has missed the whole purpose of this measure. It amends Section 484-H, which prohibits the sale to minors under 18. We of the Joint Legislative Committee, on which some members of this honorable House serve, are desperately trying

(Continued on page 7)

MCA'S $13,632,003 FOR '63 BEATS '62

MCA Inc., consolidated net earnings for the year 1963 amounted to $13,632,003. After preferred dividends, this equalled $2.74 per share on 4,538,770 outstanding common.

For the year 1962 the consolidated net earnings were $12,706,849 or $2.50 per share on the 4,519,603 outstanding shares of common stock, exclusive of a nonrecurring item of 47c. per share for that period.

Figures include Company's interest in the reported consolidated net earnings of Decca Records Inc. for the respective years.

EX-PUFFER FINDS LOW BUDGET N.G.

By VINCENT CANBY

This might be a memo to all those publicists, tout-masters and promotion chappies who are making the switch—or yearn to—from the hand-holding and tub-thumping arts to film producing:

Think big. Forget the lowbudget offbeater—but if you must make an offbeater, make it with a whopping budget.

That's the experience of Arthur Jacobs, who formerly headed his own fairly far-reaching publicity firm and who now is making his debut as a film producer via 20th-Fox's $5,000,000 Shirley MacLaine comedy, "What A Way To Go." Including the MacLaine, pic, Jacobs estimates his first four projects will rep a total negative investment of close to $19,000,000. Of these, at least one is definitely offbeat, Pierre Berille's "Planet of Apes," which Jacobs describes as a sort of science fiction-horror-comedy.

The $19,000,000 total breaks down as follows: "Apes," to be directed by Blake Edwards for Warners, with a January, 1965 start, $3,000,000; "Thunder of Giants," an original screenplay detailing a World War I adventure in Africa, to be directed by (and coproduced with) J. Lee Thompson, for Warners, starting in March, 1965, $5,000,000, and, an original film musical based on the Hugh Lofting Dr. Doolittle stories, starring Rex Harrison in the title role, book and lyrics by Alan Jay Lerner, to start in August, 1965, budget to be between $5,000,000 and $6,000,000.

(No distrib has been set on the latter project as yet but Jacobs, who is initiating such talks in New York this week, anticipates no trouble in view of the reps of Lofting, Lerner and Harrison.)

Ironically, two of the earliest properties Jacobs acquired when he quit his tout duties last year were projected as lowbudgeters, and it's these two which have failed to become airborne. The first was a film version of Tony Newley's "Stop

(Continued on page 13)

Eastern Directors Resent IATSE; Left Out of Labor Organization Though Hollywood DGA Is In

Labor reps will meet this Friday (27) to hear the report of the subcommittee formed to work out the mechanics of setting up an organization embodying all unions involved in eastern filmmaking. At that time it is expected that the outfit will be named, officers will be elected and some sort of at least interim document will be adopted governing the body's operation.

The sub-committee, containing reps of verious labor segments, both within the International Alliance of Theatrical Stage Employees and without, has held several meetings this past week and is continuing to huddle. It seeks basic framework for presentation.

Already one new "difference" has developed. Screen Directors International Guild is miffed at not being encouraged to participate in the formation sessions. When it heard about the proposed organization, this guild inquired about its participation and was told that issues didn't really concern it. However, the rival Directors Guild of America of Hollywood has been participating in the formation sessions. A DGA rep, Milt Felson, is on the planning sub-committee.

SDIG is upset because it stands as the eastern guild and not the DGA, for the time being at least. True, ballots are in the hands of SDIG members in a referandum to decide whether they fuse with DGA. Votes are due to reach Honest Ballot Assn. by April 2. Hollywooders have yet to vote but, since it proposed the merger and since it is DGA terms which the SDIG members are voting on, Hollywood agreement is viewed as assured.

MGM'S PEPPARD TACTIC

Seeks to Spring Him From Peggy Mann Play at Westport

Hollywood, March 24.

Metro exercised a preemption right claim against George Peppard in attempt to prevent the actor from starring at Westport, Conn., in August in the Peggy Mann play, "A Room in Paris," for which he was signed last week by producers Philip Langner and Elliot Martin.

Preemption was for Peppard to costar with Sophia Loren in "Operation Crossbow," to be produced in Italy by Carlo Ponti. Starting date between June 15 and July 14 was given on the film.

Peppard claims studio breached a contract with him and has no further rights to his services. He filed suit Feb. 27 for declaratory relief, is now prepping a reply to the preemption notice.

Producer & Star, Pontis Keep Busy; Close to Levine

Joseph E. Levine and Carlo Ponti, the Italo producer, are extending their coproduction relationship. On April 1 they will place into production a pic called "Marriage—Italian Style" starring Sophia Loren and Marcello Mastroianni, directed by Vittorio De Sica. Budgetted at $3,000,000, the pic will be made in Rome and Naples.

Speaking about the project in New York last week, Ponti said it was largely a result of the hefty

(Continued on page 15)

Lineup at Buenos Aires Fest

Buenos Aires, March 24.

Only a few countries still have to name their entries for the Buenos Aires International Film Festival, to be held here between April 1 and 10. One of them is Argentina itself. As every year, local interests clash. "Circe" may win out. Directed by Manuel Antin and based on a story by Julio Alcaraz, the picture was already set for release last month when the Argentine Censor Board banned it as immoral. If it should be accepted by the festival authorities, this ban would automatically be set aside.

Here's the complete list of competing features:

WEST GERMANY—"Durchbruch Lok 234" by Frank Wisbar (official); "Das grosse Liebesspiel," by Alfred Weidenmann (invited).

GREAT BRITAIN—"Nothing But the Best," by Clive Donner (official).

FRANCE—"Les Tontons Flingueurs," by Georges Lautner (official); "Une Ravissante Idiote," by Edouard Molinari (invited); "Les Parapluies de Cherbourg," by Jacques Demy (invited, out of competition).

ITALY—"I Compagni," by Mario Monicelli (official); "I Mostri," by Dino Risi (invited).

SPAIN—"Young Sanchez," by Mario Camus (official); "Los Tarantos," by Rovira Beleta (invited).—Shorts: "Vizcaya 4," by Javier Aguirre; "Don Aire," by Manuel Garcia Vinolas.

U.S.A.—"Love With the Proper Stranger," (Par) of Robert Mulligan (official).

MEXICO—"Dias de Otono," by Roberto Galvadon.

CZECHOSLOVAKIA—"L'Espoir," by Karel Kachyna (official).—Short: "Pojar," by Ivon Vyvozni.

HUNGARY—"Cantata," by Miklos Jancso, (official).

POLAND—"The Lost Bridge," by Jerzy Passendorfer (official).—Short: "Arab Horses," by Zbigniew Kapelwski.

UNITED ARAB REPUBLIC—"A Man in Our House," by Baraket.—Shorts: "Flight to Egypt," by Wali Eldin Sameh; "The Puppets," by Tewfik Saleh. (All pictures out of competition).

U.S.S.R.—"His Own Blood," by Mikhail Ershov (official).— Short: "Russian Winter," by Valdilena Musatova.

YUGOSLOVIA—"The Man of the Photography," by V. Pogacic (official).—Short: "La Gran Jota," by Dargutin Kostic.

Festival authorities have made the following assignments of screening time for the various competing countries.

Wednesday	(1)	Czechoslovakia.
Thursday	(2)	Spain (afternoon)—Germany (night).
Friday	(3)	Poland (afternoon) —Mexico (night).
Saturday	(4)	Yugoslavia (afternoon)—Italy (night).
Sunday	(5)	Argentina (afternoon)—U.S.A. (night).
Monday	(6)	Hungary (afternoon)—Argentina (night).
Tuesday	(7)	Mexico (afternoon)—France (night).
Wednesday	(8)	Rumania (afternoon)—Spain (night).
Thursday	(9)	Italy (afternoon)—U.S.S.R. (night).
Friday	(10)	France (afternoon)—Great Britain (night).
Saturday	(11)	U.S.A. (afternoon).

Show Biz En Masse At Greek Orthodox Cathedral As George Skouras Buried

A who's who of show business crowded Manhattan's Greek Orthodox Cathedral for the services last Thursday (20) for George P. Skouras who died March 16 at the age of 68 following a protracted illness, complicated by high blood pressure. Youngest of three Skouras brothers whose collective Horatio Alger success story from their immigrant days in St. Louis to amusement industry tycoons is well known was chairman of the board of United Artists Theatre Circuit at the time of his death and also

(Continued on page 17)

TOM DOOLEY BIOPIC, PETRIE DIRECTING

Madrid, March 24.

A film based on the exploits of late Yank medic, Tom Dooley, in Laos and Indo-China during and after World War II will be coproduced in Spain by Jerry Fairbanks and Tecisa.

Director Daniel Petrie has been preparing here for an April 27 start, but will spend a week in the Far East surveying locations for second unit exteriors before the cameras begin rolling in Spain. "Dooley" is based on "Promises to Keep," a tome written by the hero's mother, Agnes Dooley. Petrie and John Higgins will share script credit.

The Unted States Navy is cooperating and will make available vessels and landing craft of the period, in Mediterranean waters, during the shooting schedule. Petrie said that the cast would be announced soon and would include at least one American star. The director also stated he hoped to wrap the production by early August and return to New York to recast the Theatre Guild's "Conversations In the Dark," scheduled for a Broadway legit premiere late Sept.

Hollywood Opened Its Doors to a Few TV-Introduced Directors, But No More

"Play it safe" attitudes characteristic of both of Hollywood and New York hamper the development of new directors and writers. This is the opinion of director Franklin Schaffner, who rose through tv's so-called "golden decade" (1948-1958) going on to legit and screen credits.

"A lot of guys like myself wouldn't be directing pictures if there weren't guys around who once took a chance on us," he commented in New York recently. "If you, as a producer, have a budget of $1,000,000 or more for a picture, you're first instinct is to play it safe," he commented by way of illustrating what he considers to be the usual thinking. But this is somewhat backward thinking, Schaffner opined, because "a lot of directors, on whom you used to count, have grown old."

Schaffner belongs to an elite fraternity of directors who are young yet accepted in Hollywood. This group includes such as John Frankenheimer, Sidney Lumet, Delbert Mann and Robert Mulligan, among others. Not only have they become accepted, they have become necessary, many believe, to the continued impact of Hollywood on the international film market. Accordingly, they are being entrusted with some of the more exciting and topical pix being made these days, Schaffner's latest being "The Best Man," which playwright Gore Vidal adapted from his Broadway original.

This group, with a few others counted in, may represent the only break with tradition in film direction Hollywood has conceded in years. Having let these few in, it seems virtually to have closed the doors again. Where are the directors of the future coming from? "Today they are being developed by filmed tv," Schaffner said, "but the trouble is there is under present policy so much of it and such a sameness to it." Unlike the 1948-1958 period it's very difficult for young directors to now draw recognition to themselves.

Schaffner will continue to alternate between pix and tv. He has a property called "Whistle Blows For Victory" about the Novia Scotia Dock Strike of 1948. John Star has done the treatment for this project but production plans remain indefinite. He is also peddling a tv series called "Ambassador At Large," which has some hard angles regarding U.S. foreign policy which have already scared off CBS and NBC, at least temporarily, he said.

MRS. ROSENBERG'S PIX PITCH VIA TELEDOCUM.

Hollywood, March 24.

Picture industry will turn to television to sell itself to the public under a proposal by Anna M. Rosenberg Associates. Under study by a special committee is the production of 32 to 38 half hour documentary-style films, each to cost around $20,000 for an overall minimum outlay of $640,000 to $760,000.

This teleseries, "dealing with the American motion picture industry at work," would be aimed at local tv stations through a distributor established in syndication field.

Leading personalities and craftsmen in creative phases of filmmaking would be recruited to take part in the behind-the-scenes info series to be produced by an experienced documentary tv production crew. Films also would deal with economic aspects of the business, advancements in filming techniques and role Hollywood pix play as goodwill ambassadors for United States overseas.

Commenting on the estimated $20,000 per half-hour segment cost, the proposal says, "while this figure is extraordinarily low, proven documentary techniques will be employed to insure a continuous high standard of quality and entertainment value, great flexibility and mobility, which, in turn, will permit an extremely fast shooting pace."

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*Such as the Metro-Goldwyn-Mayer-Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor.

JERSEY ANTITRUSTER

Union City Situation Sues Stanley and Loew's

Cinema Theatre Corp., operator of Cinema Theatre, Union City, N.J., has filed suit in N.Y. Federal Court against Stanley-Warner Corp. and Loew's Theatres Inc. Suit seeks an injunction restraining the defendants from licensing at least one-third of available first-run pix in the North Bergen-Union City area and otherwise from breaching agreement for split of product as agreed upon and granting plaintiff treble damages of $300,000.

Defendant Stanley-Warner operates the Lincoln Theatre, Union City; defendant Loew's operates the Embassy Theatre, North Bergen. Suit, which states that all major distribs have licensed their pix to plaintiff and defendants in the area, claims that in 1961 defendants' houses and The Capitol, Union City, were licensed first-run with 14-day availability after first run Jersey City. When Capitol closed, Cinema Theatre Corp. asked for that run and charges that defendants conspired with distribs to refuse to grant plaintiff such run, whereby plaintiff was compelled to take last run. Last August defendants induced plaintiff to withdraw its request to distribs by agreeing to split available films. Prior to January of this year plaintiff charges he became entitled to two features but that defendants and distribs conspired to restrain plaintiff from the run agreed upon.

PETER SELLERS' BRIDE POWDERS 'BATASI'

London, March 24.

Unauthorized departure of actress Britt Ekland from the set of 20th-Fox's now shooting "Guns at Batasi" may force the production to suspend work after Easter, Elmo Williams, managing director of 20th's production in England, said today (Tues.).

According to Williams, Miss Ekland left here last Thursday (19) for Hollywood, having completed three weeks of work, and with three more weeks to go. He now understands from press reports that she is unwell, though he has not heard from her directly, and may not return. "Batasi" unit can continue to work on a limited basis until the Easter holiday, says Willams, but if the actress does not return then, production will be forced to shut down. If necessary, 20th will resort to legal action to protect its investment and the other players.

Miss Ekland, the recent bride of Peter Sellers, is on the Coast with her husband.

Europe to U. S.

Cecil Beaton
Freddie Carpenter
Hal Chester
Alexander H. Cohen
Mike J. Frankovich
Jack LeVien
Bob Lawrence
Sid Mirkin
Lee Pincus
Ronnie Walker

L.A. to N.Y.

Donald Buka
Leslie Caron
Vikki Carr
Richard Erdman
L. Wolfe Gilbert
Bert I. Gordon
Jack Harris
Vic Lundin
Jean Majors
Sidney Poitier
Martin Tahse

U.S. to Europe

Jerry Bock
Carol Haney
Howard Harris
Max Kay
Harold S. Prince
Stephen W. Sharmat
Andy Stewart

N.Y. to L.A.

Allan Bregman
Edward Greenberg
Frank Liberman
Sid Raymond
David Sontag
Lawrence Turman
Bobby Vinton

New York Sound Track

Ralph Hetzel, acting prez of the Motion Picture Assn. of America, and **William Fineshriber**, veep in charge of tv, have returned from Madrid and the meeting of the International Federation of Film Producers Assns. . . . **Mme. Dora A. de Vasconcellos**, consul general of Brazil in New York, hosted a press cocktail party Monday (23) evening in connection with the opening this week of "The Given Word," the Brazilian pic which took the Golden Palm at Cannes two years ago . . . Meanwhile, **Mme. Anatoly F. Dobrynin**, wife of the Soviet ambassador to the U.S., was guest of honor at last week's invitational preem of "Dimka" at the Carnegie Hall Cinema.

Tom Waller Associates, which previously serviced the Television Program Export Assn. (**John G. McCarthy**) for three years, has resumed doing so again, after a five-week hiatus . . **Robert B. Frederick** has transferred from the Hollywood to the N.Y. staff of VARIETY, on film news beat . . . U's "Chalk Garden" opens April 2 in London, ahead of States.

Keeping up with Columbia: **Mike Frankovich**, production head, back at the studio after his European biz trip. **Mo Rothman**, exec veep of Col International, back at his N.Y. desk from his South American swing . . . **Geoffrey Shurlock**, Production Code Administrator, returned to Hollywood Sunday (22) after a week in Manhattan for talks at the MPAA and to catch the new shows . . . **Steve McQueen** gets the lead in 20th's "Sand Pebbles."

The extent to which the various "showcase" release plans are changing the map of firstrun distribution here can be seen in fact that the big Paramount on Broadway has booked "No, My Darling Daughter," Rank pic starring **Michael Redgrave** and **Michael Craig**, for a March 27 opening. Pic is being released here by Dan Frankel's indie Zenith International . . . Reade-Sterling has broken ground for a new, Colonial-styled hardtop, the Eatontown Cinema Center, at Eatontown, N.J. The new house, the seventh to be built by the company in the last 12 months, will be adjacent to R-S' Eatontown Drive-In.

Tony Richardson voted the Newspaper Guild of New York's "page one award," to be presented at the organization's Page One Ball, April 24. The kudo is the latest in a lengthy string of honors coralled by the British director for "Tom Jones" . . . **Bernard Serlin**, Par exploitation manager, back in Gotham after several days of meetings in Denver re forthcoming openings there of "Fall of the Roman Empire," "Becket" and "Carpetbaggers" (the world preem of the latter) . . . "The 7th Dawn" is the final title for **Charles K. Feldman's William Holden-Susannah York-Capucine** starrer for UA, which is about the pic's seventh title.

Producer **Martin Ransohoff** and writer **Paddy Chayefsky** huddling over future projects in Palm Springs and Hollywood, the duo most recently combined for "Americanization of Emily" for Metro . . . **Patricia Neal** profiled in the March 20 Time mag issue . . . **Robert Relyea** signed by producer-director **John Sturges** as his associate on pix Sturges will make with the Mirisch Corp., the first of which "Hallelujah Train," skedded to lens this summer.

Jacob Hameiri, Israeli-born associate Tabor Films Ltd., and **Alan Neuman** partnered in Israel-U.S. coproduction of sabra novelist **Yael Dayan's** "Dust," which will be shot in the Negev. Author is the daughter of **General Moshe Dayan**, former Chief of Staff of the Israeli Army.

CBS building and TV Guide across the street had sport when a crane dipped down to groundfloor to pick up news story that when workmen reach 20th floor of the new network structure camera crews will move there to shoot sequence in "How To Murder Your Wife," the **Richard Quine** frolic for UA.

As part of its promotion for "Mail Order Bride," Metro has found an actual femme who met her man via the mails and has brought her to New York for the full promo treatment, including tv, press and such activity. She's 84-year-old **Agnes Oliphant** from Ohio, now a widow . . . **Dabs Greer** added to the "Roustabout" cast . . . **Darlene Lucht** inked for a "Patsy" role.

Producer **Walter Wanger** off to Barbados for two weeks . . . Times Film prez **Jean Goldwurm** and wife back from their European trip Monday (23) . . . Producer **Robert Cohn** in town to show his "The New Interns" to Col homeoffice execs . . . Add to your list of current imposters: the guy in a trenchcoat going around town introducing himself as French director **Francois Truffaut.** Latter isn't due in until next month.

George Vietheer, Motion Picture Export Assn., veep, will be repping the association's homeoffice at the Buenos Aires fest, April 1-11. Also attending will be **Bob Corkery,** Latin American veep, who headquarters in Mexico City . . . **Peter Ustinov** and **Dick Crenna** go into 20th's "John Goldfarb, Please Come Home," opposite **Shirley MacLaine** . . . Something of a bust when it was first released 10 years ago, **John Huston's** "Beat The Devil" is doing crackerjack biz in its current reissue at the Fifth Avenue Cinema and will go on to a regular artie circuit break subsequently. Originally a UA release, film is now being handled by Col's Royal Films International.

Ernie Pintoff, now prepping his first feature-length film, plans to shoot concurrently a little live-action short, "The Last Blast," a take-off on "Gunga Din" . . . Add still another title to 20th's growing production sked: "Danse Macabre," based on the novel called "Marianne." **Saul David** will produce . . . **Francis Winikus,** publicist on **Richard Brooks'** "Lord Jim," has left N.Y., for London where shooting on the Col item is resuming after its shift from Cambodia.

Dev Anand, Indian star of the **Tad Danielewski-Pearl Buck** production of "The Guide," in the States for a two-month visit . . . Also coming in at the end of the week: **Don Knotts,** who has the title role in Warners' "The Incredible Mr. Limpet" . . . The Legion of Decency gives "The World of Henry Orient" an A-II (morally unobjectionable for adults and adolescents) rating with this observation: "This serio-comic film has definite human values but because of a marital infidelity on which its theme is resolved, it is rated for adolescents with reservations."

From the mind of **Lee Solters** on the account of Kanawha Films, distrib of "Knife in The Water" and "The Doll"; the publicized success of the company has resulted finally in a drop-off in mail received by the firm from people who figured Kanawha was the name of a summer camp for kids . . . French actor-singer **Charles Aznavour** due in shortly for his April 4 concert at Carnegie Hall . . . **Clint Walker** added to the **Frank Sinatra**-WB pic, "None But The Brave" . . 20th's "Man in The Middle" has won one of those "valuable" certificates given out by the German Evaluation Board, entitling the film to certain tax benefits.

A spokesman for Reade-Sterling reports that biz continues good for R-S' initial Wonderama pic, "Mediterranean Holiday," at the Strand in Plainfied and that three more dates around the country will be set shortly . . . Walt Disney's "Mary Poppins" has a Radio City Music Hall date early this fall, one of only 15 dates the pic will play this year . . . **Martin Gabel** goes into 20th's "Goodbye, Charlie" as a Hollywood agent . . . Add another title to **Joe Brenner's** colorful release sked: "The Sadistics," acquired from BSJ Productions in Hollywood.

Rock Hudson and **Doris Day** move over. **Bette Davis** and **Joan Crawford** are in way of becoming a continuing "team." **Robert Aldrich** last week finally pacted Miss Davis for the title role in his upcoming "Hush . . . Hush . . . Sweet Charlotte," for which Miss Crawford was signed earlier. The two veteran dolls, of course, scored impressively at the b.o. in Aldrich's "Whatever Happened to Baby Jane" . . . They DO have a sense of humor at 20th-Fox. A press handout reports that a 19-year-old non-pro, **Charmian Carr,** has been signed for an ingenue

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YEARN TO SMASH 'SHOWCASES'

National Boxoffice Survey

New Films Cheer Exhibits; 'Jones' First, 'World' Second, 'Doctor' 3d, 'May' 4th; 'Panther,' 'Newman'

This session is Pre-Easter holiday week, and some of best showings are being made by pictures brought in to cash in on expected upbeat in the next stanza. Result is a rather spotty showing in key cities covered by VARIETY.

"Tom Jones" (UA) (17th wk), which had slipped back to second spot last round, is pacing the field. In second place is **"It's a Mad World"** (UA) (18th wk), which was No. 1 a week ago. **"Dr. Strangelove"** (Col) (6th wk) is winding up third, same spot as last week.

"Seven Days in May" (Par) (5th wk) is finishing fourth same as a week ago. **"Pink Panther"** (UA), a newcomer this stanza, is copping fifth position and likely will be heard from more in the future.

"Capt. Newman" (U) (2d wk), just getting around in key cities this session, is winding up sixth. **"The Cardinal"** (Col) (13th wk) is capturing seventh place.

"Cleopatra" (20th) (39th wk) again is finishing eighth, just the same as last week. **"How West Was Won"** (MGM) (57th wk) is taking ninth place. **"A Tiger Walks"** (BV), a newcomer, rounds out the Top 10.

"Silence" (Janus), "America," (WB), "Sunday in N. Y." (MGM) and "Victors" (Col) are the runnerup films in that order.

Outstanding newcomer is "Yesterday, Today and Tomorrow" (Embassy), judgment from its first three playdates. Foreign opus is establishing new highs at two arty theatres in N.Y. while it is wow in L.A. "World of Henry Orient" (UA) shapes socko opening week as the Easter pic at the N.Y. Music Hall.

"Flight From Ashiya" (UA), another newie, looks good in Chi and nice in Pitt. "Night Must Fall" (MGM) shapes big in two N.Y. smaller cinemas. "Kissin' Cousins," also from Metro, is rated solid in Minneapolis and good in L.A.

"Seven Faces of Dr. Lao" (MGM), okay in Cleveland, looms nice in Denver. "Mr. Limpet" (WB), fine in L.A., looks hefty in Pitt, Minneapolis and Portland.

"Becket" (Par), still virtually capacity in second week at N.Y. State, shapes great in Chi and L.A. and likely to get a new record in Toronto.

Note The number of weeks out in release for bigger and longrunpix are designated in such cases.

(*Complete Boxoffice Reports on pages 8-9-12*).

306 JOINS ITOA IN JUSTICE RAP

By EDDIE KALISH

International Alliance of Theatrical Stage Employees Projectionists Local 306 is planning to protest the growing trend toward multiple firstrun schemes a la "premiere showcase" to the U.S. Dept. of Justice. In so doing, the New York boothmen will be joining the Independent Theatre Owners Assn., a local organization of indie exhibitors, headed by Harry Brandt, which has already lodged a complaint with the Dept. of Justice and all distribution chiefs, protesting "showcase."

Projectionists are charging that "showcase" is furthering shutdowns of neighborhood theatres. The union claims that, although around 15 new houses have opened within the five boros of New York (its jurisdiction), about 35 nabes have closed in the past two years. There are now 358 theatres in the city, the union notes, and this number is shrinking.

Although it doesn't blame "showcase" outright for this situation, Local 306 does charge that the distribution-exhibition plan, instituted by United Artists nearly two years ago, is against the also-rans. There are other factors hurting little situations such as construction and renovation "booms" in various neighborhoods. But IATSE leaders see "showcase" as the big threat to numbers.

Brandt's ITOA has charged that "showcase" is both harmful and unfair, though many indies have participated. Two big circuits, RKO and Loew's, didn't join in the original United Artists plan. Now that all circuits as well as indies are playing the "showcase" game, along with every major distrib, the ITOA cry is that they are being hurt by economic changes, realignment of runs and clearances, incident to multiple first-running.

Boothmen moved in early, demanding and getting upped wages when nabes were "firstrun" at increased admission prices. "Showcase" growth, as one unionman put it, has brought 306 constant negotiation over pay and hours. Although it has been making economic gains via the new scales etc., the union sees these as merely short-term gains, since in their interpretation it means theatres will go out of business as time goes by and, thus reduce jobs for 306 members.

Neither the union nor Brandtites see "Showcase" as an answer to the ills which have long plagued both exhibition and distribution in the number one market. Both claim, in fact, that "Showcase" is a further step in distribution's allegedly growing domination of film marketing. This believedly is one of the major points which 306 will make to the Justice Dept. in its protest. ITOA has already presented a similar point of view in its note to the D of J and distrib bosses.

Also, 306 will advocate an end to "divorcement." The union feels that the government made a "big mistake" when it separated exhibition from distribution, at the urgent request of theatremen. It is the union's position that there should be greater participation by exhibition in distribution and the other way around. This would help eliminate some of the distrib domination and would possibly increase the number of theatres around. It could also increase production, per the thesis.

Some of the major circuits in recent years urged U.S. Dept. of Justice to ease up on its "divorcement" grip to allow greater and easier expansion. But Justice has been firm in reviewing each petition for the construction of a new house and hearing all arguments on such pledges, showing no signs of slackening its vigil.

It is doubtful that 306 will be able to do much about "divorcement" but its added muscle to the anti-"showcase" campaign which is developing might have some effect. So far, the Justice Department has had nothing to say about "showcase," one way or another.

Michael Balcon Group Wins Control Of British Lion; See New Yank Tie Via Walter Reade Interest

London, March 24.

Four months' speculation as to which syndicate would gain control of British Lion Films has ended with the okay for Sir Michael Balcon's group. Edward Heath, Secretary for Industry and Trade, announced in the House of Commons that he had authorized the government-backed National Film Finance Corp., British Lion's owners, to accept the Balcon bid.

Selection of the Balcon team, of which Sir Michael becomes the new chairman, virtually means a return of "the old team." One of the present directors of the 1927-created British Lion Films, including Sidney Gilliat, David Kingsley, Frank Launder and the Boulting Brothers, likely will be elected to the Board to represent the others. Kingsley will be vice-chairman to Balcon.

But British Lion will also have still more administrative and creative knowhow on which to call. Sir Lionel Heald, former Attorney General, and Lady Wootton of Abinger will serve on the board as government trustees.

Lord Birkett, Tony Richardson, John Osborne, Peter Sellers, Christopher Miles, Clifford Owen, Walter Reade, John Schlesinger, Josepi Janni and Karel Reisz are among the prominent filmmakers

(Continued on page 20)

PETER GLENVILLE READYING 'DYLAN'

Hollywood, March 24.

Following pattern set by "Becket," which he directed on Broadway and for the currently-releasing Hal Wallis Paramount film, Peter Glenville looks likely to repeat his directorial stint on "Dylan," drama about Welsh poet Dylan Thomas now on Broadway.

Here last week for the "Becket" preem at the Warner Beverly, Glenville noted he has a third interest in "Dylan," as well as being a major investor in the play and said discussions of his directing the film version were a part of the sale. Final negotiations have not yet been settled, but the director will meet with Mike Frankovich with regard to the film.

Glenville has no participation deal on "Becket," although he also had a "considerable interest" in the legit production which he, of course, also directed. He noted film is essentially a British production, but tributed American producer Hal Wallis for bringing it in with the essential "opulence and splendor at a cast slightly above $3,000,000.

Glenville returned to N. Y. over the weekend, today leaves for London to attend Wednesday's preem at the Plaza Theatre. Film plays exclusive hard ticket in all initial engagements. Director said he also expects to attend Paris preem in April. Earlier, he appeared in Denver and Chicago in advance of openings there. Director is now prepping recording of major speeches between Becket and King Henry from the production, which he will edit and narrate. Columbia recorded entire legit production of "Dylan."

Film Row Shrinks; Only One Screen

Chicago, March 24.

Chi's Film Row, currently just a shadow of its salad days in the '30s, last week was set back another notch when 20th-Fox closed its private screening room. The south Wabash Ave. area now has only one screening room, belonging to Universal.

Recently distribs have been screening pictures for critics and exhibitors at the Esquire and Carnegie Theatres on the near north side. The screenings, which used to draw theatreowners from an area of several hundred miles to evaluate the dollar potential of the pictures for bidding purposes, are now primarily a promotional device.

'Seduced' Named Italo Film Entry at Cannes

Rome, March 24.

Pietro Germi's "Sedotta ed Abbandonata" (Seduced and Abandoned), produced by Vides Films' Franco Cristaldi for Lux-Ultra-Vides-C.C.F. (Paris), has been officially selected to represent Italy at the upcoming Cannes Film Fest. Designating committee was made up of members of the Entertainment Office, reps of ANICA, ANAC, AGIS, all industry organizations, and the Italian Film Critics Assn.

"Seduced" features Saro Urzi, Stefania Sandrelli, Lando Buzzanca, Aldo Puglisi and Leopoldo Trieste, and others, and was filmed entirely on locations in Sicily. Paramount released in Italy.

Boot Larry Moyer Out of Local 771

The exec board of International Alliance of Theatrical Stage Employees editors local 771 last week voted to expel indie filmmaker Larry Moyer after finding him guilty of having made a non-union film. Pic in question is "The Moving Finger," for which Moyer won "best director" award at the San Francisco Film Festival last year. (It is due to open soon in London. There is no U.S. distrib.)

Moyer plans to appeal the board's decision to the membership at its next meeting, April 1. If the membership upholds the board's ruling, then the indie, who has been an editor by trade before turning to directing as well, plans bringing his case before the IATSE leadership and, should that fail, he has the final resource of taking the matter before the IA convention this summer.

The action against Moyer was instituted by the East Coast Motion Picture Council, an organization comprising reps of various IA locals which engage in eastern filmmaking. It stemmed from an interview given by Moyer which appeared in the N.Y. Times and which prompted the Council to take action because of various comments the director made which indicated that "Finger" had been made non-union.

The Council also brought some of Moyer's comments to the attention of the N.Y. City Dept. of Investigations, saying that it appeared that the director had violated street shooting permit regulations and other rules, judging from his comments. The Department looked into the case and shortly dropped it.

Moyer plans to ask the membership to consider "the very special conditions of independent low budget production" and will call for a more progressive attitude toward such filmmaking. He will claim that his expulsion solves none of the problems facing the industry and will emphasize a more realistic approach to indie production. He figures that his case is a minor one as regards the overall situation and brands the union action a move that will discourage rather than encourage new filmmakers, while forcing others to work non-union.

'Emily' And Her Attire Settled

Couldn't Refuse Code-Ordered Cuts Without Breaching Metro Contract

Hollywood, March 24.

Producer Martin Ransohoff has secured the MPAA Code Seal of his Metro-Goldwyn-Mayer picture, "The Americanization of Emily," heretofore under fire due to several nudity scenes included in the script and originally notified as unacceptable by the Code Administration. But, Ransohoff revealed, the seal was granted only after his agreement to cut portions of one of the scenes which were deemed "overboard."

Ransohoff said he agreed to the cuts asked by Code Administrator Geoffrey Shurlock because they "are within the framework of the scene and do not change the vital style and design necessary in the picture." Brief areas now in the process of being edited out involve actress Judy Karne in areas where she was found to be "overly exposed." Other scenes of nudity featuring actresses Jeanine Gray and Kathy Kersh were allowed to remain.

Ransohoff had been put on notice both by the Code Administration and by MGM that he was fully responsible for going ahead with the

(Continued on page 17)

Marshall Naify New Magna Chief

Marshall Naify was elected prez of Magna Pictures, succeeding the late George P. Skouras, at a special board of directors meeting in New York this last week. Last December, Naify was elected to succeed the then-ailing Skouras as prez of United Artists Theatre Circuit, with Skouras moving up to the previously vacant post of board chairman. UATC has a major stock interest in Magna.

Following his election to the Magna post, Naify declared that the company plans to become more active in film production, both in Dimension 150 and in 35m for general release, though no specific projects were reported. Magna earlier produced the film versions of "South Pacific" and "Oklahoma," both in the Todd-AO process, ownership of which is shared by Magna and 20th-Fox.

RKO SEZ 'TAINT SO IT'LL EXIT 'SHOWCASE'

RKO Theatres scotched report from California that it was contemplating dropping its "showcase" operations, calling item "just one of those rumors."

Universal's "Captain Newman" starts "showcase" run here today and circuit has UA's "From Russia With Love" and "Flight From Ashiya" skedded for May 6 opening, one on "Hollywood Showcase," other on "Premiere Showcase."

UA Maps Bally On 'Greatest Story'

United Artists last Monday (23) officially kicked off its campaign for "Greatest Story Ever Told" with a press luncheon at the Four Seasons Restaurant, N.Y., during which 150 color slides of George Stevens' Biblical were shown and elements of the promotional push for the pic, a fall release, were discussed.

The most extensive global drive in UA history for a pic was in prospect. "Story" is also UA's most expensive pic ever, estimated to have run up a negative cost of about $20,000,000. This would make it the most expensive pic ever made in the U.S.

Campaign for the pic will be pegged to color photos made of the production by Elliot Elisofon. Some of these make up 14 pages in Life Magazine's Easter issue, which, with two added text pages, is the largest break ever provided a film in the publication. The photos will also be put into a hardcover book, for which a publisher hasn't been secured. This will not be a souvenir volume, it was pointed out, but rather a regular commercial book.

Additionally, the photos will be used in group sales efforts, a large campaign for which is planned on the pic. "Greatest Story" is a major investment on the UA release schedule and one which the company plans considerable activity in an attempt to insure its success.

The Fall of the Roman Empire
(TECHNICOLOR, ULTRA-PANAVISION)

Mighty theme, mighty pictorial sweep. A highpowered spectacle from Samuel Bronston.

Paramount release of Samuel Bronston production (associate producers, Michael Waszynski and Jaimes Prades). Stars Sophia Loren, Alec Guinness, Stephen Boyd, Christopher Plummer, James Mason; features John Ireland, Mel Ferrer, Omar Sharif, Anthony Quayle. Directed by Anthony Mann. Original screenplay, Ben Barzman, Basilio Franchina, Philip Yordan; camera (Technicolor), Robert Krasker; set and production design, Veniero Colasanti-John Moore; score, Dimitri Tiomkin; second unit director, Yakima Canutt; editor, Robert Lawrence; consultant, Will Durant. Previewed March 12, 1964 at DeMille Theatre, N.Y. Running time, 185 MINS.

Marcus Aurelius	Alec Guinness
Lucilla	Sophia Loren
Livius	Stephen Boyd
Timonides	James Mason
Commodus	Chirstopher Plummer
Verulus	Anthony Quayle
Ballomar	John Ireland
Cleander	Mel Ferrer
King of Armenians	Omar Sharif
Julianus	Eric Porter
Niger	Douglas Wilmer
Claudius	Peter Damon
Polybius	Andrew Keir
Victorius	George Murcell
Helva	Lena Von Marlens
Tauna	Gabriella Licudi
Lentulus	Rafael Luis Calvo
Virgilianus	Norman Wooland
Marcellus	Virgil Texera
Cornelius	Michael Gwynn
Marius	Guy Rolfe
Caecina	Finlay Currie

This made-in-Spain Samuel Bronston production is a giant-size, three-hour, sweepingly pictorial entertainment carrying (1) a natural boxoffice title (2) an appeal to universal interest, and (3) a strong cast. It probably tells all that most film fans will want to know about the glory, grandeur and greed of Rome. Others may be inspired to read Gibbon, Lecky, Spengler, Edith Hamilton or the production's own consultant, Will Durant. Suffice that this is a film with incessant action, cleverly directed by Anthony Mann and handsomely photographed in Technicolor and Ultra-Panavision by Robert Krasker. It looms as a moneymaker for Bronston and Paramount.

Economic calculations naturally relate to the actual negative cost, the break-even figure, whether roadshowing, generally the most expensive form of going to market, slows or builds the harvest. But overall, and around the globe, the prognosis on "The Fall of The Roman Empire" spells out big.

The production reeks of expense—harness and hay for all those horses, arroz con pollo for all those Spanish extras, annuities for all those stars. Attention will focus upon the marblesque replica of downtown Rome in pagan days with temples, squares, forums, statuary, mosaic floors, columned chambers, luxury suites and a plunge for Caesar. If these Veniero Colasanti-John Moore sets cost a fortune they pay off in stunning camera angles and give the show special word-of-mouth.

Director Mann and many of his colleagues on "El Cid," traderated until now as Bronston's best grosser, repeated on "Fall." There are some points of technical resemblance but the two features are quite different. This one is bigger and, candidly, better. The humanities are especially well served in the first half, dominated by Alec Guinness as the dying emperor, Marcus Aurelius.

As with "El Cid," the associate producers under Bronston are again Michael Waszynski from Poland and Jaimes Prades from Spain. Robert Lawrence is also repeating as film editor, and a mighty task it must have been to bring this immense panorama together. Finally there is the old horse-fall expert, Yakima Canutt, on encore. The cavalry and chariot elements are wonderfully well handled throughout. There is a madcap mountain road drag race between two chariots driven by Stephen Boyd and Christopher Plummer, and/or stand-ins. They careen on precipice's edge, knock over fences, saplings and assorted obstacles. It makes an exciting sequence.

The monumental challenge of telescoping one of history's great erosions of power into a few short years of time and with focus upon a few central characters has been accomplished with much professional competence by authors Ben Barzman, Basilio Franchina and Philip Yordan. The off-screen narration fore and aft helps maintain perspective and avoidance of the over-simplification of inter-personal relationships. The astute use of wall maps, the motif backgrounds for the credits and Dimitri Tiomkin's doom-hinting score are all distinct aids worthy of remark.

The story gets underway speedily. Marcus Aurelius has been campaigning for years in the bleak northern frontiers of Rome. He is dying and knows it, intends to disinherit his undependable son and neglects to do so. Stephen Boyd, a true-blue Tribune, will not claim the succession but instead supports the son, his old wrestling club chum. The entire subsequent plot swings on the failure of intention of the noble and just emperor to assure the continued peace and prosperity of Rome. In all of which the daughter, played attractively by Sophia Loren, the film's top name, is a desperately unhappy witness and victim.

There is much dialog about the factors which favor, and which oppose, good relations among peoples. The arrogance and cynicism in the Senate is part and parcel of the decline, as much as the vain and cruel Commodus, a man quick with the torch to homes, merciless in the ordering of wholesale crucifixions. An anti-intellectual as well as a sadist, this personage is played with smiling malice by Christopher Plummer. He, Guinness and James Mason as a cultivated and honorable Roman minister to Marcus Aurelius pretty much wrap up the acting honors for another empire, Great Britain. Anthony Quayle is also an arresting figure as an aging gladiator who is slain on the spot when ill-advised enough, late in the picture, to reveal that he, not Marcus Aurelius, was the true sire of Commodus.

Omar Sharif, a star in Egypt, a bit player here, probably because his English remains imperfect, has barely enough footage to attract notice. Mel Ferrer has a curious cameo, that of a blind politician who cold-bloodedly poisons Aurelius, perhaps a sufficient symbol of the prevailing viciousness which plots for and is attracted to power. The very end of the film has Commodus (Plummer) dead at last but Boyd refusing the throne. Whereupon all the wheelers and dealers of the day start a veritable auction to knock down the allegiance of the Roman legions to the highest bidder. The off-screen narrator points the obvious moral—venal troops in a corrupt society implies susceptibility to invasion by barbarians.

There are some artfully cast types as commanders, governors and senators of antiquity, among them Eric Porter, Finlay Currie, George Murcell, Douglas Wilmer, Peter Damond. Miss Loren is the only woman role rating closeup. John Ireland has little to do as the conquered chief of the northern tribes.

On several previous occasions Stephen Boyd has acted in the armor of Rome. He is pictorially ideal. Add that in the present instance he may have given his best performance in pagan uniform, thanks to Mann's direction.

Some tedium tends to develop toward the end of the film, a sense of climax on climax on climax until a too-muchness threatens. Partly this is a result of going from the personal closeups of the forepart to the mob scenes necessary to tie the tale up. However, the pace is always firm and the film is steadily cinematic in the sense of "motion" in the pictures. The action takes place about 150 years after Christ but before Christianity has infiltrated the Roman Empire. The theme rests, therefore, wholly on historic and not religious interest in appealing to scholastic tieups, which, at a guess, ought to be a valuable factor in the ticket-selling tactics. The film is already contracted for 38 roadshows engagements in the U.S.-Canada market between now and June.

This is a crowded film. There are a wealth of pictorial details and characterization touches which recur in memory. The iron discipline of the Roman army, the brutalities of pagan punishments, the milling hell of shoulder-to-shoulder battle, the superficial civilization which cracks under stress, all come through. Mann saves until toward the finish the great duel between the good guy and the bad guy, a scene comparable to the broadsword exercise involving Charlton Heston in "El Cid." It has been staged for suspense and menace values and rates high as derringdo.

Large in theme and concept, colorful in treatment, "The Fall of The Roman Empire" is Sam Bronston's greatest coup de cinema. It has large earning potential.

Land.

Law of the Lawless
(TECHNISCOPE-COLOR)

Wordy western with a salable cast of familiar vets and youngsters. Fair programmer.

Hollywood, March 13.

Paramount release of A. C. Lyles production. Stars Dale Robertson, Yvonne De Carlo. Directed by William F. Claxton. Screenplay, Steve Fisher; camera (Technicolor), Lester Shorr; editor, Otho Lovering; asst. director, Harry Hogan. Reviewed at the studio, March 13, '64. Running time, 87 MINS.

Judge Clem Rogers	Dale Robertson
Ellie Irish	Yvonne De Carlo
Sheriff Ed Tanner	William Bendix
Joe Rile	Bruce Cabot
Big Tom Stone	Barton MacLane
Pete Stone	John Agar
Bartender	Richard Arlen
George Stapleton	Jody McCrea
Rand McDonald	Kent Taylor
Silas Miller	Bill Williams
Deputy Tim Ludlow	Rod Lauren
Hotel Clerk	George Chandler
Tiny	Lon Chaney
Tuffy	Donald Barry
Johnson Brothers	Roy Jenson, Jerry Summers, Reg Parton
Drifter	Alex Sharp

A fundamental advantage enjoyed by the western over most other film forms is the intrinsic opportunity it affords to tell a simple story with a maximum of action and visual, outdoor values. And yet the trend in recent years seems to be away from these very aspects that built the great appeal of the sagebrush idiom. "Law Of The Lawless" suffers from this recently-developed affliction of pretension and stuffiness. It is a verbose, inner-directed western, one that by and large settles for words where action, though costlier, might be a more profitable dramatic method. The modestly-designed A.C. Lyles production for Paramount is fortified with a cast loaded with seasoned veterans, most of them reassuringly familiar faces to the oater buff. As such, it should rack up some boxoffice mileage in the program western category in spite of its flaws.

The original screenplay, written by Steve Fisher, is concerned with the frontier struggle in the 1880's between forces of law and order and advocates of the expiring anarchy of the gun. It boils down to the firm stand of a judge (Dale Robertson) who prevails over all manner of threat, challenge and attempt to influence during the trial of a gunman over which he has been summoned to preside. The story is riddled with motivational holes and mysteries, and the execution under director William F. Claxton is rather lethargic, but there are scattered moments of impact and one sequence of explosive combat to perk up the customer.

Few actors fit so snugly into the western mold as Robertson. Yvonne De Carlo is decorative in a dubiously-conceived role. Other seasoned players who do about as well as possible under the circumstances include William Bendix, Bruce Cabot, Barton MacLane, John Agar, Richard Arlen, Kent Taylor, Bill Williams, George Chandler, Lon Chaney and Donald Barry. Younger members of the cast include Rod Lauren and Jody McCrea.

Capable production efforts are contributed to the cause by cameraman Lester Shorr, editor Otho Lovering and art directors Hal Pereira and Al Roelofs.

Tube.

Volles Herz Und Leere Taschen
(A Full Heart and Empty Pockets) (GERMAN-ITALIAN)

Berlin, March 17.

Columbia-Bavaria release of Loewant (Franz Antel) production made in collaboration with Geos Film, Rome. Stars Thomas Fritsch, Alexandra Stewart, Gino Cervi. Directed by Camillo Mastrocinque. Screenplay, Franz Antel, Kurt Nachmann, Eduard Anton; camera, Ricardo Pallottini; settings, Hertha Hareiter; editor, Adolph Schlyssleder. At Marmorhaus, West Berlin. Running time, 98 MINS.

Rik	Thomas Fritsch
Laura	Alexandra Stewart
Botta	Gino Cervi
Jane	Senta Berger
Minelli	Linda Christian
Elga	Dominique Boschero
Borgia	Francoise Rosay
Sabine	Helga Lehner
Editor-in-chief	Massimo Serato
Luigi	Manfred Spiehs

There is an abundance of about everything in this German-Italian coproduction which had its world preem in Berlin—sex, honest love, dolce vita, comedy, corruption, blackmailing, politics. But it's all very much on the naive side. There are pix which border on the ridiculous. This is the case with "Empty Pockets." Film stars young Thomas Fritsch, a new idol with the German teenage set, whose name may guarantee some good results in this country. But is is doubtful whether such a banal pic will contribute to his prestige.

The plot itself is not so bad and could have furnished the basis for an interesting film had the writers done a competent job. The script is confusing and lacks polishing all through. And sex, in such quantities, requires delicacy which the films lacks, too. They simply went overboard on everything.

Curly-haired Fritsch, a boyish German dreamer, strolls about Rome's Via Veneto. He is as poor as a church mouse. But not long. A weighing machine suddenly spells countless coins. The money enables the lucky fellow to enter a restaurant. He is the 10,000th customer and gets 10,000 Lira for that reason. He wins also, all by pure luck, an auto. He gets the position of a managing director. And he jumps from bed to bed. Meets the most exciting girls. After a while even the most naive viewer must get the impression that so much sex in bed would be physically too much for such a small boy with such thin arms.

In the end, Fritsch is as poor as at the start. But he has the satisfaction of having found a decent newspaper gal whom they chase off the staff because she wrote an article against a corrupt industrialist.

The cast is international. In addition to German Fritsch, there are Canadian-born Alexandra Stewart, Italians Gino Cervi and Massimo Serato; Austrian Senta Berger, Rome-based, former Hollywoodite Linda Christian, French Francoise Rosay and others. There are some scenes which reveal director Mastrocinque's light hand and some beautiful shots of Rome's streets, but that's not enough to make a worthwhile film.

Hans.

The Devil-Ship Pirates
(BRITISH-MEGASCOPE—COLOR)

Impressively mounted adventure meller for action-exploitation mart.

Hollywood, March 17.

Columbia Pictures release of Anthony Nelson Keys production. Stars Christopher Lee, Andrew Keir, John Cairney, Duncan Lamont. Directed by Don Sharp. Screenplay, Jimmy Sangster; camera (Eastman), Michael Reed; editor, James Needs; music, Gary Hughes; assistant director, Bert Batt. Reviewed at the studio, March 17, '64. Running time, 84 MINS.

Captain Robeles	Christopher Lee
Tom	Andrew Keir
Harry	John Cairney
The Bosun	Duncan Lamont
Pepe	Michael Ripper
Sir Basil	Ernest Clark
Manuel	Barry Warren
Angela	Suzan Farmer
Jane	Natasha Pyne
Meg	Annette Whiteley
Antonio	Charles Houston
Miller	Philip Latham
Bragg	Harry Locke
Quintana	Leonard Fenton
Mandrake	Jack Rodney
Gustavo	Barry Linehan
Pedro	Bruce Beeby
Grande	Michael Peake
Pablo	Johnny Briggs
Smiler	Michael Newport
The Vicar	Peter Howell
Mrs. Blake	June Ellis

The production skills of Britain's Hammer Film artisans convert this otherwise routine adventure melodrama into a slightly better than average entry of its genre. The solidity of these physical values, coupled with a dramatic concept that stresses action elements, should override to some extent certain story deficiencies and the obscurity of the players to Yank audiences and make the Columbia release a serviceable partner in an exploitation dualer for the male-oriented adventure market. The kids will like it, too.

The Anthony Nelson Keys production, resourcefully written by Jimmy Sangster and directed with an action flourish by Don Sharp, tells the tale of a remote English village taken over in 1588 by a band of buccaneer cutthroats who, after briefly serving the ill-fated cause of the Spanish Armada against the British fleet, have dropped anchor on the English coast to repair damage to their vessel, then opportunistically seized control of the town on the pretense of having won a naval victory. Film describes the method by which the townspeople, despite treachery in the ranks, manage to outwit their captors.

Production designer Bernard Robinson merits credit for the richness of the sets, and Michael Reed's Eastman Color photography appreciatively captures the beauty of the period backgrounds and costumes. There is skill, too, in the efforts of such craftsmen as editor James Needs, soundman Ken Rawkins and composer Gary Hughes.

Tube.

Muscle Beach Party
(PANAVISION—COLOR)

Sequel to "Beach Party" iffy prospect, but could take off.

American International Pictures release of James H. Nicholson-Robert Dillon production. Stars Frankie Avalon, Annette Funicello, Luciana Paluzzi, John Ashley; features Don Rickles, Jody McCrea, Dick Dale and the Del Tones, Candy Johnson, Morey Amsterdam, Buddy Hackett; introduces Little Stevie Wonder. Directed by William Asher. Screenplay, Robert Dillon, from story by Dillon, Asher; camera (Pathecolor), Harold Wellman; editor, Eve Newman; music, Les Baxter; asst. director, Clark Paylow. Reviewed at Directors Guild of America, March 20, '64. Running time, 94 MINS.

Frankie	Frankie Avalon
Dee Dee	Annette Funicello
Julie	Luciana Paluzzi
Johnny	John Ashley
Jack Fanny	Don Rickles
Theodore	Peter Turgeon
Deadhead	Jody McCrea
Dick	Dick Dale
Candy	Candy Johnson
Cappy	Morey Amsterdam
S. Z. Matta	Buddy Hackett
Flex Martian	Rock Stevens
Sniffles	Deloses Wells
Donna	Donna Loren
Animal	Valora Noland
Lisa	Alberta Nelson
Floe	Amedee Chabot
Biff	Larry Scott
Rock	Bob Seven
Tug	Steve Merjanian
Riff	Dan Haggerty
Sulk	Chester Yorton
Mush	Gene Shuey
Clod	Gordon Cohn

This is American International's followup to "Beach Party," its click of a year ago.

Perhaps the momentum generated by the forerunner, accompanied by more of the same vigorous salesmanship, can pave the way for another moneymaker. But there are reasons to suspect that the sequel may fall short of its flashy predecessor in the boxoffice department.

For one thing, the novelty of surfing has worn off, leaving in its wake little more than a conventional teenage-geared romantic farce with songs. For another, sequels rarely match the drawing power of an original, especially when the cycle is linked to a passing fad. For "Muscle Beach Party" to make the grade, it will take all the allure of its glossy, sexy, razzle-dazzle production image, the relentlessly swinging beat of its music, and the appeal of its youthful stars to the fan mag set.

The James H. Nicholson-Robert Dillon production was scripted by Dillon from a yarn he concocted with the director of the enterprise, William Asher. The clash of three factions at a beach site sets off the romantic, comedic and musical fireworks. At one end is a group of youthful surfers. At another is a band of Atlasian musclemen. Catalyst is a wealthy, fickle contessa. Whenever the story bogs down, which it does quite often, someone runs into camera range and yells, "surf's up!" This is followed by a series of cuts of surfers in action. It's all very mechanical.

Best novelty aspect of the film, and one that should be exploited, is the gallery of extraordinary musclemen—as spectacularly repulsive an array of beefcake as probably has ever crossed the screen. There's plenty of cheesecake, too. In fact, skin keeps crowding in front of the camera, relegating the story action to the background in some cases. You can safely term "Muscle Beach Party" a torso opera. And the torsos are generally wiggling—in whole or in part. There's enough anatomical energy expended in this picture to propel a man to the moon.

Frankie Avalon and Annette Funicello top the cast and do most of the singing. There are eight tunes, six by the team of Roger Christian, Gary Usher and Brian Wilson, two by Guy Hemric and Jerry Styner. The songs aren't very good, but the two by the latter team sound the most commercial. Key roles are essayed by pretty Luciana Paluzzi as the contessa, Don Rickles as a junior grade Vic Tanny, and Buddy Hackett as the contessa's business manager. Others of prominence are John Ashley, Peter Turgeon, Jody McCrea, Dick Dale and the Del Tones, Morey Amsterdam, and a prodigious hunk of man named Rock Stevens. None of the acting is particularly noteworthy. Candy Johnson, a gyrating sexpot, contributes some high-voltage bumps and grinds. The film introduces Little Stevie Wonder, a lad who can really wail. Peter Lorre puts in an unbilled appearance.

The physique of the production is in pretty good shape, thanks to the efforts of such craftsmen as photographer Harold Wellman, editor Eve Newman and art director Lucius Croxton. Les Baxter's score is serviceably frenetic. The main titles by Butler-Glouner Inc. set the stage with flair and humor.

Tube.

NEW 99-CENT NICKELODEONS

Amusement Stock Quotations

Week Ended Tues. (24)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk
15⅜	11⅞	ABC Vending	185	14½	13⅜	14¼	+ ¾
38¼	27⅞	Am Br-Par Th	361	37⅝	34⅞	37⅝	+1¼
22¼	14½	Ampex	466	16⅜	15⅛	16¼	+ ½
45¾	36½	CBS	718	44½	41⅝	41⅝	—2¼
18¾	12⅛	Chris Craft	1433	17⅞	15¾	17½	+1
29½	21⅛	Col Pix	83	21⅞	21¼	21¼	— ⅜
46¼	45⅛	Decca	1	46¼	46¼	46¼	— ½
46⅜	27¾	Disney	366	45¾	43	45¼	+1⅞
131¾	106⅛	Eastman Kdk	373	130½	127¾	128	—2
6½	5¼	EMI	96	6	5¾	5⅞	
27⅞	20⅝	General Tire	1308	25¾	24⅜	24¾	— ⅝
16½	9⅝	Glen Alden	279	14⅝	14	14⅛	— ¼
86¾	57½	Litton Ind	500	67⅛	65⅜	66	— ⅞
23¾	15¾	Loew's Thea.	235	22	20½	22	+1½
68¾	48	MCA Inc.	31	58	55¼	56⅜	+1⅛
38⅜	15	Metromedia	423	33¼	31¼	33	+1¾
37¼	26½	MGM	100	30½	29	29⅛	—1
24¾	20¼	Outlet	†880	20⅞	20⅛	20⅝	
12¾	7⅞	Nat. G'l Corp.	139	9⅛	8¾	9	
62⅝	35¼	Paramount	149	59	56⅜	58⅝	— ⅜
211½	120½	Polaroid	643	169⅞	157	167¾	+8¼
39¼	33¼	RCA	3908	37½	35⅝	35⅞	—1⅝
10¼	6¾	Republic	75	8	7¾	8	
16¾	14	Rep., pfd.	11	15¼	15	15	— ⅛
27⅞	20½	Stanley War.	114	27⅛	24⅝	26⅞	+2¼
45⅜	31	Storer	30	43¼	40½	40½	—2¾
28¼	17⅞	Taft Bdcst.	42	26⅞	24¾	26⅜	+1⅝
37	20	20th-Fox	164	23½	22⅜	23	— ½
32	17¾	United Artists	364	25⅛	23¾	24½	+ ⅝
16¼	11¾	Warner Bros.	155	13½	12⅞	13	— ¼
87¼	51	Zenith	519	85¼	82½	82¾	—1⅜

American Stock Exchange

4	2⅛	Allied Artists	27	2½	2⅜	2½	
12¼	5	BalM'nt GAC.	106	11⅜	11	11⅛	+ ⅛
12¼	6¾	Cam-P'kway	21	7¼	6⅞	7⅛	+ ⅛
24⅞	16⅞	Cap. Cit. Bdc.	266	25⅞	23⅝	25⅛	+1½
17½	10	Cinerama Inc.	203	11½	11	11⅛	— ¼
9	6½	Desilu Prods.	29	7⅞	6¾	7½	— ⅜
9⅞	4¾	Filmways	28	8¼	8	8¼	+ ¼
13⅞	5¾	MPO Vid.	24	12⅝	11¼	12	+ ¾
11⅞	8½	Movielab	7	9¾	9½	9½	
3⅝	2⅛	Reeves Bdcst.	23	7⅞	2¾	2⅞	+ ⅛
5⅛	2⅜	Reeves Ind.	158	3¼	3	3	
17¾	13¼	Rollins Bdcst.	38	16¼	14¾	16	+1⅛
25⅜	16¾	Screen Gems	16	19⅞	19	19⅛	— ⅜
22	8⅝	Technicolor	261	18⅜	17⅝	17⅝	— ¾
6¾	4⅛	Teleprompter	28	6⅛	5⅞	5⅞	— ¼
2¾	⅝	Tele-Indus.	15	13/16	¾	¾	—1/16
14½	10½	Trans-Lux	‡7	13	12⅛	12½	— ½

* Week Ended Mon. (23).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5¾	6⅝	— ⅛
Four Star Television	5¾	6⅝	+ ¼
Gen. Aniline & Film	320	347	—15
General Artists Corp.	7⅜	7¾	— ¼
General Drive-in	10⅝	11⅝	— ⅛
Magna Pictures	2	2⅜	+ ⅛
Medallion Pictures	15¾	17	— ⅛
Pickwick International	4	4⅝	— ⅛
Premier Albums	6⅝	7⅜	— ⅛
Rust Craft Greeting Cards	13⅝	14¾	— ⅜
Seven Arts Productions	10¾	11¾	— ¼
Transcontinent Television	21	22½	+ ¼
U.A. Theatres	8	9⅛	+ ¼
Universal Pictures	66	70	
Walter Reade-Sterling Inc.	2⅜	2¾	+ ⅛
Wometco Enterprises	34¼	36⅝	— ½
Wrather Corp.	3½	4⅛	— ¼

(Source: National Assn. of Securities Dealers Inc.)

Brian Epstein, Beatles' 29-Yr. Old Mgr., Turning Impresario & Film Producer

London, March 24.

Beatles' manager Brian Epstein this week is shifting his multi-million dollar talent operation from its Liverpool furniture store h.q. to a permanent berth located, fittingly enough, next to the London Palladium.

The 29-year-old Merseyside wonder boy has moved in one year from the obscurity of a non-theatric livelihood to the top show biz management echelon.

It is a matter of history the way the Epstein-steered Beatles have "taken over" two of the world's greatest show biz nations. But now he's preparing a major thrust into spheres of the entertainment industry above and beyond artist management.

Although retaining his agent role, he aims to develop a new and firmer stance within the trade—as impresario and film producer. His plans embrace pop concerts, tours, film production and, later, he wants to move into legit.

Involves His Clients

Most plans, naturally, involve his seven-strong talent school (which he masterminds with the aid of his newly built 25-man operation). This stable will be run alongside such lucrative activities as music publishing (principally with Dick James in Northern Songs) and a multiplicity of international merchandising deals.

Following a highly successful first try with The Beatles Christmas Show at the Astoria, Finsbury Park, Epstein is increasing his activities in this direction. He has signed a pact with Bernard Delfont

(Continued on page 17)

SET CIRCUIT OF 'STORE' SHOWS

Hollywood, March 24.

"For a change, we've going to turn empty stores into motion picture theatres," said film importer-exporter John Harris and p.r. man Alvin L. Fast in explaining the formation of Festival Art Cinemas, a chain of eventually 200 art film houses, each of which will have 99 seats and will charge 99c admission.

Festival Art Cinemas expects to have 50 houses in operation by the end of 1964. Harris and Fast claim average conversion figure per house is expected to run $25,000-30,000, including all new equipment. Operation will be as automated as possible with house manned by two employees in most instances—a projectionist and a cashier.

Six of the first locations will be in Greater L.A., with 20 in Southern California. Houses will be placed, for the most part, in larger suburbs of metropolitan areas and larger outlying communities. Films will be primarily dubbed foreign films which Harris will acquire at the international film fests. As an importer-exporter he already has several but says that FAC will also use important reissues and some subsequent runs.

The adult market is the only one sought, with the one fare prevailing. Houses will have standing marquees which will carry company's slogan—"The world's best films", the price and topped by international flags, a la UN. FAC has formed working arrangements with Bert Tenzer Productions, N. Y. for latter to supervise setting up theatre locations in that area.

Harris says that company is aiming for the budget-minded market, still comparatively untapped, which considers the $1.50-2.00 first run houses with attendant costs too prohibitive. The first house is expected to be in operation in 60-90 days and they hope to expand at the rate of one a week thereafter. Each booking will run minimum of two or three weeks with longer runs geared to attendance. Houses will have single bill policy, plus shorts and trailers. They figure that the break even point per houses is 20-25% attendance and will run noon to midnight with average of six shows daily. Concessions will be handled by vending machines.

N.Y. Times

Continued from page 3

to eliminate the sale to persons under 18 of this type of pictures, 'sleeping girl' type of magazine."

He also disagreed with Blumenthal that the bill would affect works at the Metropolitan Museum of Art or the sale by it to youngsters under 18 of art books.

Assemblyman Joseph F. X. Nowicki (Rockland County Republican) spoke for the bill and called it "a very important piece of legislation." He then brought in the newspaper ad angle by commenting "I am shocked and horrified to pick up, Sunday after Sunday, the New York Times and to turn to its entertainment page. It is full of lascivious advertising of women in motion pictures. Mr. Marano's committee would do well to look into the possibility of including newspapers in this section."

Such a step seemed unlikely in the opinion of legislative observers. It might have been suggested as a form of psychological pressure. Nowicki said, later, that the "objectionable Times advertising was on foreign films" and was particularly critical of a recent ad showing Sophia Loren.

Assemblyman Fred W. Eggert, (Bronx Democrat) replied to Blumenthal, on a satirical note, by commenting that Blumenthal and Nowicki would "set a ban on books that are on a par with the New York Times."

Sam Bronston Retains Nizer; Seeks Quick Trusteeship End; Had Conference With DuPont

Some further clarification of the Samuel Bronston-Pierre S. DuPont III situation may be expected following the return to New York today (Wed.) of Bronston. Last week he made a quick swing back to his Madrid h.q. and thence to London for the preem of his "Fall of The Roman Empire."

It was formally revealed last Thursday (19) that Bronston had hired New York attorney Louis Nizer to represent him "in connection with the problems arising from my partnership relationship with Pierre S. Dupont."

That's translated to mean that Bronston is seeking to end the trusteeship of his production company that he voluntarily entered into with DuPont. The trusteeship became known March 2 in New York, when attorney Jesse Moss, who had performed services for both partners, was named as trustee.

Bronston and Nizer held a meeting last Wednesday (18) in Wilmington, Del., with DuPont and his lawyers. Outcome of the discussion is not known. However, one source said that if an end to the trusteeship is not negotiated privately, Bronston will institute court action.

Bronston is known to be plenty burned about some of the statements given out to the press re his alleged indebtedness to DuPont. According to a Bronston source, DuPont actually is out of pocket no cash on the $24,000,000 repped by the negative investment in the just-now-out "Roman Empire" and the completed but unreleased "Circus World." Actually the production money was furnished by the territorial distribs, says this source, and DuPont's role was that of guarantor of completion, which role, presumably, is ended when the films are physically delivered to the individual distribs.

In the formal statement issued last week, Bronston said, in part: "For the past 25 years I have devoted my life to motion picture production and the establishment of a reputation for artistic and business integrity. I assure all who have been associated with me in my ventures that all steps will be taken to protect their interests. I also assure exhibitors throughout the world that I will continue to produce pictures for their screens, and I am confident that my two current releases, 'Fall of The Roman Empire' and 'Circus World,' will be as successful at the boxoffice as advance reports from impartial sources indicate they should be.

"I appeal to my friends in all countries, particularly those in Spain where my studio is situated, to continue their confidence in me and my work."

Village Closes Ranks

The recent arrests of Jonas Mekas and friends for exhibiting so-called obscene films has prompted the formation of a new organization. It's the New York City League for Sexual Freedom.

"Besides defending the freedom of expression, we defend the right to engage in sexual activity — including the exhibition and viewing of erotic films . . ." says the leaflet.

Yanks Uncertain Religious Week Stance in Spain

Valladolid, March 24.

Some 16 nations have certified entries for Valladolid's April 12-19 Film Week of Religious and Human Values with nine among them submitting one or more feature film contestants for the Golden Labrador religioso award and the Golden Sheaf of Wheat for human values.

Festival organizers are seeking UA's "Lilies of the Field" to pair with Columbia's "Freud" as Yank entries. "Captain Newman" (U) was previously listed but the film is now not available, reasons undisclosed.

Italy is sending Francesco Rossi's "Mani sulla citta" (Hands on the City), Olmi's "I Fidanzati" (The Fiancees), and "I Basilischi", directed by Lena Wermuller. According to reports in Italian film circles here, Unitalia has conditioned screening of the three pics on Spanish censor clearance of "Mani," last year's fest winner at Venice.

Mexico is entering "El Hombre de Papel" (The Rag Picker) and Venezuela is sending "Cuentos para Mayores" (Stories for Adults).

On the Continent, France will be represented with "Mort ou est ta Victoire" (Death where is thy Victory) and "Jasqa 'au bout de Monde" (To the End of the World). Germany will screen the Sean Flynn starrer "Delay in Marienborn". Ingmar Bergman's "Winter Nights" is the Swedish candidate. Two young Spanish directors, Julio Diamante with "Tiempo de Amor" (Time for Love) and Mario Camus, with "Young Sanchez," will also vie for Valladolid trophies.

Selection committee has yet to pick one of the three available Japanese pics.

Antolin de Santiago, founder and director of Int'l Film Week, also announced a retrospective series of Carl Dreyer films, including "Ordet", "Dierierae", and "The Passion of Joan of Arc." The ninth annual film event will unspool at the modern showcase Cine Avenida where a 70 mm screen and Todd A/O stereophonic sound have been installed.

AB-PT $253,000 UP

Theatre Income of $76,209,000 Figures Importantly

Theatre income of $76,209,000 for 1963 gave American Broadcasting-Paramount Theatres a $253,000 boost over previous year, despite slow start earlier in the year. Company continued its policy of disposing of marginal houses and replacing them, where possible, with new theatres, particularly in shopping centers in growing suburban areas.

During 1963 AB-PT shed 14 theatres and opened three new ones. Two more are currently under construction with third on drawing boards.

D.C. OUTRAGE INVITED FOR 'THE BEST MAN'

United Artists' push to get politicos and press reps to see and comment on "The Best Man" calls for special screenings in Washington, D.C., beginning with one April 1 for members of the National Women's Press Club at Loew's Palace Theatre. Besides the ladies, former President Harry S. Truman has been invited to this showing. Playwright Gore Vidal, who wrote "Best Man" for both Broadway and pix, will also attend.

Liz Carpenter, secretary to the First Lady, Mrs. Lyndon B. Johnson, will be handling invites to the Washington screening. Also, Ralph Hetzel, acting president of the Motion Picture Assn. of America. In addition to the Women's Press Club, members of the National Press Club, the exclusive Grid Iron Club, White House staffers and others will be invited to view.

Additionally, on April 1, Vidal will attend a luncheon of the Ladies Press Club to be held at the Lawyers Club. His background includes a losing bid for a Congressional seat in upstate New York.

New Chi Product Bopped by Blizzard But 'Becket' Loud $19,000; 'Panther' OK 18G, 'Silence' 19G, 'Ashiya' 17G

Chicago, March 24.

A weekend blizzard ushered in a big batch of pre-Easter pix at Chi deluxers this session but most of the new entries ended up with respectable tallies. Hardticket preem of "Becket" is pulling a nifty $19,000 at the Cinestage.

"Pink Panther" is bowing to a good $18,000 at State-Lake. "Captain Newman" is pulling a nice $24,000 on its Chi debut. "Flight From Ashiya" shapes oke at $17,000 in first Oriental frame. "The Silence," daydating at the Loop and Carnegie looms lusty $19,500.

Preem of "To Bed Or Not To Bed" is fast at the Cinema, and reissued "Wuthering Heights" looks lively at Surf. Monroe tandem of "Suitor" and "Road To Shame" shapes fine.

"Dead Ringer" is notching a fine second Roosevelt round, "Seven Days In May" shapes sharp in United Artists fourth. "Dr. Strangelove" continues powerful in Esquire fifth session.

"The Cardinal" continues hefty in its Woods 12th stanza. "Tom Jones" remains loud in 14th Todd round. "It's A Mad World" is excellent in 19th lap on hardticket at McVickers.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Silence" (Janus). Boffo $6,500. Last week, "Charade" (U), (subrun) (4th wk), $2,000.

Chicago (B&K) (3,900; 90-$1.80)—"Captain Newman" (U). Nice $24,000. Last week, "Man's Favorite Sport" (U) (4th wk), $14,000.

Cinema (Stern) (500; $1.50)—"To Bed Or Not To Bed" (Cont). Bright $5,000. Last week, "Night Affair" (Indie) and "Confess, Dr. Korda" (Indie) (reissues), $2,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par). Great $19,000. Last week, house was dark.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (5th wk). Towering $18,000. Last week, $23,000.

Loop (Brotman) (606; 90-$1.80)—"Silence" (Janus). Socko $12,500. Last week, "Two Women" (Embassy) and "Sky Above Mud Below" (Embassy) (reissues) (2d wk), $3,500.

McVickers (Beacon) (1,100; $2.20-

(Continued on page 12)

Key City Grosses

Estimated Total Gross
This Week $2,817,300
(Based on 23 cities and 276 theatres).
Last Year $2,690,300
(Based on 24 cities and 296 theatres, chiefly first runs including N. Y.)

'Tiger' OK $9,000, Philly; 'May' 13G, 3

Philadelphia, March 24.

Firstrun trade still is healthy currently, with longruns holding well. Long lines in snow Saturday attested to great draw of "Dr. Strangelove," which is wow in fourth week at the Randolph, and "Tom Jones," great in fourth at Midtown. "Tiger Walks," lone major newcomer, is rated okay at Stanton.

"Sunday in N.Y." still is fancy in fifth round at Arcadia. "It's a Mad World" looms lusty in 14th week at the Boyd. "The Cardinal" is lofty for 14th round at Goldman.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Sunday in New York" (MGM) (5th wk). Fast $6,500. Last week, $7,500.

Boyd (SW) (1,536; $2-$2.75) — "Mad World" (UA) (14th wk). Lusty $17,000. Last week, $15,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB) (2d wk). Hep $4,000. Last week, $6,000.

Fox (Milgram) (2,400; 95-$1.80)—"Seven Days in May" (Par) (3d wk). Sunny $13,000. Last week, $16,000.

Goldman (Goldman) (1,000; 95-$2.50) — "Cardinal" (Col) (14th wk). Tall $8,500. Last week, $10,500.

Lane (SW) (1,000; $1.49) — "To Bed or Not to Bed" (Cont) (3d wk). Fair $2,000. Last week, $4,000.

Midtown (Goldman) (1,200; 95-$2.50) — "Tom Jones" (UA) (4th wk). Great $28,000. Last week, $29,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Dr. Strangelove" (4th wk). Wow $14,000 or near. Last week, $16,000.

Stanley (SW) (1,450; $1.49-$2.50) — "Cleopatra" (20th) (39th wk). Lush $9,000. Last week, $8,000.

Stanton (SW) (1,483; 95-$1.80) — "Tiger Walks" (BV). Okay $9,000. Last week, "Dead Ringer" (WB) (3d wk) $6,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (13th wk). Slick $5,500. Last week, $6,000.

World (Rugoff) (499; 95-$1.80)—"America, America" (WB) (2d wk). Fine $4,700. Last week, $6,000.

Yorktown (SW) (1,000; $1.49) — "My Name Is Ivan" (Indie). So-so $3,500. Last week, "Guest" (Indie) (2d wk), $1,500.

'Dr. Lao' Fine $15,000, Denver; 'Newman' 11G

Denver, March 24.

Trade is on slow side this round but some holdovers still are showing stamina. One of top newcomers is "Seven Faces of Dr. Lao," which looks fine at Paramount "Captain Newman" is comparatively stronger on opener at the Centre. "A Tiger Walks" is not getting far in first at the Denver. "Tom Jones" still is sturdy in fifth session daydating two smaller houses.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Dr. Strangelove" (Col) (3d wk). Fine $7,500. Last week, $10,500.

Centre (Fox) ($1.25-$1.45) — "Captain Newman" (U). Solid $11,000. Last week, "Victors" (Col) (4th wk) $8,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (53d wk). Big $10,000. Last week, $9,000.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (39th wk.). Okay $5,000. Last week, 4,500.

Denver (Fox) (2,432; $1.25)—"Tiger Walks" (BV). Poor $6,500. Last week, "Man in Middle" (20th) and "Surf Party" (20th), $8,500.

Esquire (Fox) (600; $1.25)—"Love on Pillow" (Col) (4th wk). Slow $1,400. Last week, $2,400.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Seven Faces of Dr. Lao" (MGM). Fine $15,000. Last week, "America, America" (WB) (2d wk), $7,500.

RKO International 70 (RKO) (1,530; $1-$1.50)—"Seven Days in May" (Par) (6th wk). Stout $6,500. Last week, $7,000.

Towne (Indie) (600; $1.25-$1.45) —"Tom Jones" (UA) (5th wk). Big $6,000. Last week, $7,500.

Crest (Wolfberg) (700; $1.25-$1.75)—"Tom Jones" (UA) (5th wk). Sturdy $7,000. Last week, $8,500.

'Tiger' Fast 17G, Det.; 'Jones' 28G

Detroit, March 24.

Firstruns are rolling along at a great clip again this week. Newcomer, "A Tiger Walks" looks fancy at the Palms on opener. "Dr. Strangelove" stays smash in second at Madison. "Tom Jones" continues to pace the city with a wow seventh week total at Trans-Lux Krim.

"It's a Mad World" is wham in seventh at the Music Hall. "Seven Days in May" stays big in fifth round at the Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Commando" (AI) and "Torpedo Bay" (AI). Mild $10,000. Last week, "Affair of the Skin" (Indie) and "Tiara Tahiti" (Indie) (3d wk), $6,000.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "PT-109" (WB) (reissue). Modest $10,000. Last week, "Man's Favorite Sport" (U) (3d wk), $9,000.

Palms (UD) (2,995; $1.25-$1.49) —"A Tiger Walks" (BV) and "Cavalry Command" (WB). Sockeroo $17,000. Last week, "Soldier in Rain" (AA) (3d wk), $8,000.

Madison (UD) (1,408; $1.25-$1.49)—"Dr. Strangelove" (Col) (2d wk). Great $20,000. Last week, $21,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"The Victors" (Col) (4th wk). Okay $8,000. Last week, $9,000.

Adams (Community) (1,450; $1.23-$1.50) — "Lilies of Field" (UA) and "Great Escape" (UA) (reissue) (2d wk). Good $5,500. Last week, $6,500.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (39th wk). Nice $7,000. Last week, $7,100.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3) — "It's a Mad World" (UA) (7th wk). Wham $27,000. Last week, $26,500.

Mercury (Suburban Detroit) (1,468; 1-1.80)—"Seven Days In May" (Par) (5th wk). Big $10,000. Last week, $10,800.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (7th wk). Wow $28,000. Last week, $28,500.

'Becket' Record 15G, Toronto; 'Jones' 20G

Toronto, March 24.

Virtually 90% of boxoffice strength currently is coming from holdovers and longruns. "Becket" likely will top the record at the Eglinton with wow take. "The Victors," another newcomer, shapes socko on opener daydating three houses. "Tom Jones" continues to amaze with a mighty take in 13th session at Hyland.

"Love With Proper Stranger" looks lofty in sixth stanza at the Hollywood. "The Cardinal" still is sturdy in 14th session at the Tivoli. "Sunday in New York" is rated stout in fourth Loew's week.

Estimates for This Week

Eglinton (FP) (1,042; $1.50-$3)—"Becket" (Par). Boffo $15,000, and looks to top the mark made by "How West Was Won" (MGM) in past year.

Carlton (Rank) (2,158; $1.50-$2.50)—"It's a Mad World" (UA) (14th wk). Sock $12,000. Last week, $12,000.

Fairlawn (Rank) (1,165; $1-$1.50) —"Dr. Strangelove" (Col) (8th wk). Big $7,500. Last week, $8,000.

Hollywood (FP) (1,080; $1-$1.50) —"Love With Proper Stranger" (Par) (6th wk). Lusty $8,000. Last week, $9,000.

Hyland (Rank) (1,357; $1-$1.50) —"Tom Jones" (IFD) (13th wk). Wow $20,000. Last week, $21,000.

Imperial, Yorkdale, Golden Mile (FP) (3,206; 760; 1,004; $1-$1.50)—"Victors" (Col). Winning $25,000. Last week, "Seven Days in May" (Par) $16,000.

Loew's (Loew) (1,639; $1-$1.50)—"Sunday in New York" (MGM) (4th wk). Sturdy $8,000. Last week, $10,000.

Tivoli (FP) (935; $1-$1.50)—"The Cardinal" (Col) (14th wk). Lofty $7,000. Last week, $7,200.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (39th wk). Up to hep $10,000. Last week, $9,500.

Uptown (Loew) (2,245; $1-$1.50) —"Dark Purpose" (U) (2d wk). Sad $5,000. Last week, $6,000.

Towne, Yorkdale (Taylor) (693; 450; $1-$1.50)—"America, America" (WB). Sturdy $10,000.

'Newman' Hep 13G, Cleve.; 'Tiger' 9G

Cleveland, March 24.

Standout newcomer here in an uneven week at the wickets is "Captain Newman," which looms good at the Hipp. Also new, "A Tiger Walks" is rated just okay at the Allen. "Dr. Strangelove" still is big in fourth round, daydating the Heights Art and Westwood Art. It is proving one of the biggest moneymakers of the year at the former. "Tom Jones" looks bright in fifth session at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50) — "A Tiger Walks" (BV). Just okay $9,000 or less. Last week, "Victors" (Col) (2d wk), $8,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Easy Life" (Embassy) (2d wk). Fair $2,000 after $3,000 last week.

Continental Art (Art Theatre Guild) (925; $1.50) — "Monkey in Winter" (Indie). Thin $1,400. Last week, "Ladies Who Do" (Indie), $2,000.

Heights Art (Art Theatre Guild) (925; $1.50) — "Dr. Strangelove" (Col) (4th wk). Strong $5,300 after $6,800 last week.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50) — "Captain Newman" (U). Good $13,000 or over. Last week, "Man's Favorite Sport" (U) (2d wk), $5,000.

Ohio (Loew) (1,020; $1.25-$1.85) —"Tom Jones" (UA) (5th wk). Bright $10,000 after $10,500 last week.

Palace (F&A Theatres) (1,265; $1.50-$3) — "It's a Mad World" (UA) (14th wk). Big $9,000 after $11,400 last week.

State (Loew) (3,450; $1.65) — "Seven Faces of Dr. Lao" (MGM). Average $11,000. Last week, "Global Affair" (MGM), $8,500.

Westwood Art (Art Theatre Guild) (955; $1.50) — "Doctor Strangelove" (Col) (4th wk). Big $4,700 after $6,300.

Additional Picture Grosses On Page 12

Fresh Pix Perk St. Loo; 'Tiger' Smart $11,000, 'America' 10G; 'World' 14G, 5

Broadway Grosses

Estimated Total Gross
This Week $637,800
(Based on 33 theatres)
Last Year $492,800
(Based on 31 theatres)

St. Louis, March 24.

A couple of new entries will help perk up firstrun biz here this stanza although bulk of strength still is coming from holdovers. "A Tiger Walks" shapes solid opening session at the St. Louis, "America, America" is rated good for initial week at Ambassador. "Cleopatra" looks hep in second round at the Esquire on $1.25 top.

"Man's Favorite Sport" looms neat in third at the Fox while "Tom Jones" looks big in fourth at Loew's Mid-City. "It's a Mad World" shapes boffo in fifth session at Martin Cinerama. "The Victors" is off to a light take in third frame at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"America, America" (WB). Good $10,000. Last week, "Seven Days in May" (Par) (3d wk), $8,000.

Appollo Art (Grace) (700; 90-$1.25)—"And Suddenly It's Murder" (Indie). Okay $2,000. Last week, "Conjugal Bed" (Indie) (2d wk), $1,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Cleopatra" (20th) (2nd wk). Hep $10,000 or near. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Man's Favorite Sport" (U) (3d wk). Neat $11,000. Last week, $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tom Jones" (UA) (4th wk). Big $13,000. Last week, $11,000.

State (Loew) (3,600; 60-90)—"Victors" (Col) (3d wk). Light $7,000. Last week, $8,000.

Martin Cinerama (Martin) (913; $1.30-$2.50)—"It's a Mad World" (UA) (5th wk). Boff $14,000. Last week, $15,000.

Pageant (Arthur) (1,000; 90-$1.25) —"Fantasia" (BV) (reissue). Nice $3,000. Last week, "Cardinal" (Col) (11th wk), $1,000.

Paris Art (Chernoff) (800; $1.50) —"Sweet Ecstacy" (Indie) and "Weird Love Makers" (Indie). Mild $1,300. Last week, "Promises, Promises" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90) —"Tiger Walks" (BV). Fast $11,000 or over. Last week, "Summer Holiday" (Indie) and "At War With Army" (Indie) (reissues), $7,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Dr. Strangelove" (Col) (2d wk). Fine $2,900. First week, $3,000.

Buff. on Skids Albeit 'Newman' Rugged 13G

Buffalo, March 24.

Pre-Easter holiday lull is sloughing firstrun trade here this round. Despite downbeat, "Captain Newman" is landing a lofty take on opener at the Century. "The Prize" still is torrid in fifth session at Center while "Tom Jones" continues in the chips, daydating two smaller houses in seventh weeks.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) —"One Man's Way" (UA). Sad $3,500. Last week, "America, America" (WB) (6 days), $5,500.

Center (AB-PT) (2,500; $1-$1.49) —"The Prize" (MGM) (5th wk). Okay $7,000. Last week, $8,000.

Century (UATC) (2,700; $1-$1.49) — "Captain Newman" (U). Looks big $13,000 or over. Last week, "Victors" (Col) (4th wk), $4,000.

Paramount (AB-PT) (3,000; $1-$1.49) — "Seven Days in May" (Par) (3d wk). Modest $6,000 or near. Last week, $7,000.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (UA) (7th wk). Fine $4,500. Last week, $5,800.

Amherst (Dipson) (1,000; $1-$1.49) — "Tom Jones" (UA) (7th wk). Good $7,000. Last week, $7,500.

'West' Wow $10,000 In Seattle' 'Jones' 14G

Seattle, March 24.

Bulk of strength continues to be with longruns here, with new product not getting far. Both "Captain Newman" at Orpheum and "A Tiger Walks" at reopened Music Hall look only fair for opening weeks. "How West Was Won," due to close April 12 at Martin Cinerama, is perking to a smash figure in 50th week. But it's not likely to top the longrun record of the city, 56 weeks, held by "Ben-Hur." "Tom Jones" still is smash in third round at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75) — "Tom Jones" (UA) (3d wk). Giant $14,000 after $13,500 last week.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Seven Days in May" (Par) and "Paris Pickup" (Par) (3d wk). Trim $6,500 after $7,600 last week.

Fifth Avenue (Fox-Evergreen) (2,500; $1.50-$2) — "Cleopatra" (20th) (3d wk). Great $16,000 or close after $15,000 last week.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25) — "How West Was Won" (MGM) (50th wk). Climbing to smash $10,000 as end of run nears. Last week, $8,400.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (35th wk). Big $6,500. Last week, $5,800.

Orpheum (Hamrick) (2,200; $1.25-$1.50) — "Captain Newman" (U). Okay $7,000 or better looms. Last week, "Sunday in New York" (MGM) (2d wk), $3,600.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Commando" (AI) and "Torpedo Bay" (AI). Drab $4,500. Last week, "Conjugal Bed" (Emb) and "Two Women" (Emb), $2,500.

'West' Socko $7,500, Indpls.; 'Irma' Hot 7G

Indianapolis, March 24.

Biz is generally slower at firstrun St. here this stanza, first good spring weather over weekend holding down attendance. Return engagement dualed "Irma La Douce" and "Some Like It Hot" at Keith's is going well. "How West Was Won" is socko in 41st week at the Indiana.

Estimaes for This Week

Circle (Cockrill-Dolle) (2,800; $1 $1.25)—"One Man's Way" (UA) and "Harbor Lights" (UA). Slow $5,500. Last week, "Man in Middle" (20th) and "Surf Party" (20th), $7,500.

Indiana (Cockrill-Dolle) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (41st wk). Sock $7,500. Last week, $9,000.

Keith's (C-D) (1,300; $1-$1.25)—"Some Like It Hot" (UA) and "Irma La Douce" (UA) (reissues). Hotsy $7,000.

Loew's (Loew) (2,427; $1-$1.25)—"Any Number Can Win" (M-G). Dull $5,000. Last week, "Mail Order Bride" (MGM), $6,000.

L.A. Soars; 'Panther' Wham $25,000, 'Today' Great 25½G, 'Cousins' 16G, 'Becket' Boffo 24G; 'May' Hot 20G

Los Angeles, March 24.

L.A. firstruns are taking on a brilliant gloss this week, being bolstered by three terrific openers and Easter school holidays. "Pink Panther" is heading for a mighty $25,000 or better in first at Hollywood Paramount. "Yesterday, Today and Tomorrow" is rated wow $25,500 on opener at Fox Wilshire, a larger house.

"Becket," playing with $3.50 top, shapes boffo $24,000 in opener at Warner Beverly. "Kissin' Cousins" shapes good $16,000 on initial week in three houses, and also doing well on multiple spread. "Incredible Mr. Limpet" is nice at small-seater Crest.

"Son of Capt. Blood" is rated dim $11,500 for three spots first week, and doing same sort biz on multiples. "Brass Bottle" looks dull $14,000 for four locations on opener.

"Seven Days in May" is lusty in third at the Chinese. "Dr Strangelove" is rated strong in fifth at Beverly. "It's a Mad World," on hardticket, looks wow $34,000 at the Cinerama in 20th round, aided by 6 extra matinees.

Estimates for This Week

Baldwin, Los Angeles, Pix (State-FWC) (1,800; 2,049; 756; $1-$2) — "Kissin' Cousins" (MGM) various second pix. Good $16,000. Last week, Baldwin, "Dark Purpose" (U) and "Midnight Lace" (U) (reissue), $2,000; L.A. "Commando" (AI) and "Torpedo Bay" (AI), $6,800; Pix, "Victors," (Col) and "Swinging Affair" (Col) (2d wk), $4,000.

Beverly (State) (1,150; $1.49-$2.40) — "Dr. Strangelove" (Col) (5th wk). Great $16,500. Last week, $18,500.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par) (3d wk). Lusty $20,000. Last week, $25,400.

Crest (State) (750; $1.25-$2.40)—"Mr. Limpet" and "Alone Against Rome" (WB). Fine $3,500. Last week, "Prize" (MGM) and "Splendor in Grass" (WB), $3,000.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (20th wk). Wham $34,000. Last week, $26,600.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (14th wk). Smash $16,000 or over. Last week, $14,100.

El Rey (FWC) (856; $1.25-$1.49) —"America, America" (WB) and "Mary, Mary" (WB) (reissue) (4th wk). Sturdy $4,000. Last week, $4,100.

Fine Arts (FWC) (631; $1.50-$2) —"Silence" (Janus) (7th wk). Trim $4,000. Last week, $5,000.

Four Star, Hollywood, Loyola, Warrens (UATC, FWC, SW) 868; 856; 1,298; 1,757; $1-$2)—"Brass Bottle" (U) various seconds. Dull $14,000. Last week, Four Star, "Dark Purpose" (U) and "Midnight Lace" (U) (reissue) $1,600; Hollywood, Warrens, "Empty Canvas" (Emb.) and "Heaven's Above" (Indie), $17,100; Loyola, "Prize" (MGM) "Splendor in Grass" (WB), $4,000.

Fox Wilshire (FWC) (1,990; $1.49)—"Yesterday, Today and Tomorrow" (Embassy). Wow $25,500. Last week, "Love With Proper Stranger" (Par) (2d wk) and "Yum Yum Tree" (Col) (reissue). $6,000.

Hillstreet, Iris, Wiltern (Metropolitan-FWC-SW) (2,751; 825; 2,344; $1-$1.49) — "Son of Captain Blood" (Par) and "Law of Lawless" (Par). Slow $11,500. Last week, "Victors" (Col) and "Swingin' Maiden" (Col) (2d wk), $3,500; Iris, Wiltern, "Charade" (U) and various (2d wk), $10,000.

Hollywood Paramount (State) (1,468; $2-$.40) — "Pink Panther" (UA). Mighty $25,000 or over. Last week, "Captain Newman" (U) (12th wk), $7,000.

Lido (FWC) (876; $1.50-$2) — "Easy Life" (Emb) (7th wk). Soft $2,000. Last week, $3,000.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (17th wk), Orpheum 13th wk, Picfair, Vogue). Terrific $28,000 or near. Last week, $27,700.

Pantages (RKO) (1,512; $2.50-$5.50 — "Cleopatra" (20th) (40th wk). Fast $22,500. Last week, $22,000.

Village (FWC) (1,535; $1.25-$1.50) — "Charade" (U) and "Wheeler Dealers" (MGM) (3d wk). Trim $7,000. Last week, $7,300.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Becket" (Par). Boffo $24,000. Last week, "Prize" (MGM) and "Splendor in Grass" (WB) (reissue), $4,500.

Warner Hollywood (SW) 1,391; $1.25-$2.80) — "How West Was Won" (MGM) (57th wk). Lusty $26,000. Last week, $20,500.

'Jones' Big Balto News, Boffo $17,000; 'Panther' Great 12G; 'World' 15G

Baltimore, March 24.

"Tom Jones" is still the big news here, doing boffo business in fourth round at the Charles. "Sunday in New York" is nice in second week at Stanton. "Seven Days In May" is good in fourth session at Mayfair. "Dr. Strangelove" is pleasing in fifth week at the New.

"Pink Panther" shapes socko at the Senator on opener. "It's A Mad World" is great in fifth week at the Town. "High and Low" is good in bow at Playhouse. "Come September" and "Lover Come Back" on reissue, are slow in first at the Hipp.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80)—"Tom Jones" (UA) (4th wk). Boff $17,000. Last week, $18,000.

Five West (Schwaber) (435; 90-$1.50)—"Any Number Can Win" (MGM) (5th wk). Fair $1,700. Last week, $1,800.

Hippodrome (T-L) (1,800; 50-$1.50)—"Lover Come Back" (U) and "Come September" (U) (reissues). Slight $4,000. Last week, "The Victors" (Col) (3d wk), $10,000.

Little (T-L) (300; 60-$1.65)—"Spartacus" (U) (reissue). Mild $1,700. Last week, "Dr. No" (UA) and "Toys in Attic" (UA) (reissues), $2,100.

New (Fruchtman) (1,600; 50-$1.50)—"Dr. Strangelove" (Col) (5th wk). Good $8,000. Last week, $9,000.

Mayfair (Fruchtman) (700; 50-$1.50) — "Seven Days in May" (Par) (4th wk). Hot $11,000. Last week, $12,000.

Playhouse (Schwaber) (365; 90-$1.50)—"High and Low" (Toho). Good $2,500. Last week, "Billy Liar" (Cont) (3d wk), $2,000.

Senator (Durkee) (960; 90-$1.65) —"Pink Panther" (UA). Socko $12,000. Last week, "One Man's Way" (UA) (2d wk), $5,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Sunday in New York" (MGM) (2d wk). Nice $9,000. Last week, $11,000.

Town (T-L) (1,125; $1.50-$2.65) —"It's Mad World" (UA) (5th wk). Boffo $15,000 or over. Last week, $16,000.

Rex (Freedman) (500; $1.50)—"Once Upon A Knight" (Indie) (2d wk). Oke $1,800. Last week, $1,500.

'CLEO' WHOPPING 18G, COL.; 'MERLIN' BIG 15G

Columbus, O., March 24.

"Cleopatra" at the Beechwold and New Main looks headed for a whopping gross opening week. "Misadventures of Merlin Jones" at the Palace looks solid on opener. "Seven Days in May" is rated good at the Ohio. "It's a Mad World" continues socko at Grand in a sixth week.

Estimates for This Week

Beechwold (Academy-Neth) New Main (Yassenoff) (860, 1,100; $1-$2) —"Cleopatra" (20th). Wow $18,000 or near for initial week.

Grand (RKO) 860; $1.50-$2.75)—"Mad World" (UA) (6th wk). Boffo $9,000. Last week, $9,500.

Ohio (Loew) (3,079; 50-$1.50)—"Seven Days in May" (Par). Good $10,000. Last week, "Sunday in New York" (MGM), $9,800.

Palace (RKO) (2,845; 50-$1.50)—"Merlin Jones" (BV). Solid $15,000. Last week, "Four For Texas" (WB) and "Young Swingers" (20th), $7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

L'ville Trade Up; 'World' Boffo 8G

Louisville, March 24.

Outlook for the current week at the downtown first-runs is somewhat better than in the previous week. Ohio River has been returning to normalcy but many who were forced to leave their homes have been engaged in cleanup jobs. City is 100% on holdover. Biz for "Tom Jones" looms nice in sixth round at the Kentucky. "Seven Days in May" looks fair in second at Penthouse.

"It's a Mad World," in 14th round at Rialto, had a hefty weekend to better the previous week's total and sock total.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Tom Jones" (UA) (6th wk). Nice $6,000. Last week, $5,000.

Mary Ann (People's) (1,100; 75-$1.25)—"America, America" (WB). Mild $3,500. Last week, "Victors" (Col) (3d wk), $3,700.

Ohio (Seftos) (900; 75-$1.25)—"Merlin Jones" (BV) (5th wk). Good $6,500. Fourth was $5,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Seven Days in May" (Par) (2d wk). Fair $5,500. First week, $5,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (14th wk). Socko $8,000. Last week, $7,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25) — "Soldier In Rain" (AA) (2d wk). Fair $5,500.

'Strangelove' Socko 8G, K.C.; 'World' Wow 12½G, 14th; 'Jones' Strong 7G

Kansas City, March 24.

Longterm drought here has broken with a vengeance, steady rain and assorted snow flurries dampening the spirits of drive-in operators. "Dr. Strangelove" was the big newsmaker here, being sock on opening week at the Brookside. In contrast, "My Son, the Hero" appears very slow at three ozoners.

"Tom Jones" continues to attract lines twice nightly at the Kimo, being great in fifth round. Downtown Paramount, playing a reissue duo, "Return of Fly" and "Tell Tale Heart," looks moderate. "It's a Mad World," at the Empire, shapes wham in 14th round. NCAA tourney's basketball finals proved a real competitor for young dating set's amusement dollar, Friday and Saturday nights.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col). Sock $8,000 or better. Last week, "One Man's Way" (UA) (3d wk), $3,000.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (19th wk). Steady $7,500. Last week, $7,000.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (U) (14th wk). Wham $12,500. Last week, $12,000.

Crest, Riverside (Commonwealth) (900 car each), Boulevard (Rosedale) (750 cars)—"My Son, the Hero" (UA) plus various second feature pix. Drab $5,000. Last week, with Hiway 40 (General) (1,000 cars); Granada & Isis (FMW) (1,219; 1,360; $1.25 each). "Cry of Battle" (AA) and "Yank in Viet Nam" (AA). $14,000.

Kimo (Dickinson) (504; $1.50-$2) —"Tom Jones" (UA) (5th wk).

(Continued on page 12)

New Pix Boost B'way; 'Orient'-Easter Show Smash $175,000, 'Today' Record 56G, 'Night' Lush 19G; 'Becket' 43½G

Despite the fact that this is Holy Week and just ahead of the holiday Easter week, trade at Broadway deluxers seems brighter because of a batch of strong newcomers. Some holdovers and extended-runs continue to limp, but the fresh screen fare is proving a real spring tonic to the boxoffice.

Biggest coin, of course, is going to the Music Hall, with its annual, elaborate Easter stageshow, plus "World of Henry Orient." Combo looks to land socko $175,000 on initial week ending today (Wed.). Saturday night snowstorm hurt as it did nearly all cinemas.

Outstanding showing is being made by "Yesterday, Today and Tomorrow," with a mighty $56,000, daydating the Festival and Tower East, two arty theatres each having less than 600 seats. This Embassy pic is establishing new highs at both houses, and seems in for extended runs, with crix appraisal, fine publicity and smart ad campaign helping.

"Night Must Fall" hit a big $19,000 on opener, daydating the Embassy and Murray Hill. "The Prize," playing subsequent-run, looks like socko $28,000 or close in first session, daydating the Forum and Trans-Lux 52d Street.

"Becket" shapes virtual capacity with $43,500 in second stanza at the State on hardticket. "Seven Days in May" continues boff at $40,700 in fifth round, daydating the Criterion and Sutton.

The DeMille is prepping for preem of "Fall of Roman Empire" tomorrow (Thurs.) night after nearly 15 highly profitable weeks with "The Cardinal." "Cardinal" moves to the Cinerama where it will be on continuous-run and at lower scale but handicapped by being on Showcase.

The Paramount brings in its first stageshow in several years on Friday (27) after a little over three weeks of sluggish trade with "Man in Middle." Par's show will be a rock-n-roll one, and paired with "No, My Darling Daughter."

"Dr. Strangelove" still was great at $40,000 or near in eighth week at the Victoria and Baronet.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Incredible Mr. Limpet" (WB). Opened yesterday (Tues.). Last week, "One Man's Way" (UA) (2d wk-6 days), sad $4,500 or less after $8,300 opener, which also was on Showcase.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (13th-final wk). Five-day final session ended Sunday (22) dipped to mild $10,000 after $12,000 for full 12th week. "The Cardinal" (Col) opens today (Wed.) on subsequent-run after 15 weeks on hardticket at the DeMille.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (6th wk). Fifth round finished yesterday (Tues.) was socko $26,000 or close after $32,500 for fourth week. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (15th wk). This final week winding Monday (23) night was good $18,000 after $23,500 for 14th week. Preview was held for "Fall of Roman Empire" (Par) last (Tues.) night, with pic opening on hardticket tomorrow (Thurs.) night.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Night Must Fall" (MGM) (2d wk). Initial stanza finished yesterday (Tues.) was big $9,500 or near. Daydating with Murray Hill.

Forum (Norel) (813; $1.25-$1.80) —"The Prize" (MGM) (subrun) (2d wk). First week completed yesterday (Tues.) was excellent $17,000 or close. In ahead, "Sunday in N.Y." (MGM) (5th wk), $11,000, for a very solid extended-run.

Palace (RKO) (1,642; $1.25-$2)— "Four For Texas" (WB) (2d wk). This round held at okay $8,000 after $9,500 for opener.

Paramount (AB-PT) (3,665; $1-$2)—"Man in Middle" (20th) (3d wk). This week ending tomorrow (Thurs.) looks like dull $13,000 for nine days after $14,500 for second regular session. "No, My Darling Daughter" (Zenith) and rock-n-roll stageshow opens Friday (27).

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85) — "World of Henry Orient" (UA) and Easter stageshow. First session ending today (Wed.) is heading for sockeroo $175,000 or close. Holds indefinitely.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (42d wk). The 41st week ended yesterday (Tues.) was okay $13,500 after $13,000 for 40th session.

Rialto (Brandt) (600; $1.25-$2.50) —"Silence" (Janus) (8th wk). Seventh round ended Sunday (22) was big $9,700 after $10,000 for sixth.

State (Loew) (1,850; $1.50-$3.50) —"Becket" (Par) (2d wk). This first holdover round ending tonight (Wed.) looks like virtual capacity $43,500 after capacity $44,600 for opening week. Stays on indef.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (9th wk). Eighth session ended yesterday (Tues.) was smash $22,000 or near after $26,000 for seventh week. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (19th wk). The 18th round ended Saturday (21) was boff $26,000 with added morning matinee helping after $21,000 for 17th week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Dr. Strangelove" (Col) (9th wk). The eighth stanza completed yesterday (Tues.) was great $18,000 or near after $20,500 for seventh. Daydating with Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Given Word" (Lionex). Opened yesterday (Tues.). In ahead, "Doulos, Finger Man" (Pathe) (3d wk), was slim $2,000 in 8 days.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino). Initial week ending tomorrow (Thurs.) looks like great $9,500 after rave reviews.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (25th wk). The 24th round ended Sunday (22) was wham $23,500 after $24,375 for 23d week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (7th wk). The sixth week completed yesterday (Tues.) was sock $12,500 or over after $13,000 for fifth.

Coronet (Reade) (590; $1.50-$2) —"They All Died Laughing" (Cont) (2d wk). Initial session ended Saturday (21) was good $11,000.

Festival (Embassy) (546; $2-$2.50)—"Yesterday, Today and Tomorrow" (Embassy) (2d wk). First stanza finished Monday (23) was new record here at $29,500. Daydating with Tower East, where also hitting a new high.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (UA (6th wk). Fifth round completed yesterday (Tues.) was good $3,400 after $3,700 in fourth week. "Open Door and See All People" (Indie) opens April 1.

Fine Arts (Davis) (468; $1.80-$2) —"La Bonne Soupe" (20th) (2d wk). First stanza ended Saturday (21) was sock $14,000.

Guild (Guild) (450; $1-$1.75)— "West Side Story" (UA) (reissue) (2d wk). Second frame was fine $5,000 after $6,500 for opener. "Summer Mistress" (Indie) opens Friday (27).

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Night Must Fall" (MGM) (2d wk). Initial session ended yesterday (Tues.) was big $9,500 or close.

Paris (Pathe Cinema) (568; $1.50-$2)—"Of Wayward Love" (Pathe). Opened Monday (23). In ahead, "America, America" (WB) (13th wk-10 days), fair $12,000.

Plaza (Lopert) (525; $1.50-$2)— "Great Dictator" (Indie) (reissue (5th wk). Fourth session ending tomorrow (Thurs.) is heading for great $14,500 after $15,800 for third week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days In May" (Par) (6th wk) Fifth week completed yesterday (Tues.) was big $14,700

(Continued on page 12)

This Week's N. Y. Showcase

"The Victors" (Col)—$86,000 for 18 spots third week.

Loew's—83d St., Orpheum (Manhattan); Loew's Kings, Triboro, Valencia, New Rochelle, White Plains; Century's—Avalon, Prospect, Plainview, Green Acres; Fabian's Fox; St. George; Triangle's Dale; Brandt's Luxor; Pozin & Lightstone's Palace; Cinema's Parkhill; Town & Country's Wantagh.



"'THE WORLD OF HENRY ORIENT' IS A HAPPY CHOICE TO COMPLETE THE EASTER HOLIDAY OFFERING AT RADIO CITY MUSIC HALL! Comedy bounces with youthful zest and the mirthful humor generated by two teenagers. The beauty of the film is comparable to the stage show! Peter Sellers shares acting honors with two young actresses, selected out of nowhere by producer Jerome Hellman. Tippy Walker and Merrie Spaeth are enchanting! DIRECTOR GEORGE ROY HILL BRINGS 'HENRY ORIENT' OFF WITH FLYING COLORS! He's to be congratulated!"

— WANDA HALE, DAILY NEWS

The Critics are SPLITZING THE HILARIOUS "WORLD OF

"GO SEE IT YOURSELF AND HAVE A WONDERFUL TIME. Just saying that the Music Hall's picture is great entertainment doesn't do enough justice to 'THE WORLD OF HENRY ORIENT.' New and fresh in both characters and situations. Dialogue is so genuinely funny that too often the lines are drowned out by audience laughter! As scripted by Nora and Nunnally Johnson and directed by George Roy Hill, the film fairly bubbles over with comic incidents. Shot entirely in Manhattan and stunningly lensed in color. Fun from start to finish!"

— ROSE PELSWICK, N. Y. JOURNAL-AMERICAN

"ONE OF THE MOST JOYOUS WE'VE HAD IN A LONG TIME! Introduces two delightful youngsters, Tippy Walker and Merrie Spaeth, who are the nicest proofs since Hayley Mills that little girls are made of sugar and spice. Jucily tart and sassy! Has Peter Sellers playing a cheerfully rakish role...he's great and ever-surprising fun! A frisky musical score by Elmer Bernstein!"

— BOSLEY CROWTHER, N. Y. TIMES

"A PLEASURE FROM BEGINNING TO END! A delight! Nora and Nunnally Johnson's screenplay has sophistication along with girlish enthusiasm! It also has two other valuable attributes, narrative momentum and character-situation interest which is popular and sympathetic. Director George Roy Hill is to be credited and praised. ONE OF THE MANY JOYS IS PETER SELLERS' PERFORMANCE!"

— ARCHER WINSTEN, N. Y. POST

"Two little gamins . . . Tippy Walker and Merrie Spaeth...from the most mischievous corner of Pixieville are turned loose in 'THE WORLD OF HENRY ORIENT' and make A COMPLETELY HILARIOUS BURST OF JOY! One of the jolliest comedy teams in all movie annals...endlessly a delight to have around! Even when you see it, it is hard to believe your ecstatic eyes and ears!"
— ALTON COOK, N. Y. WORLD-TELEGRAM & SUN

"What a wonderful world of pretense the performers and director George Roy Hill have made! Absolutely breathtaking beauty! Time and again we are enchanted! PETER SELLERS IS HAVING A BALL AND SHARING IT WITH US."
—JUDITH CRIST, N. Y. HERALD-TRIBUNE



over... HENRY ORIENT"

NOW AT RADIO CITY MUSIC HALL

"PAN ARTS OFF TO A GOOD DEBUT! In 'THE WORLD OF HENRY ORIENT', the first feature to be made by the indie Pan Arts Co., UA has a picture with across the board appeal, STRONG FOR BOTH FAMILY TRADE AND HIPPER FILM COMEDY AUDIENCES!" — VARIETY

"Merrie Spaeth and Tippy Walker...two of the brightest, most talented and appealing new faces to come down the cinema pike in years! ONE OF THE FUNNIEST COMEDIES OF THIS OR ANY YEAR . . . AND FOR THE WHOLE FAMILY! The cast — all excellent! George Roy Hill directed for fun — and 'ORIENT' IS THAT!"
— JESSE ZUNSER, CUE



CO-STARRING TOM BOSLEY PHYLLIS THAXTER BIBI OSTERWALD WITH PETER DUCHIN
SCREENPLAY BY NORA JOHNSON and NUNNALLY JOHNSON PRODUCED BY JEROME HELLMAN
DIRECTED BY GEORGE ROY HILL FILMED IN PANAVISION® and COLOR by DELUXE MUSIC— ELMER BERNSTEIN

UA

Pre-Easter Slows Cincy Biz Albeit 'Number' Nice $7,500; 'Sport' Hot 7G

Cincinnati, March 24.

Longrun pix "Mad World" at the Capitol and "Tom Jones" at the Times are frontline standouts in this pre-Easter session. Both are smash. "Any Number Can Win," lone new bill, looks nice at Palace. Holdovers include "The Prize" fair at Albee; "Man's Favorite Sport," hep at Keith's and "Dr. Strangelove," good at the Valley. "Cleopatra" rates so-so in 39th session at the Grand.

Traffic has slowed down of late for arty houses in hilltop areas where nabes are participating in occasional firstruns.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) — "The Prize" (MGM) (3d wk). Fair $7,000 or near. Last week, $7,500.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (14th wk). Wham $13,000 or over after $12,400 for 13th lap.

Esquire (Cin-T-Co) (500; $1.25)—"Boccaccio 70" (Embassy) (reissue). Mild $1,000. Last week, "Easy Life" (Embassy), $1,100. Daydaters with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (39th wk). So-so $4,000. Last week, $4,200.

Guild (Kilgore) (272; $1.25) — "Room At Top" (Cont) and "Saturday Night, Sunday Morning" (Cont). Fair $1,200.

Hyde Park (Cin-T-Co) (700; $1.25) — "Boccaccio 70" (Embassy) (reissue). Light $1,000. Last week, "Easy Life" (Embassy), $1,200.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Man's Favorite Sport" (U) (3d wk). Hep $7,000. Last week, $8,000.

Palace (RKO) (2,600; $1.25-$1.50)—"Any Number Can Win" (MGM). Nice $7,500. Last week, "America, America" (WB), $7,700.

Plaza (Fine Arts) (600; $1.25) — "Swindle" (Indie). Replaced after third day by "Story of Joseph And Brethren" (Indie). Disappointing $1,000.

Times (Mid-States) (660; $1.25-$1.50) — "Tom Jones" (UA) (6th wk). Smash $10,500 after $11,000 for fifth.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Charade" (U) and "Lonely Are the Brave" (U) (subruns). Fair $5,000. Last week, "Common Law Wife" (Indie) and "Young, Willing, Eager" (Indie), $7,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Dr Strangelove" (Col) (4th wk). No complaint at $6,000. Last week, $6,800.

'Panther' Smash $22,000, D.C.; 'May' Big 10G, 6th; 'Jones' Great 20G, 13

Washington, March 24.

First influx of spring tourists almost balanced the dent in biz from seasonal factors and weather woes. Initialing "Pink Panther" looks smash at Keith's. "Tom Jones" figures sock in 13th round at Ontario.

"Dr. Strangelove" looms smash in fifth frame at Dupont. "America, America" is modest in second session at Playhouse while "Seven Days in May" shapes boffo in sixth at Trans-Lux. "It's a Mad World" figures great in fifth at Uptown.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Children of Diamond"- (MGM). Fair $7,000. or near. Last week, "Love With Proper Stranger" (Par) (4th wk), $8,000.

Apex (KB) (940; $1.25-$1.40)—"To Bed or Not to Bed" (Cont) (4th wk). Good $4,500. Last week, $5,000.

Calvert (Mann) (900; $1.25-$1.50)—"Easy Life" (Emb) (3d wk). Nice $5,000. Last week, $6,500.

Dupont (Mann) (400; $1.50-$2)—"Dr. Strangelove" (Col) (5th wk). Sock $13,000. Last week, $12,500.

Embassy (Loew) (567; $1.25-$2)—"Victors" (Col) (6th wk). Mild $5,500. Last week, $6,000.

Keith's (RKO) (1,838; $1-$1.49) — "Pink Panther" (UA). Smash $22,000. Last week, "West Side Story" (UA) (reissue), $8,500.

MacArthur (KB) (900; $1.25-$1.40)—"Pair of Briefs" (Indie) (2d wk). Slow $4,000 after opening at $4,300.

Ontario (KB) (1,240; $1.75-$3)—"Tom Jones" (UA) (13th wk). Sock $20,000. Last week, $21,300.

Palace (Loew) (2,360; $1.25-$1.80)—"Sunday in New York" (MGM) (3d wk). Good $8,500. Last week, $10,000.

Playhouse (TL) (459; $1.25-$1.80)—"America, America" (WB) (2d wk). Modest $7,000 after $7,500 opener.

Plaza (TL) (278; $1.25-$1.80)—"Sin in Suburbs" (Indie) (3d wk). Easy $4,000. Last week, $4,400.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (13th wk). Busy $6,000. Last week, $5,500.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days in May" (Par) (6th wk). Sock $10,000. Last week, $11,200.

Uptown (SW) (1,300; $1.65-$2.75)—"It's a Mad World" (UA) (5th wk). Smash $13,500. Last week, $14,000.

Warner (SW) (1,250; $1.50-$2.75) — "Cleopatra" (20th) (37th wk). Fair $7,000. Last week, $7,500

'Limpet' Smasheroo, 10G, Port.; 'Newman' Fat 9G

Portland, Ore., March 24.

Some fresh screen fare is helping to improve the cinema biz picture here this stanza. "Captain Newman" shapes smash on opener at the Broadway while "Incredible Mr. Limpet" looks boffo in first at the Fox. "Tiger Walks" looms trim in second week at Orpheum. "It's a Mad World" still is standout with a lofty take in 14th Hollywood session.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Captain Newman" (U) and "One Man's Paris" (U). Smash $9,000. Last week, "Dark Purpose" (U) and "Magnificent Obsession" (U) (reissue), $3,300.

Cinema 21 (Foster) (648; $1.50)—"America, America" (WB) (4th wk). Nifty $5,000. Last week, $5,200.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (10th wk). Fast $4,000. Last week, $4,000.

Fox (Evergreen) (1,600; $1-$1.49)—"Mr. Limpet" (WB) and "For Love of Mike" (WB). Boffo $10,000 or close. Last week, "Checkered Flag" (A-I), "Skydivers" (A-I), and "The Fast and Furious" (A-I), $4,300.

Hollywood (Evergreen) (1,890; $1.49-$2.75) — "It's Mad World" (UA) (14th wk). Lofty $11,000. Last week, $10,400.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (6th wk). Whopping $11,500 or near. Last week, $10,500.

Music Box (Hamrick) (640; $1-$1.50)—"Seven Days In May" (Par) and "Cry of Battle" (Par) (3d wk). Fine $4,500. Last week, $5,600.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Tiger Walks" (BV) and "Cavalry Command" (Ind) (2d wk). Trim $4,800 or near. Last week, $5,300.

Paramount (Port-Par) (3,006; $1-$1.50) — "Wuthering Heights" (Cont) and "Our Very Own" (Indie) (reissues). Slow $4,000 or close. Last week, legit stageshow.

BROADWAY

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or close after $18,000 for fourth. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Stray Dog" (Toho) (4th wk). Third stanza Monday (23) was trim $6,300 after $7,000 for second. Holds????

Tower East (Loew) (588; $1.50-$2) — "Yesterday, Today and Tomorrow" (Embassy) (2d wk). First round ended Monday (23) was record $26,500. Daydating with Festival Theatre.

Trans-Lux East (T-L) (600; $1.25-$2) — "Silence" (Janus) (8th wk). Seventh round finished Sunday (22) was socko $8,700 after $11,000 for sixth. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "The Prize" (MGM) (subrun) (2d wk). Initial stanza ended yesterday (Tues.) was smash $11,000 or near. Daydating with Forum and on Showcase.

World (Perfecto) (390; 90-$1.50) — "Psychomania" (Vic) (6th wk). Current week ending tomorrow (Thurs.) looks like smash $10,500 after $9,600 for fifth week. Stays on indefinitely, this film having the most stamina of any pic to play here in recent years.

CHICAGO

(Continued from page 8)

$3.80) — "It's a Mad World" (UA) (19th wk). Excellent $20,000. Last week, $21,000.

Monroe (Jovan) (1,000; 65-90)—"The Suitor" (Indie) (subrun) and "Road To Shame" (Indie). Neat $5,000. Last week, "Seducers" (Indie) and "Lowest Crime" (Indie) (reissues) (2d wk), $4,000

Oriental (Indie) (3,400; 90-$1.80)—"Flight From Ashiya" (UA). Good $17,000. Last week, "Sunday In New York" (MGM) (4th wk), $14,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Dead Ringer" (WB) (2d wk). Nice $12,000 for 9 days. Last week, $15,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Pink Panther" (UA). Good $18,000. Last week, "America America" (WB) (2d wk), $9,500 for 5 days.

Surf (H&E Balaban) (664; $1.50-$1.80) — "Wuthering Heights" (cont) (reissue). Snappy $4,500. Last week, "Hallelujah The Hills" (Indie) (4th wk), $3,000.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (14th wk). Loud $21,000. Last week, $23,000.

Town (Teitel) (640; $1.25-$1.80)—"Knife In Water" (Kana) (5th wk). Neat $2,000. Last week, $1,800.

United Artists (B&K) (1,700; 90-$1.80) — "Seven Days In May" (Par) (4th wk). Fine $17,000. Last week, $19,000.

Woods (Essaness) (1,200; 90-$1.80)—"The Cardinal" (Col) (12th wk). Stout $14,000. Last week, $16,000.

World (Teitel) (608; 90-$1.80)—"Passionate Demons" (Indie) and "Lowest Crime" (Indie) (reissues). Fair $4,000. Last week, "The Witch" (Indie) and "Ravaged" (Indie) (reissues), $4,100.

'Newman' Nifty 7G, Prov.; 'Jones' 11G

Providence, March 24.

"Tom Jones," in seventh sesh at the Elmwood, is still the big draw here this week. Strand's third of "The Cardinal" looks sturdy. Albee has fancy returns for "Captain Newman" in first. Majestic is mild on opener of "Shock Treatment."

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Captain Newman" (U) and "Dream Maker" (U). Fast $7,000 or over. Last week, "Man's Favorite Sport" (U) (4th wk), $4,000.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (7th wk), solid $11,000. Sixth was $12,000.

Majestic (SW) (2,200; 90-$1.25)—"Shock Treatment" (20th) and "Harbor Lights" (20th). Mild $5,000. Last week, "Dead Ringer" (WB), $6,000.

State (Loew) (3,200; 90-$1.25)—"L-Shaped Room" (Col) and "Sundays and Cybele" (Indie) (reissues). Fair $6,000. Last week "Commando" (AI) and "Torpedo Bay" (AI), $4,500.

Strand (National Realty) (2,200; $1.25-$1.75)—"Cardinal" (Col) (3d wk). Sturdy $9,000 expected. Second was $12,000.

Snow Sloughs Hub Biz; 'Servant' Mild $14,000, 'Panther' Mighty at 19G

Boston, March 24.

Biz is offish locally with the Easter holidays, just in offing, with few new pictures to help trade. A sneak snowstorm on St. Patrick's Day (17) tied up the city and added to the slow biz setup in to keep customers from venturing forth. However, "Servant" shapes slim at the Music Hall despite a big exploitation campaign. "Pink Panther" standout new pic at the Gary, where smash opening round.

Holdovers, are riding the crest with "Cardinal" slick in 15th week at Saxon, "It's a Mad World," nice at the Boston in 18th round and "Tom Jones" is still great at the Beacon Hill in 14th week.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Seven Days in May" (Par) (6th wk-final). Fine $7,500. Last week, $9,000. "Dr. Strangelove" (Col) opens Friday (27).

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (14th wk). Great $19,000. Last week, $21,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95)—"Mad World" (UA) (19th wk). The 18th round ended Monday (23) was nice $17,000. Last week, $17,500.

Capri (Sack) (850; 90-$1.50)—"Doll" (Indie) and "Psychomania" (Vic). Oke $3,500. Last week, $4,000.

Center (E. M. Loew) (1,250; 90-$1.25) — "Commando" (AI) and "Torpedo Bay" (AI). Okay $6,000. Last week, "Red Lips" (Indie) and "Love Tahiti Style" (Indie), $5,500.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "Silence" (Janu) and "Old Man and Flower" (Indie) (5th wk). Nice $3,500. Last week, $4,100.

Exeter (Indie) (1,276; 90-$1.49)—"High and Low" (Cont) (2d wk). Bright $9,000. Last week, $10,000.

Esquire (Indie) (500; $1-$1.50)—"Suitor" (Atl) and "Dead Ringer" (WB) (2d wk). Fine $3,800. Last week, $5,000.

Gary (Sack) (1,277; $2-$3.90)—"Pink Panther" (UA). Smash $19,000. Last week, "Victors" (Col) (6th wk), $7,500.

Mayflower (ATC) (689; 90-$1.50)—"West Side Story" (reissue). Oke $4,000. Last week, "Dead Ringer" (WB) and "Palm Springs Weekend" (WB) (subruns), $4,900.

Memorial (RKO) (3,000; 90-$1.50)—"Man's Favorite Sport" (U) and "Hide and Seek" (U) (5th wk). Good $9,000. Last week, $11,000.

Memorial (RKO) (3,000; 90-$1.50)—"Captain Newman" (U) and "Dream Maker" (U). Opened Friday (20). Last week, "Man's Favorite Sport" (U) and "Hide and Seek" (U) (4th wk), good $11,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Servant" (Indie). Mild at $14,000. Last week, "Great Caruso" (MGM) and "Showboat" (MGM) (reissues), $5,000.

Paramount (NET) (2,357; 90-$1.65) — "Love With Proper Stranger" (5th wk). Slick $9,000. Last week, $10,500.

Pilgrim (ATC) (1,909; 75-$1.25)—"Paradisio" (Indie) and "Peekaboo" (Indie) (reissue) (2d wk). Oke $4,500. Last week, $6,000.

Park Square Cinema (Indie) (300; $1.80)—"Point of Order" (Indie) (subrun). Nice $4,000. Last week, "Silence" (Janus) and "Old Man and Flower" (Indie) (4th wk), $3,200.

Paris Cinema (Indie) (608; $1.75)—"America, America" (WB) (3d wk). Nice $7,000. Last week, $9,500.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (15th wk). Great $20,000. Last week, $21,000.

State (Trans-Lux) (730; $1-$1.50)—"Sin in Suburbs" (Indie) and "Hideout in Sun" (Indie) (rerun) (3 wk). Fancy $8,000. Last week, $10,000.

West End Cinema (E. M. Loew) (500; 75-$1.50) — "Hallelujah the Hills" (Indie) (2d wk). Great $10,000. Last week, $12,000.

KANSAS CITY

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Excellent $7,000. Last week, $7,200.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Return of Fly" (Indie) and "Tell Tale Heart" (Indie) (reissues). Modest $5,000. Last week, "Dark Purpose" (U), $4,500.

Plaza (FMW) (1,630; $1.25-$1.50)—"Victors" (Col) (2d wk). Limping at $6,000. Last week, $8,000.

Rockhill (Art Theatre Guild) (821; $1-$1.25)—"Saturday Night, Sunday Morning" (Cont) and "Loneliness of Long Distance Runner" (Cont) (reissues). Okay $1,500. Last week, "Taste of Honey" (Cont) and "Entertainer" (Cont) (reissues), $1,500.

Roxy (Durwood) (664; 75-$1.50)—"Sunday i New York" (MGM) (5th wk). Satisfactory $5,000. Last week, $6,500.

63rd St. (E&S) (1,500 cars), Heart (Noah-Wiles) (1,500 cars), Shawnee & Leawood (Dickinson) (1,100; 900 cars); Centre (Commonwealth) (504; $1.25), Dickinson & Overland (Dickinson) (700; $1), Parkway One (Durwood) (400; $1.25)—On subruns. Last week, "Mail Order Bride" (MGM), unexpectedly bright $27,500.

Uptown (FMW) (2,043; $1.25-$1.50)—"Love with Proper Stranger" (Par) (3d wk). Lean $4,000. Last week, $6,000.

'Newman' Sock $12,000, Pitt.; 'Ashiya' Smooth 9G, 'Limpet' 11G; 'Jones' 14G

Pittsburgh, March 24.

"Captain Newman" is headed for smash take in first round at Gatewa. Theatre. "Incredible Mr. Limpet" is rated trim in initial session at Stanley. "Flight from Ashiya," another newie, shapes fine at Fulton. "Shock Treatment" is sad in first at the Penn.

"Tom Jones" still is wow in sixth round at the Squirrel Hill. "It's a Mad World" looks boffo in 14th frame at Warner. "America, America" is firm in fourth at Shadyside.

Estimates for This Week

Forum (Assoc.) (1,900; $1.75)—"Lilies of Field" (UA) (20th wk). Big $3,500. Last week, $4,000.

Fulton (Assoc.) (1,900; $1-$1.75)—"Flight From Ashiya" (UA). Nice $9,000 or near. Last week, "One Man's Way" (UA), $3,800.

Gateway (Assoc.) (1,900; $1-$1.75) — "Captain Newman" (U). Sock $12,000 or over. Last week, "Man in Middle" (20th), $5,000.

Penn (UATC) (3,472; $1-$1.50)—"Shock Treatment" (20th). Bad $5,000. Last week, "West Side Story" (UA) (reissue), $7,000.

Shadyside (MOTC) (623; $1.75)—"America, America" (WB) (4th wk). Hep $3,500. Last week, $4,200.

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA) (6th wk). Near record biz with $14,000. Last week, $14,500.

Stanley (SW) (3,700; $1-$1.75)—"Incredible Mr. Limpet" (WB). Neat $11,000. Last week, "Seven Days in May" (Par) (3d wk), $8,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (14th wk). Wham $10,500. Last week, $11,500.

'Newman' Whopping 12G, Mpls.; 'Tiger' Sharp 7G, 'Cousins' Sockeroo 11G

Minneapolis, March 24.

A long line of newcomers will enliven the Loop this week. "Captain Newman M.D." leads the parade with a wow week at the State. Weekend influx of out-of-towners for the annual state high school basketball tournament accounts for part of the upswing.

Also sock is "Tiger Walks" on opener at Lyric. "Kissin' Cousins" looks smash in first at the Gopher. "Incredible Mr. Limpet" is rated hefty on initial week at the Academy. Near zero temperatures and one of the year's heaviest snowstorms occurred Thursday and Friday (19-20).

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50)—"Mr. Limpet" (WB). Hefty $6,000. Last week, dark.

Avalon (Frank) (900; $1)—"Saucy Aussie" (Indie) and "Mouse on Moon" (Lope) (subrun) (2d wk). Okay $1,100. Last week, $1,300.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (39th wk). Fair $4,000. Last week, $4,100.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (55th wk). Great $12,500. Last week, $11,400.

El Lago (Carisch) (800; $1)—"Virgins of Bali" (Indie), "Dangerous Relations" (Indie) (subruns). Okay $1,100. Last week, "Wacky Playboy" (Indie) and "Five Sinners" (Indie), $1,000.

Gopher (Berger) (1,000; $1-$1.25) "Kissin'-Cousins" (MGM). Smash $11,000 or near. Last week, "Sunday in N. Y." (MGM) (4th wk), $6,000.

Lyric (Par) (1,000; $1-$1.25) — "Tiger Walks" (BV). Dandy $7,000. Last week, "Love With Proper Stranger" (Par) (5th wk), $8,000 at $1.25-$1.50).

Mann (Mann) (1,000; $1.25-$1.50)—"Dr. Strangelove" (Col) (4th wk). Big $7,000. Last week, $9,000.

Park (Mann) (1,000; $1.50) — "Seven Days in May" (Par) (6th wk). Strong $4,000. Last week, $6,000.

State (Par) (2,200; $1.25-$1.50)—"Captain Newman" (U). Wow $12,000. Last week, "Children of Damned" (MGM), $5,000 at $1-$1.25.

Suburban World (Mann) (800; $1.25)—"To Bed or Not to Bed" (Cont) (2d wk). Okay $1,800. Last week, $2,000.

World (Mann) (400; $1.25-$2.50) — "Tom Jones" (UA) (5th wk). Smash $10,000. Last week, $9,500.

Hypo for the B.O. Ardently Probed At Show-a-Rama

By JOHN W. QUINN

Kansas City, March 24.

Exhibition emerged from the seventh Show-A-Rama convention held here recently at the Hotel Continental with another potent plus in the business-gettng category. Trend toward business stimulation that has characterized these shows since origination was more than ever in evidence.

Thus the rank and file of theatre managers and circuit brass in attendance found their meat in the "how-to" sessions on picture exploitation, special show and revenue ideas, and concession tips.

The luncheons, breakfasts, cocktail parties, the Hollywood glamor, the multiple awards and other frills that round out such a gathering were taken pretty much for just that, icing on the cake. It was the showmanship sessions on pictures and concessions on Wednesday that were studiously attended to the capacity of the Continental ballroom (about 750), and it was these ideas and angles that the fellows talked about in the ante rooms and between session breathers.

One thought possibly pervaded proceedings persistently, the idea of more unity in the industry. This may have been sparked by the meetings on Monday preceding the convention of the Theatre Owners of America and the Allied States boards, and the news that the presidents of each have appointed members to a joint committee to study unification of the two organizations in the near future.

The plea for more unity between the three arms of the industry was pertinent in the keynote remarks by George Murphy opening day, and the theme showed up again in resolutions adopted by the sponsoring organization, United Theatre Owners of the Heart of America.

While even an intensive schedule such as this could not probe the widespread arms of exhibition to any depth, it delivered some potent punches. Among others was John Rowley's report on TOA progress, noting the move toward uniting with Allied, the wealth of new theatres built in 1963, the hope that sales of features to tv could be regulated and controlled, and that the "premiere showcase" plan threatens to change distribution patterns.

In its own meeting Monday the TOA board also noted the possibility of Small Business Administration financing for suitable children's pictures, among other ideas advanced in this category by Robert Selig, National General vice president. His plan for an audience award poll also received major TOA and convention attention.

One of the three resolutions adopted by the UTO board, in fact, promises support of this group to help bring the Selig plan to realization as soon as possible. Another resolution supports the new plans for expanding distribution and influence of the green sheet of the MPAA. A third encourages the possible merger of TOA and Allied to permit exhibitors "to be represented by one strong voice." UTO also is urging a single national convention per year by the merged organization, plus staging of Show-A-Rama annually as a national project in addition.

UTO board elected Jay Wooten, independent exhibitor of Liberal and Hutchinson, Kans., and former circuit exec, as president, succeeding Paul Ricketts, Ness City, Kansas, Independent. Ricketts was presented a watch as a gesture of appreciation by the organization for his work of the past year. Annual Award for outstanding work contributing to the success of Show-A-Rama VII was presented by Edward Lachman of Lorraine Carbons to Beverly Miller, drive-in theatre independent here.

New UTO board members: Dennis Montee, Hutchinson independent; Daniel Meyers, Dickinson circuit adpub manager; Elmer Bills, Jr., Salsbury, Mo., exhibitor; Richard Conley, Fox Midwest district manager; Leon Robertson, Ottawa, Kans., independent; reelected Norris Cresswell executive secretary.

Presentation of the star of the year award to Natalie Wood was presided over by Fred Souttar, Fox Midwest area supervisor, who had his troubles keeping her surname from becoming plural.

Television Exposure Hurts Stars; People Won't Pay To See 'Free' Faces

Pittsburgh, March 24.

Pittsburgh's film exhibitors, a check revealed, have isolated a new virus of "Box Office Poison" which attacks because of heavy doses of "tv exposure."

Ernie Stern, president of Associated Theatres, said his chain passes up films with tv stars as often as possible and if such a serious product shortage didn't exist, he would never play a picture whose box office lure depended on a tv star.

"Look at Judy Garland," he said, "she was a fine film star but after she went into tv she didn't mean anything for us. We did nothing with "I Could Go on Singing" and nothing with Jackie Gleason last week in "Soldier in the Rain."

"No one is going to lay out money to see performances by people they can see for nothing. Gleason is a great artist but he can't draw because you can see him for nothing every Saturday night."

Carl Schaner, manager of UATC's Penn here, pointed out Bob Hope's run of box office letdowns and said, "He's great in person or on tv when people think he's coming up with those ad libs. But in films he has to follow a script and no script has been funny enough to fulfill audience expectations. Hope is probably doing what he likes best but if he is going to continue making pictures he better lay off tv."

Schraner pointed out Hope's dismal showing in "Global Affair", "Call Me Bwana", which didn't even get a downtown run here; and "Critics' Choice," which co-starred another tv regular, Lucille Ball.

Harold V. Cohen, critic on the Pittsburgh Post-Gazette, diagnosed the ailment a long time ago and recently wrote: "Still Hollywood can't get through its corporate cranium that people simply won't pay to see on the big screen what they are able to get for nothng on the small one."

Ebsen Generates Biz

Burlington, N.C., March 24.

E. C. Qualls, manager of the State, reports that a man attending "Mail Order Bride" last week told him it was his first visit to a theatre in 15 years. All because he's a fan of Buddy Ebsen via the television series "Beverly Hillbillies."

The man purchased a box of popcorn and settled down to stare openmouthed at the CinemaScope screen. On his way out, the manager asked him how he liked the picture.

"That's the gol-durned largest television screen I ever saw," he testified.

'Film Page' Nod To S.F. Chronicle, San Diego Union

San Francisco Chronicle has been named the winner, in the category embracing daily newspapers with circulation of 250,000 or over, of the first annual Boyd Martin Motion Picture Page award, sponsored by the Motion Picture Assn. of America's ad-pub directors committee.

Awards are made on the basis of three representative film pages from each newspaper on dates picked by the MPAA committee. Runner up to the Chronicle in the first category was the Denver Post.

In group two (circulation between 100,000 and 250,000), the San Diego Union was winner with the Memphis Press Scimitar runner-up.

Each of the winning newspapers gets to name a college or university to receive a $500 scholarship award in journalism, financed by the MPAA in the name of the winning newspaper.

Entry forms for the 1964 contest will be sent to all newspapers in September.

Nationalist China Plugs In Films and News Get Wright Jr. Suspended

Hamilton Wright Jr., international publicist, has been suspended by the Public Relations Society of America for six months for alleged violations of group's code of ethics. Suspension from membership resulted from disclosures last year before the Senate Foreign Relations Committee concerning distribution by the Hamilton Wright Organization of subsidized news items and film shorts for Nationalist China and other foreign governments. Wright was charged with failure to disclose origin of material.

Disclosures were also made of foreign trips by editors, writers and others in communications media which were arranged by the Wright org. PRSA exec director Quentin Hervell refused to discuss suspension as it was "confidential" and said he was sorry it had become public information. Wright denied his concern's practices were "unethical" and said he did "not intend changing my methods." This could result in further disciplinary action by PRSA.

Romero Wins $25,000

Hollywood, March 24.

Cesar Romero settled his $35,000 breach of contract suit against Yankee Productions out of court for $25,000. Actor filed against Yankee March, 1963. Company had changed starting date of "Panic Button," for which he had been signed. Thus he was unable to film.

Spenders Sparkle

Continued from page 2

The World, I Want to Get Off," which he and partners J. Lee Thompson and Newley planned to film during the musical's Broadway run for a total outlay of a comparatively picayune $500,000—in widescreen and color, yet. There were no major company takers.

Similarly, his plan to film Barnaby Conrad's novel, "Matador," in Spain with French Oscar-winner Serge Bourguignon directing, has landed in Nowhere City. Jacobs estimates the pic could be made for between $600,000 and $800,000, but that apparently hasn't been enough to overcome the primary objection of all the majors, as well as of a few big independents, both here and in England, namely that bullfight pictures are poison at the boxoffice.

Jacobs recalls that the property was similarly coldshouldered even when an actor he describes as "one of the two or three biggest in the industry" (and a former Jacobs client) offered to do the picture. This would have brought the budget up to a $1,500,000 which, says Jacobs, would be exceedingly modest in terms of what that actor's pix usually cost. There were still no buyers. Potential backers continued to be apprehensive anent the bullfight theme, even though, as the producer sees it, "Matador" is not "about" bullfighting and, in fact, would probably include no more than 11 minutes of actual bullfighting footage.

As a former publicity guy, Jacobs has, not unexpectedly, very definite ideas on the promotion and release planning on his projects—what he calls the "from-script-to-screen" concept. Thus, "What A Way" was, early on in production, aimed for its world preem one-shot next month at the New York World's Fair.

Similarly, even before a composer has been signed to work with Lerner on "Dr. Doolittle," he is envisioning openings of the film for Christmas, 1966, in 20 countries around the world.

Jacobs actually is in the forefront of a new wave of publicity people who are making the switch to production currently. Group includes former United Artists adpub veep Roger Lewis, whose first pic, "The Pawnbroker" (for Ely Landau) is now in post-photography work; former Mirisch Co. veep Leon Roth whose first Roth-Kershner production, "The Luck of Ginger Coffey" is now shooting in Canada for Reade-Sterling release; and Jack Brodsky and Nat Weiss, former 20th-Fox publicists (and moonlighting authors of "The Cleopatra Papers") who are still seeking distrib backing for "Bang The Drum Slowly," baseball yarn.

Deneau Exits Reade

Sidney G. Deneau is resigning as veep-general sales manager of Walter Reade-Sterling's Continental Distributing division. Exec is currently finalizing details of his new affiliation.

Before joining Reade-Sterling two and a half years ago, Deneau was with Paramount Film Distributing Corp. as veep and assistant general sales manager.

Metro and U Get Top 'Reel' Award Of Sound Editors

Los Angeles, March 24.

Metro took two of three major "Golden Reel" awards of the Motion Picture Sound Editors, in the group's recent eleventh annual awards presentation — those for "best sound edited feature film" and "best sound edited tv series." Universal was awarded the "best loop line editing" trophy and Ketchum, MacLeod & Grove, the "best tv commercial" prize.

"How The West Was Won," MGM-Cinerama Bernard Smith, producer; John W. Logan, supervising sound editor; John Lipow, Milo Lory, Carl Brandon, Kendrick Kinney, Harold Humbrock, sound editors, was awarded "best feature film." Lory accepted "Golden Reel" for Metro.

"The Lieutenant," MGM-TV, NBC, Gene Roddenberry, producer; John Lipow, supervising sound editor; Van Alen James, sound editor, won the "best tv series" trophy, accepted by Roddenberry.

"The Ugly American," Universal, George Englund, producer; Robert Bratton, supervising sound editor; James O'Brien, Jack Lowry, Robert Barrett, sound editors, won "best loop lines," first year for this particular award.

Also first-timer, the tv commercial trophy, went to Ketchum, MacLeod & Grove's "Closures" commercial for Alcoa — sound editor, Arthur Ross.

Jim Backus emceed the MPSE awards event, held at the Bev Hilton. Presentations were made by Shirley Jones, David Janssen, William Campbell, Luana Anders, Roberta Shore, Nick Adams, and, substituting for Gary Lockwood, "Lieutenant" tech advisor Lt. Col. Clem Stadler, USMC. On hand for event were producers George Sidney, Sy Bartlett, Bryan Foy, Roger Corman, Pandro Berman, Joseph Stefano, Richard Bluel, Gene Roddenberry and substitutes Pat Wayne (for brother Michael), Ernest Gold (for Stanley Kramer), Raymond Craddock (for Walt Disney), Vic Morrow (for Gene Levitt), Arthur Fellows (for Quinn Martin).

Schlaifer Ad-Shop Adds Kaiser, Sedlow, Temple; Film Accounts Handled

Charles Schlaifer, ad agency, which makes a specialty of film accounts, has acquired Kaiser, Sedlow & Temple, likewise strong with cinema clientele. Both shops have New York and L.A. shingles.

Under the merger, Charles Schlaifer continues as prez, with Sam Kaiser as v.p. for creative services. Victor Sedlow and Herman Temple, both with major Hollywood studio backgrounds, are also moving over.

Every Producer Needs a Place To Call Home

The independent film producer, working outside an affiliation with a major studio, will soon be a thing of the past, according to producer Ross Hunter who has made some 30 pix for Universal and has another eight on the drawing boards with the studio.

The major factor is economics, Hunter said at a trade press luncheon in New York to discuss his "Chalk Garden," which opens at Radio City Music Hall this spring. He said that the rising costs of production are slowly pricing many indies out of the market and noted that it is now necessary to recoup three times the negative cost before the break even point is reached on a color picture. As a further indicator, he said that his "Magnificent Obsession" would cost $3,500,000 today as opposed to the $830,000 it cost in 1954.

Hunter said that he believes that the future of the indie producer in Hollywood lies in direct affiliation with a major studio which can provide his financing, production facilities, distribution and promotion and whatever else is necessary to make his venture successful. This same benefactor must also give him the freedom to select his material and the type of pix he wants to make. Such is the relationship he has enjoyed with Universal, he said, heaping praise on U and MCA brass.

Actually, "Garden" was Hunter's 30th pic for the studio and he has recently completed his 31st called "I'd Rather Be Rich.' His next is "The Art of Love," for which James Garner and Dick Van Dyke have already been cast. The producer also hopes to get Mae West to take a feature role in the film. His other committed pix at Universal include "Twelfth of Never," "Madame X" (to star Lana Turner), pix vased on the Broadway shorties "The Private Ear" and "The Public Eye," "The Light of My Life" and "Dark Angel."

"Garden" will world preem in London early in April, opening at the Hall late in May. It will have a benefit one nighter in Hollywood for the Women's Council of the Hollywood Museum. Promo build-up is being provided by his own trekking, as well as that of John & Hayley Mills and Dame Edith Evans.

The one hitch to the studio affiliation bit, Hunter said, is that producers cannot be truly selective about their material while under contract to a major as he has been. He said he would like occassionally to try more "daring" and "intellectual" pix than some of his past glossy successes. He counted "Chalk Garden" as one such pic and traced some of his experiences in making the film in London. He also said he would like to produce a play on Broadway or the West End as a change of pace from his continuing film production schedule which has run unbroken since 1953.

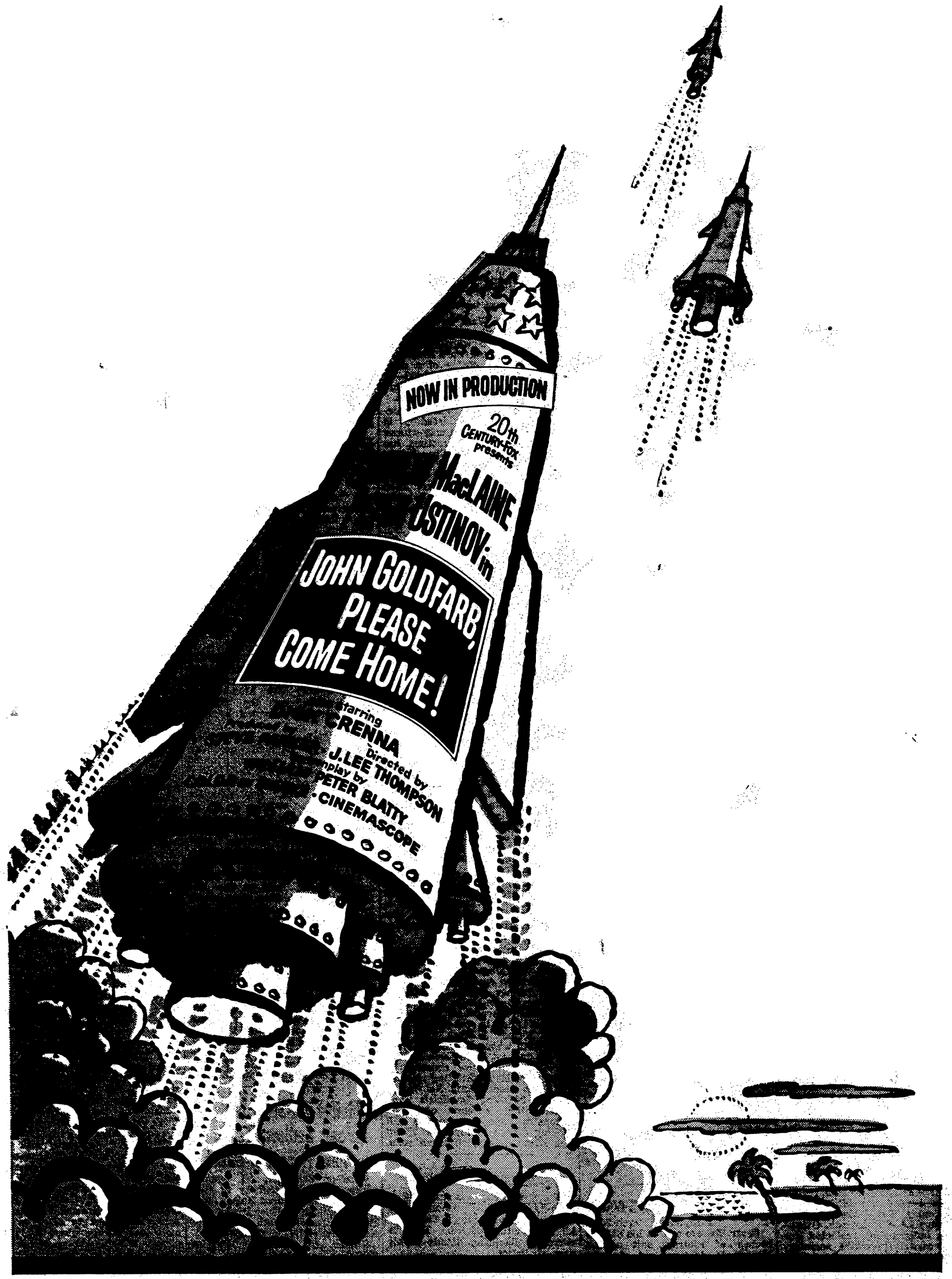
REGENTS PEACE PACT WITH LUIGI MARANO

Albany, March 24.

Dissension between Assemblyman Luigi R. Marano and the Board of Regents' over latter's "inaction" on former's film classification bill ended Friday (20) when James E. Allen, Jr., State Education Commissioner, and Hugh M. Flick, Associate Commissioner for Cultural, Education and Special Activities, said the Regents approved the measure and "would make a statement to this effect if Marano wishes it."

Marano's bill is an amendment to Section 484 of the Penal Law, making it a misdemeanor for "a person to admit or allow to remain in a theatre where a motion picture is being shown, which exhibitor by his own action had advertised was 'for viewing by adults only' or 'recommended for adult patronage only,' a child under 16 unless accompanied by parent or legal guardian."

Another one blasting off . . . and on its way from 20th!



and already on their way to orbit — **"Fate Is The Hunter"** and **"Goodbye, Charlie!"**

New York Soundtrack

Continued from page 4

role in "The Sound of Music" after "the most unpublicized hunt in Hollywood history."

Gabe Sumner, UA ad-pub-exploitation exec, has had his office remodeled to a modern decor with drop ceiling and the works . . . **Harold Salemson** has departed Embassy Pictures' pub department . . . **Carlo Ponti** left New York, where he attended the preem of his and **Joe Levine's** "Yesterday, Today and Tomorrow" and huddled with the Embassy topper, last Sunday bound for Italy . . . **Federico Fellini** due in the States April 9 with his actress-wife **Guiliette Masina** to attend the Oscar show . . . **Catherine Spaak** will make her first U.S. visit April 1 to help plug Embassy's "Empty Canvas" in which she costars.

Bette Davis coming to Gotham April 3 and **Joe Levine** planning a gala press reception for her in connection with her starrer for him, "Empty Canvas" . . . Life Magazine has began a policy of film reviewing in depth, as opposed to the one-paragraph capsules it used to run on pix. First to get the treatment, in the issue out yesterday (Tues.), is "Fall of the Roman Empire"—a rap . . . **Russell Rouse** and **Clarence Greene** are quietly working on yet a third project for Embassy, currently lensing "House Is Not a Home" and soon to make "Minister and the Choir Singer." Based on a bestseller, the project isn't being revealed at present.

UA ad-pub v.p. **Fred Goldberg** appointed to the exec board of the Kidney Disease Foundation . . . **Gore Vidal** arrived in New York aboard the Cristoforo Columbo last week to help promote his filmization of his Broadway play "Best Man," a UA release . . . **Lisa Seagram**, **Meri Welles** and **Constance Dana** added to **Joe Levine's** "A House Is Not a Home," along with 1962's "Miss California," **Raquel Welch** . . . "From Russia With Love" skedded to open early in April as a UA "Hollywood showcase" pic . . . **Earl Barton**, choreographer for the Hotel Tropicana, at Vegas and recently for **Edie Adams'** tv shows, inked to choreograph Par's "Roustabout."

Ralph Nelson set to direct Universal's upcoming, still untitled **Cary Grant-Leslie Caron** comedy starrer which **Peter Stone** is scripting based on S. H. Barnett's novel "A Place Of Dragons" . . . **Tony Richardson** has checked into Culver City to begin Metro's "The Loved One" . . . **James Ward** added to the cast of **Billy Wilder's** now-shooting "Kiss Me, Stupid" . . . Seventeen mag has named U's "The Chalk Garden" its "picture of the month" for May . . . **Delbert Mann** and **Robert Morse** in Nome, Alaska, on Metro's "Quick, Before It Melts" and **Bernard Fox** has joined its cast.

Erich Wania has been named general manager of Paramount Films of Germany, having previously served as acting manager . . . **William Tuttle**, head of the Metro makeup department, in Europe plugging "7 Faces of Dr. Lao" and to personally see to **James Garner's** cosmetics in "36 Hours" which will film in Lisbon for a week . . . director **Peter Glenville** left Hollywood for London over the weekend to attend the overseas preem of "Becket" tonight (Wed.) at the Plaza Theatre. Stateside, the film opened last week in Chicago, Hollywood, Omaha and Toronto . . . Metro is prepping a special illustrated booklet on the making of "Americanization of Emily," to be distributed to press, radio and tv reps world wide.

Peter Ustinov in Gotham after completing his role in UA's "Topkapi" in Istanbul and Greece . . . **Eva Novak** inked for U's "Daffy" . . . **Claire Trevor** set for UA's "How To Murder Your Wife" . . . **Joe Levine** profiled in the March issue of Coronet . . . dualer of **Billy Wilder's** "Irma La Douse" and "Some Like It Hot" set for 250 dates nationally between now and April 15, having racked up a solid $185,000 in its first week at 60 Gotham nabes.

Harve Presnell back in New York planning an extensive tour for "Molly Brown," having completed a shorter promo jaunt . . . UA's "Pink Panther" and "Girl With the Green Eyes" are featured in the April Seventeen mag . . . "Carpetbaggers" will get some national publicity via a tie-in campaign with Coppertone Sun-Tan Lotions which will spotlight **Carroll Baker** in full-page, color ads in newspapers and national mags and utilize her in radio spots . . . a gala world preem is planned for "The Best Man" April 5 at the Coronet Theatre, with the pic beginning its regular run the following day at the Coronet and 84th Street East theatres . . . **Mantovani** will record **Dimitri Tiomkin's** score for "Fall of the Roman Empire" for London Records.

Metro has set "Your Cheatin' Heart," the story of country singer **Hank Williams**, to roll April 21 produced by **Sam Katzman** and directed by **Gene Nelson** . . . Paramount's "Paris When It Sizzles" opens in a wave of 300 Easter bookings today (Wed.) across the country . . . **Marcel Hillaire** set for Universal's "McHale's Navy" . . . Metro's "Unsinkable Molly Brown" booked in over 200 situations in June and July . . . U has purchased **S. K. Lauren** and **Gladys Lehman's** "Star Light, Star Bright" and **Ross Hunter** will produce it under the the title "Please Mr. Davis, Make Me a Star," with **Paul Rosner** scripting.

The life story of French actor **Alain Delon** is being written by newspaperman **Henri Chapier** . . . **Tom Tryon** inked for UA's "Dice of God" . . . **Jerome Cowan** signed for "House Is Not a Home" . . . Belmont Books set to publish a paperback novelization of **Samuel Fuller's** "Naked Kiss," an Allied Artists pic . . . **Michael Parks** set to topline with **Ann-Margret** in U's "Bus Riley's Back In Town."

Signor Ponti & Signora

Continued from page 3

success of "Yesterday, Today and Tomorrow" in Italy which prompted the new film. One of three coproductions made last year by Levine and the Italian, this pic, which had its U.S. preem in New York last week, stars Miss Loren and Mastroianni and was lensed by De Sica. It has turned in the best grossing performance in Italian film history, Ponti reported, saying that the film has grossed $3,500,000 there in its first 69 days in about 200 theatres.

"Marriage" is based on the Italian play "Filomena Marturano" by Eduardo De Filippo, who has also written the screenplay. Among his screen credits is the script for one of the three "Yesterday" segments, "Adelina."

Besides "Yesterday," Levine and Ponti also coproduced "Empty Canvas," soon to bow in the U.S., and "Contempt," which has been playing overseas. These three were part of a four-pic deal which also calls for the making of "Casanova," to star Mastroianni. This pic was to have begun at this time but has been put off until this summer to allow for the making of "Marriage." Besides these, Levine recently acquired the distrib rights to "Ape Woman," an offbeat pic which will be shown at Cannes this year.

In addition to all of this and some commitments Ponti has with Metro, including the making of "Dr. Zhivago" into a film, Levine noted that the Italian will also produce a project for Embassy which Levine has been holding the rights to for some time. Ponti will be doing so because the pic has a European locale and will be made abroad. Although Levine wouldn't discuss what the project is, he has had "Tropic of Cancer" on his sked for some time for making in Paris with the idea always to have an overseas coproducer. This project, then, looms likely as the Ponti pic in question.

After Miss Loren, who is Mrs. Ponti in private life, finishes "Marriage" for her husband, she'll go to Israel where she'll make "Judith" for Paramount. She has also been set to star in "Imperial Woman," a Levine-Par coproduction to be made in Hong Kong as a multi-million dollar roadshow picture. In these latter two, as Ponti put it, "I'm just the husband of the star." He has no other interest.

Bestseller at $20,000; Author's Philosophic, Ritt's Even More So

Hollywood, March 24.

When John LeCarre (David Cornwall) sold, while still in galleys, his "The Spy Who Came in From the Cold" to producer-director Marty Ritt, coin received seemed quite nominal. Now, with book outdistancing all competition on most bestseller lists, money is a trifle thin, but Ritt assures that the writer is taking it all quite philosophically.

Author let property go for about $20,000, discloses Ritt, with escalator clauses contingent on sales of book upping his take to a still relatively paltry $38,000. Should the film become the highest grosser in history, he would not realize an additional nickel.

Ritt, somewhat philosophically too, acknowledges a certain potential inequity in the deal, but is still able to enjoy a little of the successful horsetrader's satisfaction. "When I bought it," he observes, "nobody was running to buy it."

EXHIBS HELP NIX SNEAK CENSORSHIP

Boston, March 24.

A "sneak bill," seen by motion picture exhibitors as an attempt at "censorship by the back door," has been defeated in the Massachusetts legislature along with four other bills which would have adversely affected exhibition biz in this state. The five bills were killed through the vigorous efforts of Theatre Owners of New England, and its executive secretary and counsel, Carl Goldman, who appeared at hearings at the State House to register the opposition and objections of the exhibitor organization.

A classification bill, H 2374, a petition of Rep. Thomas F. Farrell (D.), Worcester, called for "an investigation by a special commission, including members of the general court, relative to determining whether motion pictures should be classified with respect to the types of audiences who should view said pictures." It was tagged with an adverse report by the mercantile affairs committee, debated on the floor of the house, and finally killed.

Arlene Dahl

Continued from page 3

were terribly embarrassed," declares the actress-columnist.

A couple of days into the eight-day fest, when film had made no sign of making it, Miss Dahl phoned Col production head Mike Frankovich who, she asserts, "didn't know anything about it—but promised to look into it." Meanwhile she wired foreign distribution exec veepee Col's Mo Rothman in New York who, she says, cabled back message to the effect that "sorry-film cannot be shown," minus further explanation. Additionally, in reference to Tryon's appearance at fest, Rothman was said to have commented, "He was sent by Washington—not Columbia."

Nearing end of fest, when it became fairly certain that film wasn't going to make it, word filtered out of Col's Colombia office in Bogota that the reason it wasn't was because the sub-titles had not yet been affixed. Assertion was checked into by Tyron who discovered it not to be true, avers Miss Dahl.

This year's American participation in the Cartagena affair was coordinated by George Stevens Jr.'s Motion Picture Division of the USIA, reports Miss Dahl. Selection of films to be screened, however, was strictly a matter between Fest officials (Victor Neito Nunez is director of the Cartagena fest) and individual Hollywood studios. The Fred Zinnemann-headed selection committee only is involved with the six major festivals, Cannes, Venice, Berlin, Buenos Aires, Moscow-Karlovy-Vary.

Actress did have one criticism of the way in which the USIA handled fest from its end, charging that the American personalities were led to believe the U.S. was footing tab for their expenses when it was the Festival itself who shouldered most of the bills.

Homosexual Theme At Issue

Lawyer Says He'll Vigorously Oppose Vice Cops As Moral Arbiters

Hollywood, March 24.

Attorney Stanley Fleishman is apparently plotting a full dress battle in behalf of Cinema Theatre manager Michael Getz, named last week by members of the Hollywood vice squad for exhibiting "Scorpio Rising", a film by Kenneth Anger whose theme has been described as "symbolically homosexual". vicemen branded it "obscene." (Anger is recipient of a recent Ford Foundation grant.—Ed.)

Fleishman will plead case at an L.A. Municipal Court jury trial April 22. He plans to call in support of defendant "critics, university representatives and others interested in the arts."

Attorney, who this week takes a Kansas City paperback dealer's case to the U.S. Supreme Court, has fought successfully for such controversial pix as "Not Tonight Henry" and an earlier Anger film, also homosexually themed, "Fireworks." Says Fleishman of "Scorpio", "It simply does not go beyond what a free society not only tolerates but embraces in its books . . . The mature American can absorb a great deal of controversial material. The area of necessary limitation is very narrow."

"In an era when there is a broad toleration for the treatment of sexual matters in writing the motion picture should be entitled to the same protection and rights."

He contends that the increasingly liberal attitude of Federal Customs authorities towards films should set the standard for the country as a whole. Now being admitted with few hitches, according to Fleishman, are films which include almost any degree of nudity and those which include a "reasonably candid" treatment of sexual matters.

He further feels that there should be no discrepancy between license allowed treatment of the normal and abnormal in the sexual realm, if it is handled "intelligently" and includes "nothing clinical."

For a concurring opinion, Fleishman quotes Judge Frank Swain of the California Appellate Court, from his decision on the "Fireworks" case. "An honest discussion of it (homosexuality) doesn't need to be any more taboo than a discussion of the social diseases," said Swain, declares Fleishman.

'Jones' Tickles Durham

Durham, N. C., March 24.

In a town where few pictures ever play more than three weeks, United Artists' "Tom Jones" is now in its eighth week at the Rialto. Contract for the showing of "Jones" called for a minimum six-week run, but it is still going strong. Previous holder of the long-run record here was "Red Shoes," which ran five weeks a number of years ago.

In the Rialto backlog as a result of the "Jones" staying power are "The Easy Life" and "America, America."

'ORPHAN' APRIL-MAY MORE LOVED IN '64?

American Broadcasting - Paramount Theatres v.p. Edward L. Hyman debuted his latest "Report From Hollywood" last week, the largest such brochure he has compiled in the eight years he has campaigned for orderly flow. As usual, 3,000 copes of the report have been sent to industry personages.

Commenting on the info he obtained during his trips to Hollywood and elsewhere working on the newest report, Hyman noted that he feels that April-May business (the notorious "orphan period") will be improved this year by the additional pictures available as well as the drive he believes will be put on by all segments of the industry during this period. This upbeat appraisal contrasts with attitudes expressed by other exhibs but Hyman was emphatic in his opinion.

He then stated that he was hopeful that distribs might see fit to open some of their summer pix in May to put some quality product into that period and help take some of the pressure off of the summer. He said he was already at work trying to get distribs to build up the September-October period, another baddie, and stressed the need for quality product throughout the year, long a Hyman crusade.

The AB-PT v.p. praised the Academy Award nominations, saying that he believed they would benefit theatres greatly primarily because the nominations weren't concentrated on one or two pix as in the "Lawrence of Arabia" and "West Side Story" years, to use his analogies. He said that biz stands to be heightened at the box-office when many pix and stars are nominated for Oscars.

Marano Amendments

Albany, March 24.

As deadlines approached for the reporting of bills by standing committees of the Assembly, Chairman Luigi R. Marano, of Joint Legislative Committee on Offensive and Obscene Material, succeeded in having two of his film measures amending the Penal Law favorably reported by Codes Committee, and a pair of classification proposals (compulsory and advisory) sent by Education Committee to the powerful Rules Committee.

Latter can forward to the floor for action, legislation virtually up to adjournment. This is tentatively fixed for March 25.

Both bills okayed by Assembly Codes committee are new, so far as sponsorship on recommendation of Joint Legislative Committee is concerned.

One amends Section 484 of Penal Law via adding a subdivision to make the admission "in any theatre or place where a motion picture is being shown. where the exhibitor by his own action has advertised in any manner of form that such motion picture is for viewing by adults only or is recommended for adult patronage only, any child actually or apparently under the age of 16, an offense."

MORE PEOPLE WORKING SO GROSSES BETTER

Minneapolis, March 24.

Fact that Twin Cities' film theatres grosses in the aggregate are running considerably higher than for the corresponding period a year ago isn't entirely atributable to the fact that product, on the whole, is superior. Local film circles feel that an important factor in the situation also is the employment gain in the Twin Cities metropolitan area.

Latest Minnesota Employment Security Dept. figures show that this employment now totals 586,400, which is 8,400 more than for the same 1963 period. Unemployment is estimated at 30,900 or only 4.5% of the labor force, compared to 31,200, or 4.6% a year ago.

In Minneapolis alone employment is 20,600, a gain of 600 over the previous year.

DUDE UP FOR 'CLEO'

Fairborn and Dayton Houses Comb Their Hair

Fairborn, O., March 24.

The 950-seat Fairborn here, operated by Chakeres Theatres, Inc. of Springfield, is getting new seats, new carpeting, and a new screen. This in preparation for its booking of 20th's "Cleopatra."

Grant Frazee, assistant general manager of the circuit, reports screen will be 48 feet wide and 23 feet high. Total cost of the improvements, he estimates at $75,000.

Another nabe theatre which has booked "Cleo," the Ames in Dayton, is installing a four-foot lighted overhang around its entire building to protect patrons from the weather. The 1,000-seat independently-owned house is also getting an airline type ticket counter and a new 42-foot glass front, to cost an estimated $18,000, according to Don Klass, general manager.

BIGGER THAN "BEN-HUR"!

Opening in its first 24 regular engagements this past weekend...

HOW THE WEST WAS WON

FROM METRO-GOLDWYN-MAYER AND CINERAMA

racked up a 3-day phenomenal 111% of "Ben-Hur" biz!

M-G-M is on the MOVE!

3-DAY GROSSES

MADISON (WISC.) ORPHEUM	$12,547	FLINT (MICH.) CAPITOL	$10,821
EVANSVILLE (IND.) VICTORY	7,844	BATTLE CREEK (MICH.) BIJOU	4,704
GRAND RAPIDS (MICH.) SAVOY	5,028	ANN ARBOR (MICH.) MICHIGAN	5,786
YORK (PA.) CAPITOL	4,031	LEXINGTON (KY.) STRAND	6,157
KALAMAZOO (MICH.) STATE	9,164	LORAIN (OHIO) OHIO	2,454
HARRISBURG (PA.) HILL (2 days)	3,209	BEDFORD (OHIO) STILWELL	5,593
MUSKEGON (MICH.) REGENT	4,286	INDEPENDENCE (OHIO) WILLOW	4,614
BAY CITY (MICH.) EMPIRE	5,288	WILLOUGHBY (OHIO) VINE	5,960
PT. HURON (MICH.) HURON	3,090	BEREA (OHIO) BEREA	5,982
SAGINAW (MICH.) TEMPLE	7,268	YOUNGSTOWN (OHIO) WARNER	5,723
LANSING (MICH.) MICHIGAN	8,718	CANTON (OHIO) PLAZA	5,628
JACKSON (MICH.) MICHIGAN	6,803	CLEVELAND (OHIO) GRANADA	6,101

CONTACT YOUR M·G·M BRANCH FOR SUMMER BOOKINGS!

No Censor Ever Quit, or a Republican; Three Old Gals Keep Virginia Pure

By JIM WALSH

Richmond, Va., March 24.

In Virginia—one of four states still having official film censorship—films receive the late Victorian or early Edwardian treatment from three elderly women who got their jobs because they were worthy Democrats and keep them partly for the same reason.

Makeup of the Virginia State Division of Motion Picture Censorship came into public attention when British producers of "Traveling Light," pic based on a young women's experiences in a nudist camp, challenged the viewing ladies' contention that the opus is "obscene, indecent and offensive to modesty."

The producers contend that the very existence of state censorship is unconstitutional, and that "prior restraint" censoring before public showing of a film violates the constitutionally guaranteed right of freedom of speech. Test case is now pending before the Richmond Circuit Court and probably will go eventually to the U.S. Supreme Court.

The trio that decides what public in Virginia shall or shall not see is composed of three women with ages ranging from the 60's to the 80's. Included are Mrs. Russell F. Wagers of Appomattox and Mrs. Lollie G. Whitehead of Amherst, both board members for 14 years, and Mrs. Margaret K. Gregory, widow of the late State Supreme Court Justice Herbert Gregory of Roanoke, who has been a member for 10.

When the State General Assembly created the censor group in 1922 cynics opined that the board was set up not so much to protect public morals as to provide jobs for a few "deserving Democrats." No one but a democrat has ever been appointed as a censor in Virginia, which the Democrats still control in state balloting, although it has gone for Republican candidates in the last three presidential elections.

The ladies all admit their appointments were political. All have either served on party committees or had male connections who were part of the dominant political organiation. They are paid $6,608 each per year and have the help of several full time or part time aides.

Regardless of how they got the jobs, the censors take their work seriously and do a conscientious job, according to their lights. Nudity is one thing they don't permit, except for dim and discreet shots or documentaries dealing with primitive races. They don't permit documentaries telling and showing all concerning modern nudist enclaves.

Also verboten is "excessive profanity." "Damn" can make the grade, standing unassisted but not with a Biblical prefix.

Under the heading of "obscenity," which, because of U. S. Supreme Court rulings, is about the only ground on which a film may now be censored, they include "cheap movies with a low moral standpoint—ones with no quality." Birth scenes are regarded as "for medical students, not for general entertainment." And they proudly affirm that they "cut the bumps and grinds" from scenes of "fully clothed belly dancers."

Although the ladies—there have been some male censors in the past—say they frequently tire of watching movies, no one appointed to the job by the State Attorney General has ever resigned. Every post pewholder has died in office. When the girls find themselves in disagreement on some picture point, they decide it by a 2-1 vote.

And they agree that if the "Traveling Light" contention is upheld and censorship is done away with in Virginia, Maryland, New York and Kansas, "The Old Dominion" will be in for some spicy film viewing. Not favoring highly seasoned screen fare they hope it won't happen.

Cinema Distributors of America has appointed George Regen distributor of CDA product in the Chicago and Minneapolis exchange areas. CDA general sales manager Clayton Pantages says company will release "Flesh Eaters" in Chicago on May 22 where Regen expects 50-house multi opening.

Writer Residuals Up

Hollywood, March 24.

Residuals for members of Writers Guild of America West took a sharp upsweep for January and February of this year, amounting to $582,738, as compared to $422,487 for the same months of the preceding year, for a 37.93% hike. Figures include coin both for fixed residuals and royalties.

Guild sources attributed the increases in revenue to the fact a number of Four Star and Warner Bros. teleseries were put into syndication last fall, with the benefits for writers involved being felt the early part of this year.

For January of this year the guild received $316,423 in residuals and royalties for members, as compared to $172,137 for January of 1963—an 83.8% hike. For February of this year sembers received $261,319 in fixed residuals, $4,994 in royalties, or a total of $266,314. This compared with a total of $250,349 for February, 1963. Increases for February of this year over last year was $6.38%.

Changing Charlotte, N.C., Bidding, New-Type Sites Alters Exhib Realities

Charlotte, N.C., March 24.

As in other parts of the country, exhibition patterns are noticeably changing here, trending in the direction of smaller, modern decor houses. As part of the changing exhibition pattern, the manner in which pix are booked is also shifting with films now being slotted on the basis of bids rather than the old split system in which certain distribs sold regularly to certain exhibs, no bidding involved.

In the wake of such changes, one downtown house has already been shuttered with no plans for its reopening. Actually, things began to change here last November when the twin Cinema I & II operation added 1,500 seats to the Charlotte film chair total. Additionally, Wilby-Kincey is building its 1,000-seat Park Terrace Theatre this spring in a shopping centre and Stewart & Everett Theatres will have a new house, possibly another twin operation, by late summer or fall.

The bidding situation came into being with the opening of Cinema I & 11 which aggressively went after what it considered to be the top pix available. This immeriately put the other houses in the position of having to bid for what they wanted and, with the addition of the other planned indies, this pattern will increase competition for the top product even more.

Accordingly, and also because of the so-called "orphan periods" when good product seems to vanish, the new competition here has triggered the booking of more foreign and "art" pix, as well as other product which, in years past, would have passed the city by. The new houses, with their booking patterns and design of their theatres are pitching to the more sophisticated members of the community as well as the regular filmgoers, the feeling being that these folks are just waiting to be shown that film going is the smart thing to do.

'TOOK IT ON HIMSELF'

County Attorney Closes 'Passion Holiday' Sans Order

Lewiston, Me., March 24.

Ritz Theatre here halted its showing of the film, "Passion Holiday," after County Atty. Laurier T. Raymond had reported receiving complaints about the production, it was announced by the theatre manager, Irving Cohen.

He said he had received two telephone calls from the prosecutor and "took it on himself voluntarily" to cancel the showing. It is believed he did not view the film.

In the past, Raymond has crusaded against the distribution of "objectionable" literature at newsstands in the area.

Brian Epstein

Continued from page 7

to take over the London-located Prince Of Wales every Sunday from now until the end of the year in order to present a string of pop concerts. These will feature headliners from both sides of the Atlantic.

With one package show running at present, he plans two more pop-orientated productions for the stix and is working on one mammoth nationwide touring show.

'Biggest Pop Package'

Latter, he says, will play both major film circuit hardtops plus other available houses. He's tieing up the details at present, but adds that the nationwide trek with one of the biggest pop package bills this country has seen, will probably play one-week dates as opposed to one-nighters.

So far as his American activities are concerned, Epstein expects to huddle with Yank agents sometime in the next few weeks to arrange a return trip for the Beatles in the fall. He's readying a U.S. visit for Gerry Marsden (of Gerry & the Pacemakers) scheduled for May and if, as he believes it will, Billy J. Kramer's current waxing, "Little Children," clicks big in the U.S., then Kramer, too, will make a similar trip.

Marsden, currently, is the key figure in Epstein's filmic ambitions. Singer is set to make "Ferry Across The Mersey" for Epstein's newly formed film company, Subafilms. Due for a United Artists release, pic is to be personally produced by Epstein, marking his initial crack at such a chore.

"I will take on an experienced associate producer," Epstein points out, "as I will not be able to devote as much time to it as a producer should." (Beatles, incidentally, are at present filming for Walter Shenson a pic temporarily tabbed "Beatlemania," which also gets UA distribution. They also signed to make two others.)

Epstein's entry into legit, at this point, has not been determined.

George Skouras

Continued from page 3

president of Magna Pictures Corp., which developed Todd-AO.

An overflow attendance crowded the East 74th St. cathedral at which Archbishop Iakovos, primate of the Greek Orthodox Church of North and South America, sung the Byzantine liturgy. Besides the primate, a eulogy was given by Rev. J. C. Kontos, dean of Saint Sophia Cathedral, Los Angeles, of which the Skourases have been prime benefactors. Charles Skouras, the oldest of the freres, who died on the Coast, had his funeral conducted in Saint Sophia. Others who spoke were the Right Rev. Pappadias, dean of the Greek Orthodox Cathedral in New York, and Dr. Howard H. Rusk, head of the Rehabilitation Center of Bellevue Hospital.

Pallbearers were Spyros P. Skouras, the surviving brother, sons Plato A. Skouras, Spyros D. Skouras, Thanon Skouras, Commander Albert Carneghi, Dr. George Fowler, Jack Jungmeyer, William D. Oldknow, Oren Root and Max Youngstein.

Bishop Pappadias was particularly impressive as he recapped George Skouras' benefactions — "the dislocated in war and the disinherited of the aftermath." He reprised the showman's patriotic work with Greek War Relief and, now that he cannot say nay, spoke of the many scholarships and educational opportunities he made available to the underprivileged during his lifetime.

The honorary pallbearers were virtually all the amusement industry leaders in New York including Darryl F. Zanuck, just returned from Europe. Senators Jacob K. Javits and Kenneth B. Keating and Paul Screvane, representing Mayor Wagner, were New York officialdom in attendance. A private burial service was conducted at the Gates of Heaven Cemetery and the body interred in the Skouras family plot.

Pavilion Development Corp. has been formed to conduct a business in furnishing film, shows, exhibits and entertainment, with New York offices, Cole, Froedman & Daits were filing attorneys at Albany.

Manitoba, More Easterly Province, OKs 'Tom Jones' Though Alberta Rejects It

Winnipeg, March 24.

Despite the furor caused by United Artists' "Tom Jones" in the neighboring western provinces of Alberta and Saskatchewan, the Manitoba Censor Board has approved the film for showing in this province.

Alberta Censor Board rejected the film last week on the grounds of bawdiness and an overbundance of expletives. The censors ordered deletions, but the United Artists Toronto office has indicated now that the film must be shown intact or not at all, apparently on specific instructions from director Tony Richardson.

A U.A. executive here indicated that approval of the film for showing in Saskatchewan is doubtful, and that the film will be rejected by the censor board. However, a board member in Regina denied that any formal action had been taken in respect of the film.

Alberta is the only situation in Canada to date where showing of the film intact has not been approved.

The Manitoba Censor Board, set up under the Public Utilities ministry of the provincial government, when giving their affirmative decision indicated that "the movie is delightful" and that they "couldn't wait to see it again" in its regular run. Feature was approved on a 'restricted' basis, which means that anyone under 18 years of age seeking admission to any showing in the province, must be accompanied by a parent or guardian.

"Tom Jones" is set to open at the 1,152-seat Odeon, one of the local outlets for the Rank Organization chain, Thursday (19). Both Odeon and United Artists executives here feel the film, nominated for 10 Academy Awards including best picture, will do solid box-office for at least six weeks.

Not Actually Rejected

Regina, Sask., March 24.

"Tom Jones" (UA-Lopert) has not been rejected in Saskatchewan, according to Miss Adele MacPherson, provincial censor. The film was sent to Saskatchewan for a preview but no formal action has been taken, she said.

Her comments followed a statement by Joe Brown, manager of the Winnipeg branch of United Artists, that it had been rejected in Saskatchewan.

Buy-Plan Kaput

Minneapolis, March 24.

Ray Vonderhaar, president of North Central Allied, this territory's Allied States unit, has told his members that, lamentably, "present selling conditions in the motion picture industry have brought the heralded national buying plan to a halt."

He analyzes the "deplorable" failure of national Allied's proposal to materialize in the current NCA bulletin.

"Showcase plans, longer saturation openings, a normal release pattern's absence, and the lack of any set pattern in any single exchange area are among the practically insurmountable difficulties that have been encountered in attempting to draft a workable plan," he declares in the bulletin.

Professor Teaches 'Jones,' Seeks to Sue Bluenoses For Unlicensed Showing

Edmonton, Alta., March 24.

An attempt to have the Alberta film censorship board charged for showing an uncensored motion picture was stopped in Royal Canadian Mounted Police court. But there is a possibility the case is not finished.

Magistrate C. H. Rolf refused Henry Beissel of Edmonton permission to lay charges. Beissel is a professor of English at the U. of Alberta. Beissel said later in an interview he "may take this further."

Beissel claimed members of the Alberta Legislative Assembly were shown an uncensored version of "Tom Jones" (UA-Lopert) on Feb. 13 and he sought to lay charges under a section of the Alberta Amusements Act which states that a person cannot "exhibit a film until it has been passed for exhibition and stamped by the censor or board of censors."

Magistrate Rolf ruled that Beissel had reasonable and probable grounds to believe that an uncensored version had been shown but that Beissel did not have grounds to believe it had been shown by permission of the censorship board headed by Col. P.J.A. Fleming.

Beissel testified that the film's distributor told him permission to cut certain portions from the film had not been granted. He said he wanted to press the charges "to focus attention on the anomaly of censorship in this province."

All persons swearing out an information must do so in front of a magistrate or justice of the peace. Usually swearing of the information is a short procedure in the magistrate's office, but Magistrate Rolf wanted more details before deciding if Beissel had "reasonable and probable grounds" for his complaint. The hearing involved two sittings.

In an interview, Beissel said he was considering either attempting to swear out another information before a different magistrate or making a complaint against Ambrose Holowach, Alberta's provincial secretary and Col. Fleming's immediate superior. He also said he is preparing a legal brief to challenge censorship as "unconstitutional," which he will present to the Edmonton Film Society.

In another interview, Beissel said the picture "Tom Jones" is based on a book which is part of his course for first year university students. He saw no reason why, if legislators were allowed to see the film, other parties should be excluded. He said he felt students have sufficiently reasonable minds to read the book and see the movie, and added that it is only "a minority group" which dictates on such matters.

Censorship should be abolished altogether, he contended. He said a recent survey in the U.S. showed sexual corruption among teenagers was not caused by literature and films. These two factors rated well down the list of causes, he said.

'Emily'

Continued from page 5

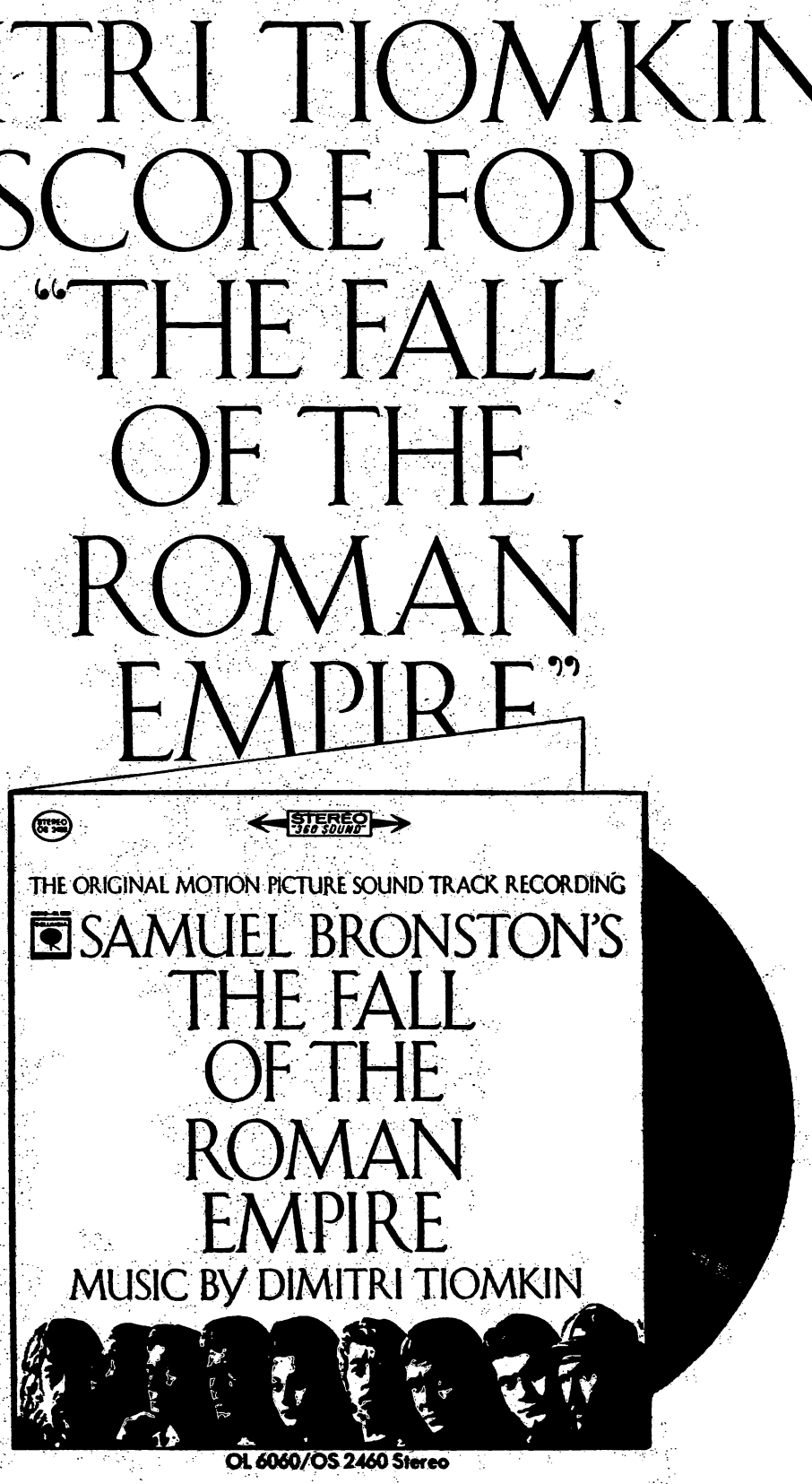
picture after the scenes in the script were found objectionable. Producer maintained scenes were "in no way dirty or lewd, but their elimination would have totally destroyed the farcical, satirical elements of the picture," a treatise of morality and virtue in a wartime setting.

MGM long ago had gone on record as saying it would not release a picture without a Code Seal. Should "Emily" have lost the Code, Ransohoff would have been in breach of his contract to deliver the picture, chance he took on the basis of Shurlock's standing rule that final judgment on any picture will always be reserved until after it is completed and seen by the Code Administration.

Producer stressed situation as one that indicates the present Code rules, set up seven years ago, are outmoded and said he will make every effort toward a change. Ransohoff feels "There should be no specifics in the Code" and encourages, instead, a committee of industry figures who "would judge a picture on overall content and acceptability." He asserted, "We must make pictures in keeping with the times and our mores are constantly changing. The Code will always be up against new challenges and must be flexible to keep up with the times."

Ransohoff tributed Shurlock for the Administrator's ability to look at the intent of a picture and judge from a basis of taste. He noted elimination of specific rules would make Shurlock's job harder by giving him more responsibility, also noted the changes necessary in the Code not only are with regard to nudity but also language and other areas that require a new examination in today's world of filmaking.

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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 2

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 2

COLUMBIA
Starts, This Year 5
This Date, Last Year 5

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LOVE HAS MANY FACES"
(Bresler Prods.)
(Shooting in Mexico City)
Prod.—Jerry Bresler
Dir.—Alex Singer
Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann
(Started Feb. 3)

"MAJOR DUNDEE"
(Bresler Prods.)
(Shooting in Mexico)
Prod.—Jerry Bresler
Dir.—Sam Peckinpah
Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr., Mario Adorf, Brock Peters, Warren Oates, R. G. Armstrong, Ben Johnson, Slim Pickens, Karl Swenson, L. Q. Jones, John Davis Chandler, Jody McCrea
(Started Feb. 6)

"RIDE THE WILD SURF"
(Jana Films)
(Shooting in Hawaii)
Prod.—Art & Jo Napoleon
Dir.—Art Napoleon
Fabian, Shelley Fabares, Tab Hunter, Barbara Eden, Peter Brown, Susan Hart, Jim Mitchum, John Anthony Hayes, Roger Davis, Catherine McLeod, John Craig, Murray Rose
(Started Feb. 28)

"MICKEY ONE"
(Arthur Penn Prod.)
(Shooting in Chicago)
Prod.-Dir.—Arthur Penn
Warren Beatty, Hurd Hatfield, Alexandra Stewart, Teddy Hart, Jeff Corey, Franchot Tone
(Started March 13)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 1

METRO
Starts, This Year 1
This Date, Last year 4

PARAMOUNT
Starts, This Year 2
This Date, Last Year 4

"ROUSTABOUT"
(Hal Wallis Prod.)
Prod.—Hal Wallis
Dir.—John Rich
Elvis Presley, Barbara Stanwyck, Joan Freeman, Leif Erickson, Sue Ann Langdon, Joan Staley
(Started March 9)

20th CENTURY-FOX
Starts, This Year .. 5
This Date, Last Year 1

"ZORBA THE GREEK"
(Shooting in Crete)
Prod.-Dir.—Michael Cacoyannis
Anthony Quinn, Simone Signoret, Irene Papas, Alan Bates
(Started March 9)

"GOODBY CHARLIE"
(Venice-20th-Fox)
Prod.—David Weisbart
Dir.—Vincente Minnelli
Tony Curtis, Debbie Reynolds, Pat Boone, Walter Matthau
(Started March 18)

"RIO CONCHOS"
(Shooting in Moab, Utah)
Prod.—David Weisbart
Dir.—Gordon Douglas
Stuart Whitman, Richard Boone, Tony Franciosa, Jim Brown
(Started March 16)

UNITED ARTISTS
Starts, This Year 7
This Date, Last Year 2

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"KISS ME, STUPID"
(Mirisch-Billy Wilder)
Prod.-Dir.—Billy Wilder
Dean Martin, Peter Sellers, Kim Novak, Felicia Farr, Cliff Osmond
(Started March 6)

"HOW TO MURDER YOUR WIFE"
(Murder Inc.)
Prod.—George Axelrod
Dir.—Richard Quine
Jack Lemmon, Virna Lisi, Terry-Thomas, Eddie Mayehoff, Claire Trevor
(Started March 16)

UNIVERSAL
Starts, This Year 5
This Date, Last Year 3

"McHALE'S NAVY"
Prod.-Dir.—Ed Montagne
Ernest Borgnine, Joe Flynn, Tim Conway, Carl Ballantine, Edson Stroll, Gavin MacLeod, Gary Vinson, Billy Sands, John Wright, Yoshio Yoda, Bob Hastings, Claudine Longet, Jean Willes, George Kennedy
(Started March 9)

"BUS RILEY'S BACK IN TOWN"
Prod.—Elliott Kastner
Dir.—Harvey Hart
Ann-Margret, Michael Parks, Janet Margolin
(Started March 19)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 2

INDEPENDENT
Starts, This Year 5
This Date, Last Year 4

"THE LUCK OF GINGER COFFEY"
(Crawley Films-Roth-Kershner Prods.)
(Shooting in Canada)
Prod.—Leon Roth
Dir.—Irvin Kershner
Robert Shaw, Mary Ure, Liam Redmond, Libby MacClintock
(Started Feb. 21)

"A HOUSE IS NOT A HOME"
(Embassy Pictures Corp.)
(Shooting at Paramount)
Prod.—Clarence Greene
Dir.—Russell Rouse
Shelley Winters, Robert Taylor, Ralph Taeger, Cesar Romero, Mickey Shaughnessy, Kaye Ballard, Jesse White, Michael Forest, J. Pat O'Malley
(Started March 10)

"SPACE STATION X"
(Hugo Grimaldi Film Prods.)
(Shooting at Producers Studio)
Prods.—Hugo Grimaldi, Arthur C. Pierce
Dir.—Hugo Grimaldi
William Leslie, Pamela Curran, Dolores Faith, Richard Garland, Richard Palmer, James Dobson, Glen Largan, Joel Smith, Francine York, Carl Crow, Harold Lloyd Jr., Ron Stokes, Bagriel Curtiz, Helen Stephens
(Started March 18)

"REBELS AGAINST THE LIGHT"
(David Prods.)
(Shooting in Israel)
Prod.-Dir.—Alexander Ramati
Diane Baker, David Opatoshu, Tom Bell, Didi Ramati, Paul Stassino, Theodore Marcuse, Odet Kotler, Ben Yosef
(Started March 9)

BRITAIN

ANGLO-AMALG
Starts, This Year 1
This Date, Last Year ... 1

"CARRY ON SPYING"
(Peter Rogers Prod.)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Kenneth Williams, Barbara Windsor, Bernard Cribbins, Charles Hawtry
(Started Feb. 3 at Pinewood studios, Elstree.)

ASSO. BRIT.-PATHE
Starts, This Year .. 0
This Date, Last Year 3

"WONDERFUL LIFE"
(Ivy Prod.)
Prod.—Kenneth Harper
Dir.—Sidney Furie
Cliff Richard, Susan Hampshire, Denis Price
(Started Dec. 2 on location in Canary Isles. Due into ABPC studios Feb. '64.)

BRITISH LION
Starts, This Year 1
This Date, Last Year 1

"DO YOU KNOW THIS VOICE?"
Prod.—Jack Parsons
Dir.—Frank Nesbitt
Dan Duryea, Gwen Watford, Isa Miranda
(Started Feb. 17 at Shepperton studios.)

BUTCHERS
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 2
This Date, Last Year 1

"EAST OF SUDAN"
(Ameran Films)
Prod.—Charles H. Schneer
Dir.—Nathan Juran
Sylvia Syms, Anthony Quayle
(Started Feb. 24 at Shepperton studios)

"CURSE OF THE MUMMY'S TOMB"
(Hammer Films)
Prod. & Dir.—Michael Carreras
Terence Morgan, Ronald Howard, Fred Clark
(Started Feb. 21 at Associated British studios, Elstree.)

"LORD JIM"
(Keep Films)
Prod. & Dir.—Richard Brooks
Peter O'Toole, Curt Jurgens, James Mason, Eli Wallach, Jack Hawkins
(Started Nov. 18 on location Hong Kong. Into Shepperton in March.)

DISNEY
Starts, This Year 0
This Date, Last Year 0

GALA
Starts, This Year 0
This Date, Last Year 0

HAMMER
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 1
This Date, Last Year 0

"HYSTERIA"
(Hammer Films)
Prod.—Jimmy Sangster
Dir.—Freddie Francis
Robert Webber, Lelia Goldoni
(Started Feb. 10 at Metro's studios, Elstree.)

PARAMOUNT
Starts, This Year 0
This Date, Last Year 0

PLANET
Starts, This Year 0
This Date, Last Year 0

RANK
Starts, This Year 0
This Date, Last Year 1

REGAL INT'L
Starts, This Year .. 0
This Date, Last Year 0

20TH-FOX
Starts, This Year 1
This Date, Last Year 0

"GUNS AT BATASI"
Prod.—George Brown
Dir.—John Gilliam
Richard Attenborough, Jack Hawkins, Flora Robson
(Started Feb. 24 at Pinewood studios.)

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 0

UNIVERSAL
Starts, This Year 0
This Date, Last Year 0

NO DISTRIB

"TORMENT"
(Tekley Prods.)
Prod. & Dir.—Robert Hartford Davis
John Turner, Heather Sears, Ann Lynn, Raymond Huntley
(Started Feb. 10 at Shepperton studios.)

METRO MATCHING 'WEST' ALONGSIDE 'BEN-HUR'

Metro is projecting its "How the West Was Won" 35m dates to compare with those on "Ben-Hur," the company's titan at the boxoffice. In 24 situations throughout the U.S. last weekend, the picture reportedly grossed a hotsy $145,000. These were its initial 35m engagements and compare favorably with and are often in excess of the "Hur" takes in similar cities.

"West" grossed over $41,000,000 world-wide in 107 roadshow dates since its world preem in London in November, 1962. Metro is figuring that the pic will be among its top grossers ever, considering the already-recorded roadshow take and the projected 35m revenue.

Alden's Regular 12½c

Glen Alden Corp. has declared a regular quarterly dividend of 12½ cents a share, payable April 15 to stock of record April 8.

Adults Need No Moral Guidance, Teenagers Do—Plea for Censorship

Edmonton, Alta., March 24.

Film censorship was vigorously supported in the Alberta Legislature recently by William Tomyn, an ex-school teacher who has been a member of the House for 22 years. Terms such as "unbalanced sex fiends," "illicit bedroom scenes" and "sly and sensual suggestions" were used as he launched an attack on obscene literature, indecent films, lewd pictures and modern dancing.

He said censorship is needed to protect the morals of Alberta's young people. His view was that adults don't need censorship but teenagers do, and that censorship as it now exists in Alberta should remain.

"Youngsters are full of surplus energy and possess inquisitive and receptive minds," he said. "After reading obscene literature, viewing indecent movies and lewd pictures, and indulging in so-called popular dancing which involves sly and sensual suggestions, many have difficutly controlling their impulses."

Relaxation of film censorship would only add fuel to this "sordid picture," he said, after expressing shock at the 75 to 100 illegitimate babies the government welfare agencies receive each month.

"There are individuals who claim censorship of films is dictatorial intervention," Tomyn said. "Yet they would dictate the injection of immoral and perverse entertainment. Their outcry of pompous judgment against the so-called aesthetic principles is an attitude of immaturity, an attitude which seems to have also crept into some of our learned institutions."

It is the government's responsibility to maintain the standards of human behavior publicly endorsed, he added.

Tomyn listed four groups who criticize screen censorship.

(1) Those who blindly follow one-sided propaganda created and carried by communications media. For these people, it is no longer necessary to think; it is being served to them on a platter.

(2) Those who for selfish political reasons will stop at nothing to discredit the government.

(3) Those who sincerely believe the laws are outmoded and restrictive. They would suggest an "adult only" classification. "This type of proposal is just as debatable as the question of liquor prohibition."

(4) A small group, including intellectuals, who favor perversion and corruption. "The outcry of these bigoted and hypocritical individuals is most vociferous."

The members of the Legislature who recently viewed an unexpurgated version of "Tom Jones" (UA-Lopert) were only doing their jobs, Tomyn contended. "It is the constitutional duty of every elected representative to scrutinize all public services and to make careful observations as to the proper functioning of our institutions."

Tomyn said a young married woman telephoned him and argued that she was being denied democratic freedom because a certain movie may be banned or cut. (He did not name the film, but it was obviously "Tom Jones"). She asked how the picture could be so lewd and vulgar since it had been nominated for Academy Awards in Hollywood and the book is part of high school reading. "She was horrified and could not believe that the movie producers would stoop so low as to exploit sex for their lucrative purposes," Tomyn said, after explaining he had described "the obnoxious scene in detail, including some of its dialogue."

Tomyn said he detected "a sinister motive" behind press criticism of censorship. He blamed "one-sided propaganda" for deluding a teen-age relative of his into opposing censorship.

He said he was "floored" when he received a letter from one young dissenter in which she disagreed with his views on censorship and ended it: "I remain yours respectable, undemoralized, virginal, and otherwise unspotted." She included a suggestion that the members don Beatle wigs to enliven the legislative sessions.

UP ABE DICKSTEIN

He's Now Asst. Genl. Sales Mgr. At 20th-Fox

Abe Dickstein, 20th-Fox home-office sales exec, has been named assistant general sales manager, a post that has been vacant ever since the reorganization of the domestic sales force effected when Seymour Poe became sales topper (and then exec veepee) under prez Darryl F. Zanuck. The Dickstein appointment appears to complete the reorganization.

Dickstein's new post makes him number two man in 20th's domestic sales setup which is headed by Joseph Sugar, veepee in charge of domestic sales. Dickstein most recently has been acting as roadshow manager, and will continue to supervise those activities.

W. German Board Gives 'Silence' High Rating But Faces City Probe

Stuttgart, March, 17.

Paradox exists in West Germany as to whether the controversial Ingmar Bergman pic, "Silence," is a great classic or downright immoral, and dangerous for young people. The West German Film Classification Board has given the picture its highest rating (especially outstanding), which means that the theatres playing it pay lower entertainment taxes. And in some states of this country, thus they are relieved of all entertainment tax on the classified film.

But in Stuttgart, the states' attorney has received five official protests which were sent through the Central Office for Protecting the Morals of Youths.

The film has been categorized by the German Film Censorship Board as viewable only for people over the age of 18. But nonetheless, the protests against the pic claim that it is immoral and harmful. Film is going to have a special screening for the states' attorney office, and then it is possible that further action will be taken. Protests, however, must finally be reviewed and decided in Duesseldorf, because the distributor of the film is in that area.

Meanwhile, the production is still a tremendous hit in Germany. In Frankfurt, for instances, it has been running for four weeks in two houses. And in a highly unusual move here, tickets are being sold a week in advance to keep up with the demand for seats.

'NEWMAN' PERIMETER PLAN FOLLOWING R.C.

Universal Pictures is again parlaying "Premiere Showcase" with its own "perimeter plan" for the neighborhood playoff of "Captain Newman, M.D.," which last week wound up a less-than-exciting run at Radio City Music Hall.

For its "showcase" run, "Newman" has been booked for four weeks, an unusually long lockin for "showcase" or any other first nabe run for that matter. Pic opens today (Wed.) in 22 "showcase" theatres and six additional "perimiter" houses. On April 1, 32 additional "perimeter" houses will join the package, giving 54 houses in all playing "Newman."

SWEETENER FOR SWEETEN

Denver, March 24.

Robert G. Sweeten, managing director of the Denver theatre here gets the post of National Director of Advertising and Promotion for National Theatres in Beverly Hills, Calif, per chief Robert Selig.

Sweeten began as doorman in the Paramount theatre here in 1930. He replaces Paul Lyday, another former Denverite, who recently resigned to become special assistant to Card Walker and Irving Ludwig of Disney-Buena Vista.

Ralph J. Batschelet, another long time Fox Intermountain Theatres man, now managing its suburban Mayan theatre, will become managing director of the Denver Theatre.

Levine, Paramount Still Talking Coproduction, And Maybe Merger

Joseph E. Levine's Embassy Pictures and Paramount are still dickering, both as to more possible coproductions and that much-discussed amalgamation possibility. Far more is likely to come to pass in the former category than in the latter, however, in the near future, it's felt.

Embassy and Par currently have eight major coproductions in various stages of work or release. Levine still has some other properties in his possession which might work out as Par coproductions, with distribution either shared or handled entirely by Paramount. Among those most recently heard as coproduction possibilities are "Tropic of Cancer" and "I Married a Psychaitrist." In addition, Levine owns such properties as Harold Robbins' "The Adventurers," currently being written, and John Michael Hayes' "Isabel and Burton." There's also the possibility that Italo director Federico Fellini's next may be a Par-Embassy project.

Also, Paramount has indicated that it is dickering with Levine for the U.S. and Canada distrib rights to "Zulu," an Embassy pic which Par is distributing in the rest of the world. It is currently playing in London where it is doing hefty business. "Tropic" has long been on Levine's production list, originally planned as a coproduction with a French producer, the idea being to film it in and around Paris. "Psychiatrist" is a property acquired by Levine not long ago and he recently paid $500,000 for the film rights to "Adventurers," which hadn't been started at the time.

As far as the Embassy-Par amalgamation talks are concerned, they have been going on amid the other Par bargaining. Levine has characterized such a move as being anything but of the moment but the old saying "everything has its price" still apparently holds for Embassy. For Levine it would mean a lot of loot but ultimately less authority, no matter how much autonomy Embassy is given. For Par it would mean, as one exec put it, "the difference between renting a Cadillac or owning one."

Embassy's relationship with Par is the most extensive of any indie in the biz with a major studio. The Mirisches have a heftier deal with UA but UA doesn't qualify in the studio category, although it does guarantee considerable Mirisch coin. Embassy's "Zulu" is now in release abroad and comes to the States shortly. "Carpetbaggers" will open in June and "Where Love Has Gone," now lensing, will also be released this year. "Nevada Smith" will be made in 1964 and other pix for which the companies have deals include "Imperial Woman," "A House Is Not a Home" and "Sands of Kalahari."

Besides that, the companies can't seem to stay apart wherever they are.

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NEW COLOR PROCESS IN DEMO ON COAST

Hollywood, March 24.

"DramaColor" (a registered trademark), new 35m color film process, was demonstrated for the trade press at Lytton Center by designer Fred Harpman. Process or technique, based on demo short subject shown, would appear to have most appeal to the director or producer who wished to achieve an unusual effect for the purpose of contrast or elaboration. Technically interesting, it did not appear sufficiently different visually to warrant general use at present but could provide unusual visual effects in a musical or sci-fi sequence.

The process produces "ghost" or transparent images on the screen in color, not heretofore possible. The transparency is quite discernible in any of the primary colors and can be used in a single or combined use of color. Double printing is not needed. It is essentially a one-step process and requires no special film, camera, lens, optics or lighting.

Further Adjudication On Danish 'Stranger'

Albany, March 24.

A Court of Appeals decision is expected by this Thurs. (26) in the State Board of Regents' appeal from "A Stranger Knocks," on decision. Top state tribunal heard arguments Mon. (23) for the second time, with Presiding Justice Alger A. Williams, of the Appellate Division Fourth Department, as the seventh sitting judge.

Court of Appeals earlier divided, 3-3, on the "obscenity" of the Danish picture, which the State Education Dept. and the Regents had ruled non-licensable, unless two scenes showing sexual intercourse were excised.

The high court was shy one judge in January. Its newest member, Francis Bergan, of Albany, constitutionally barred from participating, because he had, as presiding justice of Appellate Division, Third Department, taken part in a November ruling that reversed the Board of Regents.

Appellate Division, in a four-one determination, found Johan Jacobsen's prize-winning film was not "obscene," under U.S. Supreme Court decisions in Times Film Corp. vs. City of Chicago and Roth vs. United States.

The scenes, with the majority declared to be implied rather than demonstrated, "are an integral part of the play," Justice J. Clarence Herlihy filed a dissent. He agreed with the Regents' position that the scenes showed sexual union, went beyond "the customary limits", and made it impossible to apply usual standards of judgment.

The majority ruling, which directed the issuance of a license "forthwith," agreed with the contention of Harry I. Rand, counsel for Trans-Lux Distributing Corp., in a brief and in arguments, that binding U.S. Supreme Court decisions require a film or a book to be viewed "as a whole, not on individual scenes."

In the January presentation, Charles A. Brind Jr., Regents' counsel, argued that the two scenes depicted intercourse. That the second realistically portrayed an orgasm by the principal woman character; the sequences would be sexually stimulating to every man and woman in a motion picture theatre audience; scenes appealed to "prurient interest," and should not be publicly exhibited in a motion picture.

Rand, legal spokesman for the holder of the U.S. rights to "A Stranger Knocks," counter-contended that: questioned scenes could not be considered as "appealing to prurient interest"—under U.S. Supreme Court and State Court of Appeals defining the phrase; they were an integral part of a serious, artistic picture with contemporary social significance (quoting affidavits by Jacobsen and critics-authorities . . . Arthur Mayer, among them); neither the film in its entirety nor any part thereof was "obscene"; Appellate Division's decision should be affirmed. Rand also insisted that prior censorship violated the provisions of free speech and free press.

Portsmouth House Saved By Safety Fire Wall

Portsmouth, N.H., March 24.

Colonial Theatre escaped damage or possible destruction when the adjacent 200-year-old downtown business block was destroyed by fire, wiping out several business establishments.

Fire officials reported that a fire wall prevented the flames from spreading to the theatre and the North Congregational Church.

House had closed for the night before the blaze was discovered.

Balcon's Lion

Continued from page 5

contributing their talents to the new regime. Brian Epstein, one of Britain's hottest impresarios, will also be repped, having acquired an interest in Woodfall Films, the Osborne-Richardson setup.

("It's understood that Reade, the only American member of the Balcon syndicate and who is chairman of Reade-Sterling, will himself, or an appointee, be named to the board. Reade's link with B-L may be exepected to give Reade-Sterling a certain preferred position anent distribution of B-L product in the States, though Reade has neither the facilities nor the desire to handle all Lion pix in the States. Lion's distrib organization elsewhere in the world may also be used more extensively by Reade.)

There was no question of this even being an auction sale. The price for British Lion had been firmly fixed at $4,480,000, and has not wavered. The NFFC, in consultation with the Board of Trade, had checked the contestants, which at the deadline on March 11 had come down to three. In addition to agreeing to pay the required price, those in the running had to agree to certain stipulations. Positive assurances were demanded that British Lion would continue to remain independent and, equally, provide adequate facilities for film making by other indie producers. There was to be an undertaking that a nominee of the NFFC would have a watching brief for the government, providing it with a voice in the running of the company. Care was to be taken that a purchaser could not later buy Shepperton Studios or cause British Lion to be liquidated.

Syndicates Sought Control

Sale of British Lion Films began with a scramble for power by some seven syndicates. Names such as Sam Spiegel, Jack Hylton, Carl Foreman, John Woolf, Stanley Dubens, business tycoon John Bloom, the Federation of British Film Makers and many others were bandied about as among those aiming to purchase the company. Gradually a number of syndicates dropped until at the deadline, Balcon's group had only two rivals, one headed by producer Sydney Box and the other by newspaper Edward Martell's Freedom League.

Informed circles regarded it as a straight fight between Balcon and Box and, as time passed, and new personalities were marshalled with the Balcon personnel, Balcon's team become firm favorites. In Wardour Street (London's Film Row) "playing the Lion" became as popular as playing the horses.

The Sydney Box syndicate is stated to be "disappointed but not surprised at the decision." The syndicate was unable to agree fully to the laid down terms, in that it disagreed with the government holding a share in the company.

Balcon states that he sees no reason for major changes. "I have always believed in the ability of those who were controlling British Lion before." Balcon, chairman of the company that takes over Shepperton Studios and will be the only powerful indie distributor of pix apart from the two main circuits, Rank and A.B.C., is immediately concerned with production plans.

"We expect to start filming at once and to make 12 to 15 pix a year, of which two-thirds are likely to be made by independent producers," Balcon stated.

The syndicate has until Tuesday (31) to complete formalities by lodging the purchase price with the NFFC. Financially about half the required sum is thought to have been provided by a City finance house. The remainder comes from members of Balcon's group. It is planned to offer public shares in the company at a later date.

Inside Stuff—Pictures

Many film performers stop in Denver each year on publicity jaunts, but Angie Dickinson, Universal star, is the first to pay a visit to Fitzsimmons Army Hospital here in five years, according to Major Donald G. Bradlor, information officer of the huge military establishment. Altho Miss Dickinson's schedule was "shot to pieces" as she put it, and her stay in Denver was cut from two days to one on account of delays and miss outs in previous cities due to the recent storms in the east, she went to the wards and chatted with the boys.

When North Central Allied holds its annual convention here on April 8, tribute will be paid Bill Diehl who handles the reviews for both St. Paul daily newspapers, the morning Pioneer Press and evening Dispatch. It is "in appreciation of Diehl's consistently fair and daily discussions of motion pictures." It'll be in the shape of a "citation."

There are still profits to be made in the picture biz. A week ago a customer walked up to the boxoffice of the Fox Theatre, Columbus, S.C., and bought a ticket to "Tom Jones" with a $20 bill. As it turned out when manager Jim Hawkins went to deposit the day's receipts, the bill was a phoney. Admission was $1, so the counterfeiter saw "Jones" and made $19 besides.

Plans to establish Film School at University-level, in Israel, are in works after Carl Foreman was there to teach screenwriting for Hebrew University in Jerusalem. He lectured to 80 active and hopeful screenwriters.

He's Mr. Dubious Re Prem Idea

Encino, Calif.

Editor, VARIETY:

It is my honest opinion that the motion picture industry should use its own globally powerful resources to promote feature films, rather than depend on television to do the selling job.

I desire to speak out in rebuttal to Otto Preminger's recent suggestion that the Hollywood picture industry "hire" prime TV time to sell its products to the public.

While I have been and continue to be engaged in the direction of television shows, I am just as active in the motion picture medium in which I got my professional start. And I know that theatre film presentations reach many parts of the world which see little if any television.

I ice-skated and tapped my way into major studio feature productions, and later branched out into choreography and television direction. I have completed two directing assignments for Sam Katzman's Four Leaf Productions for MGM release, "Hootenanny Hoot" and "Kissin' Cousins," starring Elvis Presley, and am currently prepping "The Hank Williams Story," a musical production for Katzman and recently formed my own independent one-picture setup with writer Stanford Whitmore, called Nelmore Productions, Inc.

I certainly don't discount the advantages of spot-plugging feature pictures on television, in the metropolitan areas. But I think that Preminger is conceding too much to a progeny medium when he advocates an all-out industry campaign via TV.

We can do a better job, a stronger job and a more permanent job on behalf of motion pictures by (1) simply concentrating on making better pictures, (2) promoting such films via documentary Hollywood short-subjects for release at both theatres and civic clubs or community auditorium events.

In my opinion, this approach to the promotion problem hits at the "grassroots" — i.e., the "active" rather than "captive or passive" audiences.

The psychology involving television audiences, regardless of the importance of the programming involved, is based on "entertainment for free."

You can "sell" a tv viewer on a specific film showing with a cleverly devised spot commercial. But in my belief if you try and sell him on the motion picture industry as a whole through elaborate and expensive "specials," all you'll do is build a "free" audience quite content to stay home and view the newest television entertainment . . . and not necessarily inspired to journey forth to the nearest movie theatre.

To sum up my viewpoint, in opposition to Preminger's video promotion proposal, I simply believe that the motion picture industry of Hollywood—which incidentally spawned television films as a healthy offshoot—should never infringe on its own long-established image by "calling in a boy to do a man's work." *Gene Nelson.*

Excise Taxes

Continued from page 2

let go of all this coin, especially so soon after the recent personal and corporate income tax reduction. The Treasury Dept. has indicated it might favor a slice of $750,000,000 to $1,500,000,000 but the Committee shows signs moving to a somewhat more extensive cut and overhaul of the excise system.

The hearings in June should lay the groundwork for the Committee with action being initiated possibly when Congress comes back for a new session next January.

One factor which could definitely delay action on excise tax reductions would be indications of inflation stemming from the stimulus provided the economy by the income tax legislation.

But if and when the Committee begins writing a tax cut bill it will have to pick and choose among the special interests which had pleaded for relief.

The tax writers, surveying the data, will look for, among other things, an indication that a reduction of repeal of a certain excise tax would boost revenue and profit for the business affected.

But once the Ways and Means Committee decides which taxes will be lowered or repealed, its choice will have a considerable measure of finality. Of course the House, the Senate Finance Committee and the Senate can amend the Ways and Means Committee bill, but for practical purposes what the Committee recommends will become law.

Another problem facing show business tax cut advocates is the limited regional support for their industry, compared to such businessmen as cometic and ladies handbag manufacturers. The show folk will have to show that benefits from box office and cabaret tax cuts will go beyond Broadway and Hollywood, both fairly unpopular among the rural types controlling Congress. A pitch from a few hinterland house and cabaret owners would probably help on this score.


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Britain Decides to Go It Alone With Circlorama; Preems 1st Film

By DICK RICHARDS

London, March 24.

As far as Circlorama is concerned, Britain has decided to go it alone, believing that it has already surpassed both Russia and America in making films in 360 degrees. "Circlorama Cavalcade," the first British Circlorama film, had its world preem here on March 12. The Circlorama Cinema in Piccadilly Circus was opened last May with "Russian Roundabout" and has been seen by more than 500,000 people. A commitment to follow up with a second Russian film fell through. Hence, Leonard Urry and Leon Hepner decided to pioneer a completely new British technique for this kind of filming.

The film is projected on the 11 screens from 11 electronically synchronized projectors which are about half the weight and size of the Russian projectors. "Circlorama Cavalcade" was shot in 16m and blown up to full dimension. And it is fair to say that this is not obvious to the viewer.

Directed by Stanley Long and Arnold Miller, the British film was shot in three months, a short time considering the technical problems that had to be licked. Claiming to be the first film in this medium to use direct sound and interior shots, "Cavalcade" sticks fairly conventionally to well-worn themes for its various sequences.

There are day and night tours of London, the inevitable roller coaster ride (far better done way back in Cinerama), a visit inside a performing lions' cage, a beauty contest, a trip with a lifeboat, ice-skating, motor-racing and a session with a local group, the Swinging Blue Jeans. Some click, others misfire, and the experiment is not aided by a rather archly delivered commentary by tele disk jockey Don Moss.

But the experiment has opened up promising new channels. Urry, one of the producers, told VARIETY: "We are working to improve technical quality and expect soon to be able to get rid of the struts that separate the screens at the moment. Next move is to be able to get topical events quickly into the current program and we aim to make a start with the Boat Race this year. We're working on light apparatus that will be able to follow the race and everything that's happening around in the 360 degrees area.

"We are also making a priority move towards short storyline Circlorama pictures instead of just travelog type of material. Already we have Sir Laurence Olivier interested in the possibility of making a version of 'Richard II'. And that expansion is not far ahead."

Yank Talent Missing At Valencia Fair Marking Start of Bullfight Season

Valencia, March 17.

American entertainers are missing this year at the annual Valencia Fair, or Fallas, as this annual mid-March carnival is known in Spain: Last year, the event was highlighted with appearances by Jayne Mansfield, Marlene Dietrich, Abbe Lane, Xavier Cugat, in addition to continental performers Katina Ranieri, Johnny Hallyday, Vince Taylor and Ennio Sanguisto.

The three principal armory-sized temporary paradors are again the "Foc," "So Nelo" and "Tro." Film actress Catherine Spaak, Italian crooner Adriano Celentano and the Fausto Papetti orhestra are headlined at the "Foc;" top European talent at the "So Nelo" includes Francoise Hardy, Milva, Alberto Cortez, the Spotnicks, the Roany-Dancers and Luis Aguile. The "Tro" features Gilbert Becaud.

The three paradors represent the main downtown areas of Valencia and are about a half mile apart. Total dining and spectator capacity in the paradors ranges from 5,000 to 10,000.

The Valencia Fallas traditionally mark the start of Spain's tourist and bullfighting season. The Mediterranean port city fete literally goes up in flames on Thursday (19) when a hundred-odd satiric carnival exhibits are put to the torch.

Denmark Set to Film Its Part of '4 Times 4'

Copenhagen, March 17.

Kenne Fant, head of Sweden's Svensk Filmindustri, has asked Mogens Skot-Hansen of Laterna Film here to head the production of Denmark's one-fourth of the feature film, "Four Times Four." This is a film of four episodes, each one inspired by one of the four seasons, and one season being allotted to each of the four Scandanavian countries. Denmark's season is summer. And this summer is when shooting of the whole production will start.

Writer Klaus Fifbjerg and director Palle Kjaerulff-Schmidt, who cooperated on the film, "Weekend," a minor international art film success, will do the summer sequence. They have been given a relatively free hand as to plot or general aim of this sequence.

For the femme lead in the Danish sequence, Yvonne Ingdal, has been selected. Photographer will be Sweden's Georg Oddner. The expected running time of each sequence will be 30 minutes. Of the four Scandinavian countries, only Denmark has no regular government support for its film industry.

'Mountain' Films NSH In Germany

Frankfurt, March 17.

The sad saga of an Austrian producer who has been trying to find a distributor for his successful film in West Germany is making the rounds here. Faced with a tremendous shortage of home product, the West German distributors are reportedly on the outlook for any foreign pix they can round up to fill out their 1964 programs. But in actuality, this just is not so.

The Austrian producer of the pic "Nur der Himmel Ueber Uns" (Only Heaven Over Us), was offered this film as one that had excellent reviews and big grosses in the homeland. So Fred Benesch came to West Germany, with a copy of this pic.

First distributor didn't even want to see the film, based on the novel, "Mountain Winds and Dreams," which has a name cast including Hans von Borsody and Wolf Albach-Retty (Romy Schneider's father). He explained, "Those mountain pictures don't go over in North Germany and Berlin." Second big distrib also turned down the pic, without seeing the print, explaining that the mountain films aren't good here.

Third distributor heard about the pic, but explained "too bad it doesn't have a happy ending. The public likes that." Fourth distributor also said no without seeing the pic.

DANISH PROD. SPLITS WITH VET BACKER

Copenhagen, March 17.

Danish filmmaker Bent Christensen has packed his trunks and his family into a car to roam Europe in search of possible future foreign - Danish coproductions. Christensen's trip is a result of the generally desperate situation for the Danish film industry, taxed almost to extinction by the 40% amusement tax. The trip, however, has another and more immediate reason via a split between Christensen and Preben Philipsen, one of Europe's biggest film producers and Christensen's friend and backer for several years.

A script had been written by Bent Christensen for a film version of a novel called, "Don Olsen Goes To Town" and Christensen had already put in close to two months of preparations for his direction of the film, when the disagreement came about. It was over re-make conditions which Christensen wanted in his contract.

Philippine Dancers Score

Adelaide, March 17.

One of the big draws at the Adelaide Festival of Arts is the 45-strong Bayanihan Philippine Dance Company which, on its first visit Down Under, is playing almost to capacity in a 1,800-seat hall. It's another offering from the Aztec Services stable of Kenn Brodziak, this time presented in association with J. C. Williamson Theatres Ltd.

The company is presenting a different program from that of the Bayanihan Company currently touring the U.S. After the fortnight in Adelaide, the company will be featured in seasons in Melbourne, Sydney and Brisbane.

Paris Show Biz Cheered By Steady Upbeat In Legit, Cinema Trade

Paris, March 24.

Show biz people are cheer by a definite rise in theatre and film attendance here. People seem to be going out more, and it is possible that maybe the period of household appliance and auto buying, which cut into entertainment expenditures, may be waning.

Legit, long a lame taker, has now registered sharp hikes in attendance over the same time last year with plenty of films also getting sock biz at at wickets. Of course, some claim there is better fare this year, but not enough to account for the biz upbeat.

Niteries are also reflecting this turn of events with more people staying up later with things are much better than in several seasons. But crepehangers still point to the fact that only a handful of legiters are grossing big and that overall cinema attendance dipped 7% last year.

But others retort that film grosses were excellent the last few months and theatres show that on a given day they have taken 318,000 admission at 43 theatres to the 273,000 at the same time at the same houses last year.

The main thing is that for the first time in a long while show biz people can feel a bit easier if they may still have longterm problems.

PRODUCER LE VIEN TO N.Y. ON WINDSOR FILM

London, March 24.

Producer Jack Le Vien planes to N.Y. tomorrow (Wed.) for huddles with the Duke of Windsor re the filming of the latter's life story. This is the subject of Le Vien's next picture following the completion of his Churchillian saga, "The Finest Hours."

Le Vien is also set to arrange the U.S. preem of "Finest Hours," which will get its world preem at the Royal Festival Hall here on April 29. The Windsor project, for which the Duke has made available thousands of feet of private film, will be in color and is skedded to run for about two hours.

Kicking off here in mid-April, film will be made in the same technique as "Finest Hours" (the camera as the "eye" of the subject) and will cover the years up to the abdication.

Blackpool Exhib Raps Theatre Pix on Pay-TV

Blackpool, Eng., March 24.

Cinema exhibs should not get involved with the showing of theatre films on pay-tv, according to R. H. Godfrey, leading exhibitor here.

"If a family and friends can see a feature film on pay-tv for the one charge of five shillings, how long will they continue to go to the cinema and pay three or four shillings each for admission?" he asked, at a meeting of the northwest England branch of the Cinematograph Exhibitors Assn.

"We have the greatest entertainment in the world, and there is a danger of our losing this advantage for the mirage of a million five shillings rolling in."

Exhib said that cinema admissions in 1963 were down compared with the previous year, but cinemas were beginning to see the end of the real struggle for audiences, because of the run of good pix. It would be foolish to toss away that advantage, he said.

Third Annual Aussie Festival of Arts Draws Capacity Crowds to Adelaide, 165 Operas, Plays, Concerts on Sked

Adelaide, March 17.

Festival fever has gripped this South Australian capital city of around 600,000 as the third Festival of Arts swings into place as probably the greatest cultural event ever known Down Under. Scheduled to be opened officially by the Queen Mother, few cancellations resulted from her almost last-minute withdrawal although all advance publicity with her name attached had no doubt stimulated interest. As it was the Aussie Premier Sir Robert Menzies finally opened the show.

Organizers, performers and local inhabitants confess themselves stunned by the impact the festival has made. There has been a great influx of visitors from other states, New Zealand and Overseas countries. Every room in all hotels is full, and most private homes too are accommodating visitors who arrive hourly by plane, train and auto.

Before the end of the first week more than $225,000 had been taken in advance for the 165 different performances on the official program during the twoweek festival.

It is estimated that every night at least 500 performers are on stage. Every professional actor, singer or musician in Adelaide is doing something. And from other states all actors, singers or musicians who happen to be available have descended on Adelaide. No less than 100 artists from Britain alone are here to particiate in the festival.

From recitals at 11 o'clock in the morning to late-night revue finishing at 1:30 in the morning, there is some form of entertainment being provided. The biggest concert to date is the preem of Benjamin Britten's "War Requiem," with Heather Harper, David Galliver and John Shaw.

Leaders of Australian arts here include Robert Helpmann, Sidney Nolan, Russell Drysdale, Alan Moorhead, Malcolm Williamson and Googie Withers.

William Walton Guest of Honor

Over 25 exhibitions are being held. Robert Helpmann has opened nine different shows at the National Gallery of South Australia. Unofficial guest of honor appears to be Sir William Walton, who is conducting several performances of his works, including "Facade"—and whose opera "Troilus and Cressida," staged by Robin Lovejoy for the Australian Elizabethan Theatre Trust with Marie Collier and Richard Lewis in the leads has come in for critical acclaim.

The A.E.T.T. also staged "Macbeth," with John Shaw. One of the big events was the world-preem of

(Continued on page 23)

German-Yank Prod. Of 'Fanny' in 4 Versions

Berlin, March 17.

"Fanny Hill—Memoirs of a Woman of Pleasure," forthcoming German-American composition between Artur Brauner's CCC and Albert Zugsmith's Famous Players Corp., will be made in four different versions to take care of the different tastes and censors, according to Zugsmith. There will be versions for the German market, England, the U.S., and South America. Last-named version will be especially different.

Shooting is to start April 13 and run for seven weeks. With the exception of a lake location sequence and a ballroom scene (shot in a Berlin hotel), entire pic will be done at Brauner's CCC studios. "The film will concentrate on the novel's most humorous elements. Much will be left for the viewer's imagination," Zugsmith said.

French Film Aid Set to Continue

Paris, March 24.

It is now assured that French Film Aid will be continued indefinitely in spite of Common Market objections to the contrary. However, to mollify the ECM somewhat, it will now be 13% on local grosses going back to producers for the next pix instead of 14%.

The ECM still would like to see the dwindling of aid to nothing during the next few years to start a common coffer for signatories for such aid. But French needs will keep it intact until the ECM can solve this problem. So will Italy, and West Germany also may have film aid for its production soon.

So it looks as though the ECM aid will take some time yet. Meanwhile, the Common Market has taken steps to try to make film interchange and coproduction between ECM parties easier and freer. New directive hopes to abolish any existing quotas and any ties on free exchange of film materials.

DOCU FESTS' COURSE AFTER FIRST DECADE

Belgrade, March 24.

This year's Festival of Yugoslav Documentary and Short Films, held here March 13-19, marked the beginning of the fest's second decade. The event grew from a social need, so that once a year, in Belgrade and Pula (a northern Adriatic resort), Yugoslavian film workers—whether creators, producers or technicians—could meet with the press and the public to review the annual production of films whether successful, doubtful or failures.

This experience is used in deciding what future course to take in providing better production and progress in the coming year. That this year was the 11th Yugoslavian Film Fest is proof of its vitality and creative force. Each succeeding fest has been a forward step in the development of Yugoslavian film art.

The 1964 Festival attracted many foreign productions including Holland's "Bouwspelementen," the American "Farmer and I," Russia's "History of a Trespasser," Hungary's "Erek Avorsol," Canada's "Great Toy Robbery," France's "Corps Profond," Great Britain's "Home and Away," Switzerland's "Vaccances Sur Mesure," Czechoslovakia's "Kuchari," East Germany's "Im Freiem Fall," Austria's "Bergkamaraden," the Greek "Makedonikos Gamos," Cuba's documentary on Ernest Hemingway, Morocco's "Retour aux Sources," Bulgaria's "Boys From Our Combine," India's "Song of the Snows," and Brazil's short "Cats Skin." There were also documentaries from Rumania, Poland, Israel, Norway, and Italy.

Spain's Pix Production Last Year Hit Record 113 Plus Foreign Ones

Barcelona, March 17.

The official survey of Spanish production, just issued, shows that 1963 was the most prolific year in the production of pix in this territory. The year 1961, which until the present year, showed more films coming out of Spanish studios (total was 91 feature films) while in 1962 the number slumped to 88 pix. During 1963, production went up 113 feature pix. Considering that during 1961 and 1962 a very considerable amount of pix produced were not released either here or Madrid, it would have been natural for production to go down. These figures mean an advance in production if not in quality product.

It is interesting to note that 50% of these films are co-productions, principal ones being 21 co-produced with Italy, five with France; four with the U.S.; three with Argentine and two with Germany.

It appears, now, that near the end of 1963, production activity was very low. This apparently stems from the new protection law, helping Spanish producers.

Besides the pix that must be considered Spanish productions during 1963, many foreign pix have been shot in Spanish territory, totally or for special locations. Several tele, pix have also been made in Spain, such as "Antonita Singla," "Enamorandose" (Falling in Love), "Spain Today," "British Encyclopeadia" and "Spain 1963".

ADVERTISING WITH AN INTER-CONTINENTAL BOUNCE

It is not accidental but sequential that this publication is an "international" medium. Foresight is the explanation. There was a VARIETY office established in London as early as 1909. Thereafter began the creation of a network of news correspondents in all the principal world centres. The emphasis on the show business of foreign countries was rooted in a realization by VARIETY that entertainment is a universal sharing of talent and a commodity of world trade. How accurate was this early recognition and how wise the consistent half-century of emphasis has been abundantly confirmed in recent years as the film industry itself has become more than ever "international".

A curious thing, it may seem to some, that a theatrical trade paper published in New York City, and in English, is so eagerly consulted all over the world. Remarkable, too, that news from foreign lands published in VARIETY often returns on jet-stream to the land of its origin as a local scoop.

In the final analysis, what overseas showmen turn to this publication to get is the pulse of world film markets, the sense of trend, the shifts of popular taste, the alertness of a staff trained to spot significance.

Climaxing this service, every spring for the past several years there has been assembled by VARIETY a fact-and-idea saturation issue devoted to the international film and timed to hit coincidental with the first of the great film festivals. This edition has rolled up momentum and prestige from year to year and is now fully established as the "must" medium for film showmen of all nations.

The European producers, directors and distributors have learned to appreciate that they advertise not to the American market alone but to their own continent as well. Display space aimed at the United States rides on a bounce-back to Europe.

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International Sound Track

London

Tony Hancock-Margaret Rutherford screen version of "Harvey," to be made by **Dimiti de Grunwald** has been "indefinitely postponed" . . . **Ann Todd** has returned to Nepal to make a new color second feature on life in the mountain kingdom. Pic is being made in association with **Lord Brabourne** . . . **Shirley Eaton** signed for the new James Bond film, "Goldfinger". . . **Jack Veasey** appointed Furnishing Manager of Associated British Cinemas, succeeding the retiring **Charles Savage**, who was also a director of Pathe Equipment . . . **Mai Zetterling's** first directorial "short" is in the Academy program with "The Caretaker". . . They still haven't found the "unknown beautiful girl" to play "She" in the **Rider Haggard** story for Hammer and Universal . . ."The Peaches" has been chosen to rep United Kingdom in the short film section at Cannes Film Fest . . . **Virginia McKenna** and husband **Bill Travers** set to play **Joy** and **George Adamson** in "Born Free," the lion cub yarn. **Tom MacGowan** will direct and **Sam Jaffe** and **Paul Radin** produce for Atlas Productions, in association with Open Road Films. It's a Columbia Pictures release . . ."Charade" has established best seven-day, best 14-day and best 21-day records for the Leicester-Square Theatre, with a take of $67,164 . . . **Robert Hartford Davis** has dropped out of Animated Motion Pictures as a director or "in any other connection." **Nat Miller** says the business will carry on as before.

Anglo-Embassy Productions, represented by **Kenneth Hargreaves**, has become a member of the British Film Producers Assn. . . . **Alan Bates** has joined **Anthony Quinn** and **Simone Signoret** in "Zorba The Greek" in Athens. **Michael Cacoyannis** directs this English version . . **Jack Davies**, scriptwriter, now has a piece of the **Norman Wisdom** comedies that have been hitting the boxoffice jackpot. Next one tentatively titled "Almost A Hero."

Paris

United Artists having a run of grossers here with (1) "Tom Jones," (2) its French acquisition "That Man From Rio," (3) "It's A Mad, Mad, Mad, Mad World," (4) "Johnny Cool" (5) "West Side Story" still going strong and (6) "The Pink Panther" and (7) "To Russia With Love" opening strongly . . . In spite of cuts **Ingmar Bergman's** "The Silence" opened to big early biz. It will probably not go to the Cannes Fest, even non-competing, due to its early opening here . . . Director **H. G. Clouzot** likes technical innovations and for his forthcoming pic "L'Enfer" (Hell), to be backed by Columbia, he will have many scenes in which sets, actors and the camera will move at the same time and a special electronic sound track to back surreal aspects, due to hallucinations, which will build up sounds of insects to great cries to blend with human screams etc. Clouzot starts shooting in June with **Romy Schneider** and **Serge Reggiani** . . . A film forbidden for five years, "Moranboung" of **Jean-Paul Bonnardot**, finally allowed release. Pic is about a love affair in North Korea during the Korean war and has opened in two arties with fair reviews . . . 20th-Fox has taken **Paul Graetz's** production "Epitaph for an Enemy" for worldwide distribution. Pic will use one shot from "The Longest Day" since both have the same femme thesp **Irina Demick**. Film takes place right after D-Day when an American has to escort a group of French villagers to the beach only to find himself shuttling back and forth due to war's confusions. Pacifistic tale, adapted from a book by **George Barr**, will be made in French and English with **Guy Hamilton** directing. Budget is said to be $2,000,000. Cast so far is **Demich, James Garner, Oscar Werner, Francoise Rosay, Fernand Ledoux, Bernard Blier** and **Georges Wilson** . . . The French-Roumanian co-production "Codine," directed by **Henri Colpi**, which won a prize at the last Cannes Fest and did only so-so biz here, is reportedly doing landoffice grosses in Rumania . . . Local distrib Athos Films, will handle the American pic "A Soldier in the Rain" here.

Rome

Third Annual Festival of Tourist Films due in Venice, with kudos in eight categories . . . **Marcello Mastroianni** back from States, "Filumena Marturano" and "Seventh Victim" among his upcoming plans . . . Three Italo title versions set by Dear-Fox: "John Goldfarb, Please Come Home" becomes, locally, "With Open Arms"; "What a Way to Go" has been dubbed "The Lady and Her Husbands"; while "The Agony and the Ectasy" will be "The Torment and the Ectasy" here . . . **Catherine Spaak** tested for **Carlo Ponti's** cartoon-and-live feature, "Boccaccio 2000"; pic stems from idea by **Zac, Ennio Flajano**, and **Luigi DeSantis** . . . **Jean Claude Brialy** and **Eleonora Rossi Drago** paged for pic version of **D'Annunzio's** "Il Piaciere" to be shot in Rome and Milan this fall.

International Film Service's Hispano-Italian coproduction, "Blind Man's Buff" wound editing this week; stars **Maurice Ronet, Claudia Mori, Amedeo Nazzari**, while pianist **Charlie Beal** is featured . . . "Ca Ira" is title of new film by director **Tinto Brass** on famous revolutions of history; **Morris Ergas** produced . . . Dear-UA topper **Lee Kamern** due back at Rome post soon after his Miami marriage to actress **Silvia Morgan** . . . **Damiano Damiani** may follow up his recent "Empty Canvas" with a pic for Columbia, "My Father, My Mother" . . . **Anacleto Tanda**, former 20th publicity chief for Italy, expected back here shortly after Stateside biz swing . . . **Hildegard Kneff** and **Georg Goetze** wound their Trieste shooting stint under Rialto director **Alfred Voerher**, "Pay or Die", returning to Germany . . . **Harold Robbins** visit here got plenty of play by local press; writer now at Cannes for six-month writing stint on "The Adventurers", already purchased by **Joseph Levine** for $1,000,000 . . . "Zorba the Greek" well on its way in Crete, with 10 weeks shooting slated for island, three in Athens.

Berlin

Yugoslav actress **Beba Loncar**, who's seen in Columbia's "The Long Ships", has a principal role in **Artur Brauner's Freddie Quinn-Mamie van Doren** starrer, "Freddy and the Wild West", currently in the making here . . . Local Cinematheque showed **Richard Leacock's** documentary pix, "Daybreak Express" (1954), "Primary" (1960), and "Quint City USA" (1963), with Leacock attending the program . . . **Albert Zugsmith**, who'll produce "Fanny Hill" in collab with **Artur Brauner** next month, contacted **Paul Anka** for a male lead in this film. No answer . . . **Juergen Pohland's** "The Dead One of Beverly Hills" will be shown at upcoming Cannes festival . . . Brauner has a total of 12 productions in preparations. He wants to get **Bernhard Wicki** for a filmization of the **Thomas Mann** tubercular-theme novel, "The Magic Mountain" . . . **Ingmar Bergman's** "Silence" had its local preem at Atelier am Zoo. Divided critical and audience reaction, as expected. Society of German film clubs will have its annual meeting April 30-May 3 at Bad Ems. It will honor Fritz Lang via the showing of 15 to 20 of his old pix, including "Fury" and "Hangmen Also Die" . . . Statistics reveal that 4% of the W-German populace has never once been to a film.

New Bid to Save Now Closed Dublin Olympia

Dublin, March 17.

New bid to save the shuttered Olympia Theatre here has been made by Dublin Theatre Festival Organization Fest group, with aid from the Irish Tourist Board, has bought seating and equipment in the theatre and new owners have okayed the plan to use the theatre for festival productions this fall.

New owners, London-Irish group headed by terpery operator Tom Gorman, plan a restaurant and dance hall for the site but constructional plans have not yet been announced. Theatre Fest is regarded as promising late-season tourist gimmick.

THREE ASIANS UNITE

Philippines, Indonesia & Malaya Sharing Film

Manila, March 24.

"Blood in the Sand" is title of three-way coproduction film to be shot entirely in Indonesia by Tamaraw Studios (Philippines), Persari Films (Indonesia) and Khalsa Films (Malaya). Each producer is putting up about $37,500 to finance. Script and direction are by Philippines' Bert Avellana. Players are from all three participating countries.

Raw materials will come from Malaya. London processing is planned, but final editing to be in Philippines. Indonesia's contribution will be equipment and technical assistance. Working under Maphilindo banner, pic is aimed at world distribution and being shot in color.

Story is about Indonesia's struggle for independence from Dutch and Japanese, with a Filipino, Indonesian and Malayan caught together in Djakarta during war, all joining cause.

Upgraded Film Format For Filipinos Who Aim To Get Foreign Dates

Manila, March 24.

Present policy of gearing films to the tastes of the so-called "bakya" (wooden clog-wearing) crowd may soon be changed if recommendations made in a report of the secretariat of the Philippine Motion Picture Producers Assn. are followed.

Report indicates beginning signs of deviation in production of this type film. Suggested upgrading in quality will have dual purpose, according to secretariat—creation of loyal national audience for quality pix and broader foreign demand for Filipino product. New direction in local production, plus intensified liaison of PMPPA with foreign organizations in selling and distributing Filipino pix abroad, secretariat said, "should be stimulus to future selling and coproduction ventures."

Secretariat also advocates practice of incorporating advice of distributors into pre-planning production ventures. Policy is common among Indian, Japanese and South American producers to seek opinion of international distributors who advance some financing for production of such films as may be in demand in their particular regions.

Also recommended are (1) wisdom of exploiting foreign markets, especially tv, with resultant boost to overall film industry; (2) adoption of long-range program of exhibiting films in foreign trade fests and like events, with assistance of Commerce & Industry and Foreign Affairs departments; (3) accelerated international relations program, including membership and active participation in international organizations; (4) expansion and maintenance of overall pub relations concerning marketing, improvement in industry conditions and spotlighting of industry activities and problems for general public.

Report stresses importance of PMPPA's serious production of quality films, plus long-range program making use of international film distribs knowhow regarding value of such production in international marketing.

Italo Key City Firstrun B.O. Returns $1,000,000 Higher in Feb. Than 1963

Rome, March 24.

A $1,000,000 increase in key city firstrun boxoffice returns was racked up during February in Italy over the corresponding month of 1963, figures released here show.

The Yank totals, though lower than their January high point, are still well above those of February last year, with a healthy 50.84% slice for the more recent stanza. That compares favorably with 36.69% for Italo product, to which must be added 6.87% in Franco-Italian coproductions for an overall 42.28% of Italo-interested items. Biggest drop under the 1963 equivalents is in French film ranks, down from 17.85% to 6.87%.

British cut is 5.33% in which "Lawrence of Arabia" (Col) is included for slight rise while German pix and others make up infinitesimal entity of whole.

February totals add up to some $4,069,000 as against the $2,924,000 totaled during February of 1963. Sharp rise is credited to various factors, partly timing, with some stronger releases coming later than last year. Admission price hikes and lasting strength of certain long-running pix such as "Lawrence," "Cleopatra" (20th) and Italy's own "Yesterday, Today, and Tomorrow" are other factors.

Hal Chester to H'wood, For Check on 'Dragons'

London, March 24.

Producer Hal Chester winged out for California last week (to get close to Cary Grant's "Place Of Dragons," with which he is associated), with no less than three pix to cast. First project is a Western, "Rebel Troupe," authored by John Prebble who wrote "Zulu," second is "Best Kept Secret of The War," by Frank Parloff, and the third, a coproduction with Italy's Galatea called "Legacy of A Spy."

Latter pic was initially a Victor Saville project but has now been taken over by Chester. Anton Leader has been set as director.

Aussie Fest

Continued from page 21

Robert Helpmann's new Aussie ballet, "The Display," danced by the Australian Ballet.

One Shakespearean item on the agenda is the Forum done by British actor Harold Lang, assisted by three others, in a platform discussion, "Macbeth in Camera," generally considered to be one of the festival's highlights. Also a highlight is "The Play of Daniel," with the Deller Consort of Singers.

Heading the fringe productions is the ever-controversial Patrick White's latest play, "Night on Bald Mountain," which is attracting as much attention as any Fest attraction. There are also fringe productions of "Night of the Iguana" and "She Stoops to Conquer."

At every turn of a road, there is some form of entertainment. The Bayanihan Philippines Dance Company; the puppet and mime combination "The Black Theatre of Prague"; Eddie Condon's Jazz Group; Lunchtime one-act opera in the form of Donizetti's "The Night Bell" or Anthony Hopkins' "Three's Company"; a Son Et Lumiere presentation of "Jack and Beanstalk"; examples of Spanish, Polish and Indian Dancing; Australian ballads; Band of the Scots Guards; Robert Helpmann narrating "Peter and the Wolf"; shadow and puppet plays; and Irish, Welsh and Scottish folk songs.

As if all this was not enough, there is a Festival Fair at which shows begin at dusk and continue with non-stop entertainment until late at night, with Jazz groups, youth orchestras, a Maori concert party, Victorian melodrama, sketches from the jazz age of the 20s', and many other events with more than 1,400 performers taking part over the festival period.

Only the cinemas here go about their business with no specially devised programs.

Adelaide is going to find it difficult to top its Third Fest of Arts, although planning soon will start for the next, to be held in 1966.

Britain's Weekly Take In January $3,920,000

London, March 24.

According to just-released Board of Trade figures, the weekly January takings at cinema boxoffices throughout the U.K. averaged $3,920,000.

Weekly average admissions for the same month totaled 7,900,000.

Universal Still Paces Italian B.O., Both Best Per-Pic Money, Totals

Rome, March 17.

Universal continues to lead the Italo b.o. race, heading both in totals and in average-per-pic category, thanks principally to showings of such pix as "Charade," currently No. 6, "Mockingbird" (No. 12), "Adrian Messenger" (No. 19), "The Birds" (23d), and "Ugly American," 30th on list.

Other Yank distribs are close behind, copping the first six positions in Italo key-city firstrun race. In order of strength the leaders after Universal are Metro, Dear-UA, Paramount, Ciad-Columbia and Dear-Fox. Warners is eighth, preceded by first of Italian companies, Interfilm.

On seasonal basis, film leadership is still with "Lawrence of Arabia" (Col) closely tailed by "Cleopatra" (20th), "Yesterday, Today, and Tomorrow" (Ponti), "How West Was Won" (MGM), "55 Days at Peking" (AA), "Charade" (U), I Mostri" (Gori), "Irma La Douce" (Dear-UA), "The Leopard" (Titanus) and "Four for Texas" (WB). (In the case of "Leopard," only this season's gross is figured, but combined with last season's leading total, pic would easily cop No. 1 spot.)

Of pix current in Rome and Milan, "Yesterday," holds the lead in the latter, followed by "From Russia with Love," (UA), "Tom Jones" (UA) and "Bebo's Girl." Another two-Italo-mades are runners-up, "High Infidelity" and "Seduced and Abandoned." In the capital city "West" leads, followed by "Lawrence," "Yesterday," "Charade," "High Infidelity," "Seduced and Abandoned," "Cardinal" (Col) and "Tom Jones" (UA).

Aussie Labor Group May Request Govt. Set Up Finances For Pix Prod.

Sydney, March 17.

It's reported here that a new political bid will be made shortly to aid local film producers to get their cameras turning again. Presently, native feature pix production is completely stilled.

Understanding here is that top Labor politicos will request the Sir Robert Menzies Liberal Party government to set up a national fund this financial year to assist genuine local producers to revive a long idle industry.

It has been suggested in political quarters that a tax of 2c on cinema tickets be imposed and the revenue so obtained be channeled into this mooted national fund, with the government granting a dollar-for-dollar subsidy.

Another school of political thought suggests that the government should impose an additional footage tax on all imported product as an aid to a rebirth of the local industry. This group points out that today American films just about dominate the Aussie cinema screen coast-to-coast, with the British and Continental product in a minor category.

General show biz opinion is that a national fund would meet with stiff opposition from cinema operators and distributors alike via any additional tax upbeat.

WRITHE IN TIGHTS, BUT IT'S STILL OPERA

Paris, March 24.

Paris Opera had a stormy opening of Hector Berlioz's "The Damnation of Faust" as staged by choregrapher Maurice Bejart. Audience was divided with whistles, boos and outraged shouts mingling with applause and verbalized approval.

Bejart got the look of Hell into it with smoky sulphorous fumes, strange masked monsters, black masses and a reliance more on dance and rhythmic movements than the usual musical emphases of opera.

One critic said that Bejart turned it rightfully into a sort of ballet with singing which gave it its most effective form. Also the use of dancers to play out, in terp and mime, the singers' words was a fine innovation. Purists raged that a great French creator had been defiled. They rapped flesh-toned tights worn by the writhing creatures of Hell.

BBC-2 (For Free) May Duplicate What 5 British Tollsters Put Out

London, March 24.

Although it is too early to be sure, there's some indication that the programming dishes to be served up by BBC-2 (due to bow in April) and the tollvision companies (due to set up a five-pronged paysee trial by the end of the year) will contain many of the same ingredients.

If so, it could be an expensive experiment for the prospective feeveers. For, it is asked, who will pay for something that's coming in gratis on another channel?

Programming area in question centers on the enlightenment shows and several other forms of "special" interest programs which appeal to minority groups. For example, pre-launch declarations from several paysee operators reveal a substantial diet of opera and ballet will be featured. BBC-2 also has an extensive schedule of such productions and is even commissioning new ones specifically for tv.

BBC-2 is also soliciting minority sports enthusiasts with its "Leisure" programs, thus getting a lead of several months on the tollvision companies in this direction. Its second-channel educational evenings may also include "courses" for which a viewer might pay—for instance, instruction on how to play golf.

Best opportunity for the paysee operators to score is believed to be the programming of regional-appeal shows—such as local soccer or ruby matches—as BBC-2, like BBC-1, will be a national web and, as such, will not be parochial.

Whichever way their "minority" programming goes, however, and regardless of how it fares against BBC-2, it has clearly emerged that film product will be the mainstay of paysee programming and this BBC-2 will not be able to match. On present plans, it is estimated that more than 40% of the pay-vision skeds will be feature films. The Cinematograph Exhibitors Assn., however, believes that this comparatively low estimate of film usage will be jacked up by opening date, with exhibs estimating about 75% use of film on the teevee channels.

Six Appleman Ozoners Leased to Skouras Co.; Jack Smith In Deal

Skouras Theatres' 303 Drive-In Corp. subsid has acquired the lease on six drive-ins in New Jersey and New York from Harry and Joe Appleman.

The houses include the Turnpike All-Weather Drive-In, East Brunswick, the Brunswick Drive-In, New Bruswick; the Somerville, Somerville; Rockland, Monsey; Nyack, Nyack, and the New Plainfield, skedded to open today (Wed.) in Edison, N.J.

Jack Smith, general manager of the Appleman group, becomes division manager for Skouras.

Deny Liquor License To Scot Film House

Edinburgh, March 24.

The ABC Regal Cinema, leading circuit house here, has been refused a liquor license by the local magistrates' court. Cinema asked for a drink permit until 10:30 p.m. nightly. Management said only ticket-holders in stalls or balcony would be allowed to use the proposed bars.

Opposing the application, a local church minister, Rev. Dr. R. S. Wallace, said people would be encouraged to stand around drinking under pressure and would also have to consume their drinks in a limited time. He claimed many of the youngest group of the show-going population in the city attended the ABC cinema.

MCA '500' to 20 Sites

Hollywood, March 24.

MCA, which has deal to close-circuit telecast the Indianapolis Memorial Day "500" has closed for 20 southern California situations to show event, on 50-50 terms.

Sites include film theatres, civic auditoriums and sports arenas. MCA reports it expects to close with 200-225 situations nationally by May 30.

UNITE TO CONFORM ON OUTLYING AD COPY

Kansas City, March 24.

Metropolitan area exhibitors and distributors have joined in forming the Theatre Advertising Council for the purpose of unifying weekly advertising outside of the daily newspaper, Kansas City Star. In action for about a month, the Council has devised a display box which is placed with nine area papers, and in which the copy can be changed weekly by theatres.

Participating in the joint effort are the Fox Midwest, Durwood, Dickinson, Commonwealth and Blank-UP circuits and the independent Vista Theatre, including 20 first runs and subsequents. Papers involved are neighborhood and suburban circulations that amount to almost 200,000 weekly.

In addition to the display advertising, papers are being furnished with a weekly listing of films by theatres with thumbnail descriptions of each, as well as art on new entries and institutional information on movie going and entertainment in general. Editors are responding enthusiastically, and in most cases the combined ads and editorial material make up a "movie page" for these papers.

The Council also is veering into radio on a promotional-institutional basis, and has a schedule of thumbnail reviews, mostly descriptions, of films going on KMBC-AM and FM. These are offered as public service spots by "personality" Lee Morgan, an air name for this purpose, and are taped in advance. The spots are labelled "One on the Aisle with Lee Morgan," heard 13 times per week on AM and 23 times on FM.

Also in the works is a tie-up with Station WHB which publishes a weekly "40-Star Survey" of top tunes. Council is working out a plan to list what's playing on this sheet, which is distributed promotionally by WHB and also to listeners on request. Other opportunities are being explored in an effort to obtain advertising and readership penetrations, according to Robert Goodfriend, Durwood general manger and a key worker on the Council.

Serving also on the Council are Harold Evens, 20th exploiteer here; Roy Hill, Fox Midwest ad-pub chief; and Martin Stone, Mercury Advertising and drive-in partner.

Toll's Coast Start

Los Angeles, March 31.

Subscription TV will inaugurate its wired operation July 1 in a residential strip six miles long and two miles wide in southwest Los Angeles. Initial hookup of 20,000 homes in L.A. and an equal number in Frisco is estimated by Pat Weaver, prexy.

Hearings on company's proposed use of Pacific Telephone's facilities will be held tomorrow (Wed.) before Public Utilities Commission. Opposing application will be the exhibitor - backed California Crusade for Free TV, which will outline its objections before the Commisson.

HOCKEY PLAYOFF CABLED TO THEATRES

Chicago, March 24.

Five theatres in this area will carry the closed circuit telecasts of the Chicago Blackhawks' home games in the Stanley Cup hockey playoffs. Owner of the team, Jim Norris, said the theatre tv coverage was made necessary by the demand for seats at Chicago Stadium which can accommodate around 20,000 spectators. The hockey team's road games in the Stanley Cup series wll be telecast on WGN-TV.

Theatre tv tickets will go for $3.50 each, unreserved. Houses will be the Uptown, the Jeffery, the Palace, the Ritz in Berwyn and the Riverside in Milwaukee.

Unsatisfying to Scream At Taped Beatles

Minneapolis, March 24.

A letter to the editor, published in the Evening Star here, possibly may furnish some enlightenment for the National General, promoters of the recent closed-circuit telecast of the Beatles' and associated acts concert—an attraction which was a boxoffice bust in the Twin Cities.

Carrying the headline "Beatles Still Popular—In Person," the letter bore the signatures of Jean Markam and Sue Peterson, ages unstated. The writers asked, "What's the use of screaming at a tv screen?" They principally pointed out, however, that the $2 price for what was offered was too high, especially for youthful Beatles fans.

Writers declared they'd have paid up to $10 to have seen the performers in person.

Hartford Toll Sues Fox, Universal

Charges Theatres In on Antitrust Conspiracy to Withhold Film Product

Hartford, March 24.

In an effort to obtain first run American-made film product, RKO General Inc., operator of feevee three-year test, has filed an anti-trust suit in U.S. District court here against 20th Century-Fox Film Corp., Universal Pictures Co., and a group of Connecticut theatre operators.

Nearing the end of its second year of the FCC-approved toll-vision trial, Hartford's experimental subscription tv, WHCT-TV, says it has been hamstrung by lack of domestically produced film fare, both new and older high quality films.

RKO is charging that both film companies have acceded to pressures brought by regional theatre owners and have refused it's (RKO) requests for motion pictures for exhibition over toll. Action asks for a Federal Court injunction against theatre interests.

Nearing a 5,000 subscriber list, local paysee outlet is asking for treble damages for injuries already sustained. No specific figure has been set. RKO said purpose of the action is to break up conspiracy of both companies and theatre ops.

Complaint charges that the defendants, and other organizations, such as the Connecticut Committee against Pay TV, theatre owners organization, have engaged in a concerted campaign to erect a fence around film exhibition industry to keep out competition from newscomers.

Complaint further charges that these exhibitors have resorted to threats of boycott and other economic pressures against producers and distributors of motion pictures to coerce the latter into refusing requests of RKO and subscription tv operators in other parts of the country from the use of current motion pictures with which to carry on paysee operations.

Quoting RKO General Inc. prexy John B. Poor, the Hartford Courant, says "the response of the public to the trial of Subscription TV up to this point has been such as to give great promise that if Subscription TV is afforded a fair chance to compete with motion pictures in obtaining film product, it could become one of the phenomenal successes of our generation".

Locally feevee has been existing on a diet of feature movies and some sports, Broadway shows, concerts and variety shows.

Toll started June 29, 1962 with less than 300 subscribers. Subscribers have been slow in signing up and lately station has been allowed to offer cut price installations for mass users by FCC.

RKO General Inc., in reportedly investing $10,000,000 in the venture for the three year trial. Claim they are more interested in experience factors as a guide for paysee than in amount of subscribers.

Inside Stuff—International

Romans, long inured to finding themselves hosts of the lowest-ranking major opera company in Italy, are awakening to the fact that the change in direction which their opera house underwent this year has made it not only better but a competitor of Milan's top-ranking La Scala. When the season began the plans of Superintendent Elip Palmitessa and his art director, Massimon Bogiankino sounded as pretentious as they had in other seasons but no one expected the real improvements which have come forth. At the halfway mark the company has scored triumphs with productions in Russian and German as well as in Italian. March production of Modesto Mossourgsky's "Boris Goudonov" with Bulgarian basso Boris Christoff in the title role would have been a credit to any opera in the world. Christoff, who has sung the role more than 300 times throughout the west, is far from Fyodor Chaliapin's record for the role but the latter had the advantage of singing in Russia as well as in the rest of the world. Although the work had been done before in Rome it remained for the present management to present it in its full Russian edition.

Last year, the XX Century Ballet of Brussels under the leadership of Maurice Bejart, scored in a visit to South America and the Middle East. Beginning this June, Bejart will take his dancers to Italy to give performances at the Rome Opera, the Teatro Massimo in Palermo, fly to Israel with stands at Tel Aviv, Jerusalem and the Engev Kibboutz; from there to Nervi and Athens.

Geo. Stern's Slant on Beatles Tapecast: Over-Priced at $2.50 After Ed Sullivan

Pittsburgh, March 24.

George Stern, g.m. of the Associated Theatre chain, said after their tape toll concert recently that the Beatles were a disappointment. He said he felt that the tollcast was overpriced at $2.50 and that "you can't expect people to buy something when they see it free three weeks in a row." (Act was on Ed Sullivan's CBS program).

Associated had the Beattles (and associated talent) downtown at the Gateway and took in $4,300 at the four shows against a possible gross of $19,000. In suburban Homestead, the show was put into the Leona to handle the "overflow" but this house took in $1,800 out of a possible $16,000. Stern said the high cost of putting the show into 20 other theatres was a blessing in disguise because he was so strong on the show originally that he had planned to put it in all of the chain's hardtops.

"We would really have taken in bath if we had done that. As it turned out we broke even downtown where we have our equipment and lost money in Homestead."

Stanley Theatre, city's largest house with 3,700 seats, also reported disappointing results with a take of $7,000 out of a possible $32,000. The Stanley also has its own equipment.

VICE SQUAD NAB OF 'SIN IN THE SUBURBS'

Denver, March 24.

Denver engagement of "Sin in the Suburbs," which opened Friday the 13th at the Vogue Art Theatre was stopped Saturday (15) by the police—negative was confiscated.

Vogue Art, which has been operating in a middle class residential section for many years has for the most part confined its programs to run routine foreign product and has shied away from the lurid. After Safety Manager Daniel S. Hoffman received numerous complaints about the film, he order the Vice Bureau to investigate. Detectives Gordow W. Walker and Walter J. Beringer took a look and served manager F. Larry Goodenough with a summons. With the approval of his company before offering the film for showing, Goodenough posted a sign which read "Warning. If you are offended at the graphic portrayal of sexual intimacies, do not see "Sin in the Suburbs" and each patron purchasing a ticket was given a letter signed by him which read:

"Dear Friend: You as a discerning movie goer, attend the Vogue Theatre to see art film—films by the poets and realists of the cinema, films worthy of critical acclaim around the world. "The policy of the Vogue has been, is and will be to present this unique type of entertainment. "However, due to circumstances beyond my control, we will deviate from our policy by showing 'Sin in Suburbs.' The purpose of this letter is to warn you that in my opinion, 'Sin in the Suburbs' is not an art film. 'Sin in the Suburbs, allegedly based on the sex scandal in New York, is so graphic in its portrayal of sexual intimacies that some viewers may find it offensive. Please be forewarned."

F. Larry Goodenough, manager.

Goodenough also laid down a rule that no one under 18 be allowed in the theatre during the film's showing.

The Vogue reopened Saturday with another film, "In the French Style" (Col) a rerun.

300 Situations Take 'Kwai' From Columbia

Columbia is going all-out on its reissue plans for Sam Spiegel's "The Bridge on The River Kwai." Pic is being launched in 300 theatres around the country during the Decoration Day weekend.

In addition, four big multiple breaks are being set in New York, Los Angeles, Toronto, Denver and Memphis. The L.A. multiple will include approximately 50 situations.

Coryell, Upped

Roger C. Coryell, advertising director of Albany Knickerbocker News and Albany Times-Union since 1960, has been given the added post of assistant publisher. Gene Robb is publisher of both Hearst-owned dailies.

Rowdy Kids, Shouting Down Romantic Scenes, Get Gate at Scot House

Inverness, March 17.

More than 200 rowdy teenagers were ordered out of a cinema here when they shouted down a John Wayne - Angie Dickinson love scene. Adult patrons at La Scala Theatre complained as the noisy youngsters drowned out dialog during the western, "Rio Bravo." The manager, Robert Bruce, cut the film, switched on the house lights, and ordered the kids out.

Two police officers, who were called in, stood by as the juves filed out less than an hour after taking their seats.

Trouble began soon after the 140-minute film started when the teenagers began shouting across the theatre at one another. Usherettes tried to quiet them.

Manager Bruce commented: "It seems they didn't like the slow action of the hero. Two months ago I had similar trouble, and had to go on the stage and read the riot act."

$6 Top for '500' Race

Albuquerque, March 24.

Closed-circuit telecast of Indianapolis 500-mile auto race will be shown at Civic Auditorium in Albuquerque on May 30 by Unser-Crosby Enterprises. Local promoter is Frank Crosby. He and auto racer Bobby Unser—an Albuquerque native—have recently formed the partnership and have firmed contracts with MCA.

Unser qualified for last year's race, but was involved in a track crash early in the race. He plans to be entered again this year.

Tickets will be sold from a top of $6 for the 6,000-seat auditorium.

FOR SALE: 83% OF A NETWORK

Where Bluechips Place Their Bets

With the regular phase of the '64-'65 selling season now over, the network-by-network buying choices of the "blue chips" provides a significant insight into their individual we preferences.

Here's how the Top Five spenders (based on weekly minutes bought) have placed their multi-million dollar sponsorship bets.

	CBS	NBC	ABC	TOTAL
Procter & Gamble....	12.0	4.5	1.5	15.0
American Tobacco.....	6.5	6.0	3.0	15.5
General Foods.....	15.0			15.0
General Motors.....		9.5	3.5	13.0
Gillette-Toni	3.0	7.0	3.0	13.0

CBS' No Station Compensation On NFL Grid Vexing to Some Affils

The no station compensation position of CBS-TV in relation to the National Football League schedule of games has caused some rumblings among CBS-TV affils.

The rumblings, described as loose and unorganized at this point, is expected to have some reverberations at the upcoming annual CBS-TV affil meet, to be held in May in N.Y. Position of some dissatisfied affils is that the issue raised by the NFL situation is one more of principal than dollars and cents. The fear is that the NFL no station compensation position represents a precedent which may in the course of the years lead to a significant erosion of station payments by the network.

When CBS-TV paid the record $28,200,000 for a two-year schedule of NFL games, it followed through by cancelling station payments on the games. Amount involved in cancelled station payments was estimated from $300,000 to $400,000 in total. Web, in part, compensated for the loss of station payments by expanding the station breaks, allowing the affils to pick up more local coin.

All affils, of course, welcomed the web's retention of the coveted pro football schedule. Some affils, though, fear that principal of no station compensation, even as related to NFL.

No Network Has All-Evening SRO

Closest any of the tv networks come to posting an SRO on any given evening is NBC Sunday nights and CBS Thursday nights. Each has a minute and a half open in the 7:30 to 11 p.m. prime time periods. The NBC availability is for the 9 to 10 "The Rogues." Otherwise Walt Disney, "Grindl" and "Bonanza" have gone clean.

Thursday CBS availablity is on the 10 to 11 "Defenders." Otherwise it's SRO for "Munsters," "Perry Mason," "Password" and "Bailey of Balboa."

Wednesday night CBS only has two minutes open—all on "CBS Reports," with "Beverly Hillbillies," Dick Van Dyke, Cara Williams and Danny Kaye locked up tight.

Domestic Theatrical Release This Summer For NBC 2-Hour Film

Hollywood, March 24.

Universal will release as a theatrical film "Hemingway's 'The Killers,'" originally produced as a two-hour telefilm, "Johnny North," for NBC-TV. Plan of the studio is to release the film domestically this summer, and abroad in September.

NBC-TV had voiced some objections to the amount of sex and violence in the film, based on Hemingway's "The Killers," and made by Revue, with U, a subsidiary of MCA. Top-level decision was then made to release it theatricallly. Decision does not affect current negotiations between Revue and NBC-TV anent telefilmery producing some two-hour vidpix for the network next season.

As a theatrical film, "Killers" will run one hour and 45 minutes.

Elliott Lewis Exits As Lucy's Exec Producer

Hollywood, March 24.

Elliott Lewis, exec producer of "The Lucy Show" on CBS-TV, has resigned and is departing the comedy series following the wind-up of production for the season, this week.

Lewis is currently in the midst of negotiations to join another series as producer, and this situation is expected to be resolved soon. Lewis has been producer of Lucille Ball's series for the two years it has been on the air.

No successor to Lewis has been named.

Tom Moore Slips Serling a Mickey (Rooney, That Is)

Dickers between ABC-TV and Rod Serling projecting the latter's "Witches and Werewolves" for the Friday at 9 p.m. slot next season are kaput. Instead, the nod has gone to "Mickey," comedy situationer toplining Mickey Rooney.

Talks between Serling and web prexy Tom Moore hit the discord point on the issue of story emphasis, with Moore holding out for less "message" than was Serling's wont via the five-year stretch of his "Twilight Zone" at CBS.

Serling says the web prefers more ghoul to gall. "I don't mind my show being supernatural, but I don't want to be hooked into a graveyard every week." Now he won't be for sure. Sez Moore: "We have buried the project."

FORD COIN SHIFT INTO DISNEY SHOW

This is "accommodation time" around NBC-TV in projecting the sponsorship picture for next fall. For example, Ford is giving up half of its sponsorship of the Thursday night "Hazel" show in order to accommodate Lever Bros. with a half.

But in order for NBC to hold on to Ford billings as well, RCA is "accommodating" the automotive by selling off half its share on the Sunday night Walt Disney hour, which it shares with Eastman Kodak. All the business anyhow comes out of the same shop—J. Walter Thompson.

'CBS Reports' Followup On Cig Controversy

"CBS Reports" will do another documentary on the cigaret-cancer controversy, this one keyed to what's happened since the government report linking cigarets to lung cancer and other ills.

The followup documentary will be telecast April 15. It will include footage of the post-report Miami meet of the National Assn. of Broadcasters, a meet devoted to delineating policy regarding cigaret advertising on tv and radio. Clips will reflect the position of NAB prexy LeRoy Collins and other NAB board members.

$200,000,000 NEEDED FOR SRO

BY GEORGE ROSEN

Friday, March 20, last week, signalled not only the end of winter but, in the television industry, the closing out of the regular selling season for 1964-65.

With the advent of spring came the traditional web "close-out" selling efforts replete with fourth-quarter pre-Xmas scatter plans and "pioneer" special discounts.

A canvass of the three networks, which toted up their '64-'65 sales, as of the close of business March 20, shows that 119 of the available 432 prime time evening minutes per week (as a composite study that's 83% of a single network and carrying an annual tab of about $200,000,000) remains unsold.

A breakdown by networks reveals CBS well ahead; ABC lagging in the all-important cash register contest. Weekly minutes sold in the 7:30 to 11 p.m. Sunday through Saturday span, for next season, are:

CBS	122
NBC	109
ABC	82

Conversely unsold minutes (allowing for ABC's reduced inventory because of various 10:30-11 p.m. periods which will be returned to the stations) now read:

CBS	25	(17%)
NBC	38	(26%)
ABC	56	(40%)

And yet, despite the fact that ABC is faced with some 10 evening hours still unsold, its tv network prexy Tom Moore is extremely bullish re his ability to sell out. In fact, says Moore, "it could well be the best season the tv networks have yet known", basing his optimism not only on the still uncommitted sponsorship coin (which he pegs at $70,000,000 for the Oct.-Dec. period of '64) but on the "new economy" that's been sparked by the billions of dollars in tax-saving monies now made available for spending.

At rate card ABC would break even at around 88% with the profits flowing, at a geometric rate, thereafter. (CBS and NBC break even at lower prime time sales elevels because of the far greater profitability of their much higher Nielsen-rated daytime schedules).

To zero in on the sales challenge, Moore is focusing on the fall quarter and the large amount of its seasonal pre-Xmas business, most of which is yet to be placed.

Mathematics

While the three networks require an additional $200,000,000 to sell out, ABC needs some $100,000,000 in new sales for next year. But Moore is now concentrating the bulk of his sales attention to the fourth and most immediate quarter of next fall. In this connection his research and sales analysts have reported to him that some $70,000,000—ample to sell out all three webs in the fall quarter—are potentially available. And it's to this $70,000,000 fourth-quarter rundown that Moore is devoting his attention, particularly the advertisers which represent some of the larger amounts expected to be placed in network television.

Examples are Bristol-Myers (with an estimated $3,400,000 still to be placed in the fourth quarter alone); Procter & Gamble ($4,500,000); R. J. Reynolds ($2,500,000); Sunbeam ($2,500,000); S. C. Johnson ($2,145,000); Norwich Pharmacal ($1,000,000); Beachnut (600,000); General Foods ($1,000,000); Union Carbide ($1,500,000).

With respect to the sales cleanup campaigns to fill the fourth quarter sponsorship gap with pre-Xmas and seasonal business, CBS and NBC were already off to the races. Norelco, for example, had already given CBS $2,000,000 of fall business with the placement of a minute scatter plan timed to the pre-Yule gift-buying season. Norelco's hefty business includes such CBS shows as "Munsters", "The Great War", "Rawhide" and "Yours Truly, Danny Taylor".

Union Carbide (Prestone) has given NBC alternate minute orders for such programs as the Andy

(Continued on page 48)

40 'Executions' By End of Season With '63-'64 Casualties at Norm

Hollywood, March 24.

With some decisions still in the offing, 25 telefilm series are definitely departing television at the end of this semester, some already having served their brief spans. Indications are that the annual casualty rate will be about the norm, something in the neighborhood of 40 executions before it's over.

Among the major telefilmeries, casualties have been spread out evenly, with three losses from Screen Gems, Desilu, MGM-TV and Warner Bros. and one from Revue, in the record to date.

Telefilm axings are "Redigo," "Harry's Girls," "Glynis," "Route 66" "Channing," "Travels of Jamie McPheeters," "'77 Sunset Strip," "The Richard Boone show," "The Great Adventure," "The New Phil Silvers Show" "East Side, West Side," "Espionage," "Twilight Zone," "The Greatest Show On Earth," "Breaking Point" "Grindl" "Hollywood And The Stars" and "Temple Houston."

Live cancellations include "100 Grand," "Jerry Lewis Show," "Jimmy Dean Show," "Garry Moore Show," "DuPont Show Of The Week," and in addition Judy Garland is not returning. Danny Thomas voluntarily quit his CBS-TV vidseries at end of this season.

3 For the Show

Hollywood, March 24.

John Francis O'Mara penned the story of "The Sweet Tale of Vengeance," "Kraft Suspense Theater" episode just completed.

Thomas Fitzroy was the producer.

Roy Huggins directed.

All three are Huggins, exec producer of the series, who directed under his real name only because Directors Guild of America regulations bar use of a pseudonym.

John Forsythe and Diana Hyland star in the show, which was brought in on sked by Huggins.

Revue Again Leads '64-'65 TV Parade; 10 Series Assured

Hollywood, March 24.

Revue studios will again dominate the telefilm production field in Hollywood volume-wise next season, with the valley lot assured of 10 series for the 1964-65 semester. Returns aren't all in yet, since although CBS-TV is locked in and NBC-TV is almost closed up, ABC-TV is still buying product for next semester.

However, it's highly doubtful that remaining buys for next season will challenge the supremacy of Revue, with its 10 series and nine hours weekly on the networks for the coming season. Revue this season lost only one series, "Channing," and ABC-TV hasn't yet given the studio the official verdict on "Arrest and Trial."

Runnerup position is again maintained by MGM-TV which will have a minimum of four hours of programming weekly, and five series. Screen Gems is next with six shows, but they are all half-hours, to make for three hours weekly programming.

MGM-TV doesn't yet have the final decision on two of its series, "The Lieutenant" and "The Eleventh Hour."

Indies are doing well, as usual, with Bing Crosby Productions up from two to three series, this despite loss of its "Breaking Point," the Danny Thomas-Sheldon Leonard combine more than holding its own with four series certain so far, and Filmways up from three to four series.

Four Star, which had only one series the current season, will have at least two next semester. NBC-TV, which produced only one series ("Bonanza") directly this season, will double that, with a new entry, "Kentucky," a half-hour series starring Dennis Weaver.

Revue definites for next season are "The Virginian," Jack Benny, "The Munsters," "90 Bristol Court," "Wagon Train," "Bob Hope-Chrysler Theater," "The Alfred Hitchcock Hour," "Broadside," "Kraft Suspense Theater" and "McHale's Navy."

Metro's entries are "Flipper," "Many Happy Returns," "Mr. Novak," "Solo" and "Dr. Kildare." Screen Gems series are two Hanna-Barbara animation shows, "The Flintstones" and "Johnny Quest," and "The Farmer's Daughter," "Hazel," "Bewitched," and "The Donna Reed Show."

DANNY KAYE'S P.A. FOR BBC-2 PREEM

London, March 24.

In for the big treatment on April 20—opening day for BBC-2, Corporation's UHF vidchannel—is Danny Kaye. Latter is coming over then for personal appearances to bally the new web on its debut.

"The Danny Kaye Show" is one of the two Yank series ("Arrest and Trial" is the other) booked for BBC-2.

'Grindl' Is Out; Bill Dana In

Hollywood, March 24.

NBC and Screen Gems couldn't arrive at a financial agreement for continuation of "Grindl" next season so the Imogene Coca starrer was taken off the schedule. It's understood Procter & Gamble, sponsor of the comedy show, will go with Bill Dana next fall in "Grindl's" 8:30 Sunday slot.

Bert Schneider, veepee and treasurer of SG, said yesterday (Mon.) NBC had made a firm offer for "Grindl" but offered the same price as this season, which was unacceptable. NBC claimed, according to Schneider, that "Grindl's" rating didn't justify the added cost demanded by SG. Studio insisted that comedy had topped the competing Ed Sullivan show more times than it was outpointed.

Screen Gems toppers are convened at the Beverly Hills Hotel for its annual summit meeting to lay plans for pilots and other studio activities. Attending meeting in addition to Schneider are Jerome Hyams, veepee, general manager of SG; John Mitchell, sales veepee, and Lloyd Burns, veepee, director of International Sales.

BBC Shows How Hounds Tear a Fox to Pieces & The Reaction Is Terrif

London, March 24.

BBC-TV, which has been developing its documentaries along hard hitting lines, caused some viewers to take to their telephones with its latest—"Death In the Morning." Documentary depicted The Quorn, most famous of Britain's foxhunts, and wound by showing the hounds tearing a fox to pieces.

Reports have it that BBC's phone lines were jammed but, as a result of a new policy, BBC-TV is not giving out numbers concerned or whether callers were for or against the show. Interestingly, hunt officials were reportedly happy with the film helmed by BBC-TV journalist Alan Whicker (one went so far as to say it was the best film on foxhunting ever made) and, so, also, was the anti-foxhunting organization, League Against Cruel Sports. An official said: "I think it was an excellent program . . . there is no doubt that it will have done our cause some good."

Program Upheavals & Squawks As Toronto CJBC Goes All-French

Ottawa, March 24.

When CJBC, Toronto radio station, goes French-language come fall, six of its most popular shows will move either to CBL, CBC's Toronto flagship, or to CBC-FM there. So CBC prexy J. Alphonse Ouimet told Ontario Assn. of Architects. The Gallicizing of CJBC has been bitterly criticized by many.

One show, the experimental adult-education "Learning Stage," will stay on CJBC for at least a year, but will simultaneously be on CBC-FM, prepatory to staying there when it leaves CJBC.

Most popular television show in English Canada has long been Saturday-night hockey, which Ouimet said has about 5,000,000 weekly on the English web. (Canada's population is just over 19,000,000.) Oddly, he added, hockey draws only 1,750,000 on the French network, compared with nearly 2,500,000 for the most popular serial drama.

One long-run show, "Our Pet Juliette" (with blonde thrush Juliette Sysak) has an audience of almost 3,000,000, Ouimet said—"about the same as 'Ben Casey' or 'Beverly Hillbillies'." Ed Moser's weekly drama "Playdate" gets 1,800,000; Bob Allen's longhair drama-concert "Festival" 1,500,000. Offbeat "Quest"—off last week when producer Daryl Duke finally packed up to produce "Steve Allen Show" for Westinghouse in Hollywood"—drew around 1,000,000 weekly, same as Pat Watson's pub-affairs "Inquiry" (from this capital) and a kid show, "Razzledazzle."

Ouimet also gave some highlights of "What the Canadian Public Thinks of the CBC," a report based on detailed questioning of 4,400 Canadians—"an unusually large sample." Bouquets include general feeling CBC is achieving its aims: "to entertain, inform, educate, encourage Canadian talent and help Canadians understand each other."

Prairie provinces Saskatchewan and Alberta, and particularly oil-boom town Edmonton, "tend to be most critical of CBC," said Ouimet. One area is "good taste and morality." For example, 26% of the people of Alberta think many CBC programs have a bad influence on people's morals. Only 7% of British Columbians watching the same programs agree, while overall Canadian average is 12%. Roman Catholic and Anglican (equivalent of Episcopal) reaction is about the same, survey showed. Older people were found more censorious, more completely educated persons more tolerant, and ditto for most big cities—notably Montreal, Toronto and Vancouver.

Reliability of newscasts: 53% plumped for CBC news against other broadcast news, and 60% for CBC news to 19% for newspapers as more reliable.

Public-owned CBC costs taxpayers about $4 per person per year (for both radio and tv) and fewer than 10% surveyed considered that too high.

Have Gun, Won't Travel

CBS-TV had some king-sized plans for talking horse "Mr. Ed" at the Kentucky Derby. In a promotion stunt, the horse, his trainer, and Alan Young were to be transported by plane from Hollywood to Louisville for interviews, gags and fun, all keyed to the May 2 racing event, to be telecast by CBS-TV.

Then it was learned that a release had to be signed permitting a tranquilizer for "Mr. Ed" before he was put on the plane. The release also granted permission to shoot the horse in the event he went berserk during the flight. The horse and the network, being gun shy, settled for on-the-air promos, filmed in Hollywood.

'Computer Is No Better Than What You Put Into It'

Popular held conception that the machine in the form of wizard computers have taken over from men in calling elections was riddled by Bill Leonard of CBS News.

Leonard, who has been in the election calling biz for CBS News for some time now, says not so. The machine is the tool, a handy, necessary tool, but it makes no judgments, says Leonard.

The head of CBS News' election unit, a team of highly skilled pros who work the year-round, preparing for reporting election returns even during non-election periods, expounded lengthily on the use of computers. (CBS News in its Voting Profile Analysis operation employs an IBM computer).

"The computer is like this telephone," he said raising an office phone. "If you were at the other end of the phone, you would hear only what I had to say, nothing else." In a similar sense nothing comes out of the computer that isn't fed into it. The computer, he went on, is a great repository of information, a quick sorter of information, and, in a sense, a typing machine.

"Reporters, human beings," he smiled, "on the basis of the information fed to them by the machine, makes the judgments. The IBM machine, he added, didn't call Lodge the winner in New Hampshire. "We," referring to the "live ones" in the CBS News election unit, "did" scoring a neat beat.

Other tools utilized by Leonard's election unit include political experts and independent pollsters (Louis Harris Associates.)

Leonard will head the same team and utilize the same tools in reporting the election returns on key Presidential primaries. Two primaries pencilled in for tv coverage in this point of time are in Oregon and California. In Oregon, all the Republican Presidential aspirants will be on the ballot. In California, the largest state in the union, Senator Goldwater and Governor Rockefeller meet head on.

The really big one, of course, is reporting the returns on the Presidential election, when the problems and stakes involved are multiplied.

"Our job is not prediction," Leonard maintained. "Once the polls are closed the election is over. Someone has won. Our job is to be the best source next to the official results in telling who won," Leonard concluded.

ABC's Sat. Ayem 750G Toy Coin

ABC-TV has added more toy-maker coin with a $750,000 daytime splurge from DeLuxe Reading for its Topper line. The order, earmarked for the web's Saturday ayem kid lineup, kicks off in April and runs through the year.

Among the buys are "Bugs Bunny," "Beany & Cecil" and "The New Casper Cartoon Show." DF&S is agency for DeLuxe Reading.

Previous toy money came in from Marx and Mattel, latter the prime toy spender with the net.

Al Beich to Produce NBC 'Kentucky' Series

Hollywood, March 21.

Al Beich, who with Bill Wright created "Kentucky," new NBC-TV comedy series for next season starring Dennis Weaver, has been named producer of the show.

Series, slotted at 8:30 p.m. Saturdays next semester, will roll June 22 at Desilu Culver studios. Ricky Der, nine-year-old, is also a regular in the half-hour show.

Desilu Scramming GAC?

Hollywood, March 24.

Desilu Productions is reported mulling severance of its ties with General Artists Corp., which handles representation for telefilmery. GAC's pact expires next week. Lucille Ball, prexy, said yesterday (Mon.) she wasn't aware of state of negotiations

Tap Rolfe for 'Solo'

Hollywood, March 24.

Sam Rolfe has been signed by MGM-TV to produce its new "Solo" series, starring Robert Vaughn, and to be aired next season on NBC-TV at 8:30 p.m. Tuesday nights.

Rolfe two years ago produced the studio's "The Eleventh Hour" series, and with Herb Meadow created "Have Gun—Will Travel," Richard Boone starrer, for CBS-TV.

Minow Carries Torch for Britain TV Mag Concept

Washington, March 24.

The "magazine concept" for radio and tv sponsorship, aimed at divorcing advertisers from programming, was advocated here by Newton N. Minow, former FCC chairman and currently exec v.p. and general counsel of Encyclopedia Britannica.

Minow, featured speaker at the annual dinner of the Alfred I. duPont Awards Foundation, referred to the "tragedy" of radio and tv not inheriting the "proud tradition of the press." He defined that proud tradition of having a wall of separation between the advertiser and the editorial content.

"In a newspaper or magazine the advertiser buys space for his commercial coverage. He does not influence the stories or articles. His agency writes copy and draws the illustrations for the ads, but that is all," Minow said.

"Under our present system, broadcasters often abandon their own judgments and their creative people to an advertiser or his agency. The advertiser is not licensed or required to serve the public interest. His goal is almost entirely increasing the sale of his product and this, most certainly, is a legitimate private interest. But often when a broadcaster abdicates to the advertiser, the private interest takes priority over the public interest.

"Networks and stations, operating under the magazine concept," the Chicago exec maintained," could be left free to use the best possible creative forces for programs. The commercials would be placed—as in a magazine—by the broadcaster where they fit most logically into a program."

CBS DAYTIME RIGHTS TO 'CANDID CAMERA'

CBS-TV, in a new longterm pact for "Candid Camera," acquired exclusive daytime rerun rights to the Nielsen winning series.

Starting date for the daytime reruns of the series, produced by Bob Banner Associates and Allen Funt Productions, has not been set as yet. Longterm renewal deal is effective with the start of the fall season in September when "Candid Camera" starts its fifth year on the web.

Sullivan, Linkletter Longterm CBS Deals

CBS-TV moved on both nighttime and daytime to lock up long-standing hits in longterm deals.

Contract with Ed Sullivan, which had another year to run, was superseded by a new contract. New deal runs for three years, with options extending to seven years, giving Sullivan what is, in effect, considered a lifetime deal. New contract, like the old one, also calls for network to supply developmental funds for new projects created by Sullivan's producing company.

"Art Linkletter's House Party" has been renewed for a longterm period. New contract is effective in July. Daytime program starts its 13th year on the web in September.

NBC's Ball Coin

P. Lorillard and General Mills have purchased weekly sponsorship of NBC-TV's "Major League Baseball."

Series will comprise a 49-game schedule on Saturdays and Sundays, starting April 18 and 19.

Aubrey's Show Biz Credo

Jim Aubrey gave members of the New York Society of Security Analysts last week an incisive five-minute overview of his (and the web's) total programming philosophy.

He told the 300 financial experts that the web's business was show business, "the manufacturing of hits." "The network," Aubrey continued, "is only as good as its program schedule, and our overriding commitment is to the importance of creative talent." "Creative talent," he added, "includes not only talented personalities, but embraces the areas of production, writing and direction as well."

Outlining the network's basic philosophy, Aubrey pointed to four criteria:

1. CBS Television has a total commitment to creative talent, behind the screen, as well as on it.
2. The web insists on participation in every step of the creative process, from original conception to presentation on the air.
3. "We're never willing to let well enough alone. We keep tampering and tinkering with success in an effort to make a better and more successful program."
4. Finally, Aubrey told the security analysts that, in his opinion, "It's just as important to get out of shows at the right time as to know when to continue."

The payoff, Aubrey concluded, is first call on creative talent, as well as the advertising dollar.

W. German TV's Big Animal Show Balks at First Net, Moves to 2d

Frankfurt, March 24.

West Germany's top animal show—and a production of which any nation might be proud — is moving from the leading First Network over to the smaller Second Network because its producer and master of ceremonies considers he has been badly treated.

For the viewers this is a major blow, because the Second Net does not yet have facilities for covering all of West Germany — last estimate, a couple of months ago, was that about 55% of the country could not view the programs.

And the show has been one of the leading productions on the First Net for the last seven years.

Production is Professor Dr. Bernhard Grzimek's "A Place for Animals." Prof. Grzimek is the director of the Frankfurt zoo, author of several books about zoos and about the dreadful depletion of wild animal life in Africa, considered one of the world's top authorities about wild life.

He has done a regular informal and lively feature on West German Television, originating on the network from the North West German TV in Hamburg although produced in Frankfurt. Introducing his small wild animals as he talked, he has produced a delightful show appealing to young and old.

Now, he feels that he has been badly slighted on his two last shows. On one, a production concerning gorillas, the network cut him off two minutes before the show ended, more or less in mid-air. Reason given was that the network had to give added time to a following news show (time on television in Germany is amazingly vague from an American viewpoint . . . when a show is too

(Continued on page 34)

'Missing Links' Clients Shift Into 'Jeopardy'

Seventeen sponsors of "Missing Links" won't be missing from the NBC-TV daytime schedule although the program moves from 30 Rock to ABC-TV next month.

The 17 will keep their money at NBC-TV, buying into "Jeopardy," the color replacement for "Links" in the Monday-through-Friday 11:30 to noon time slot. "Jeopardy" raises its curtain March 30.

Loyal sponsor roster includes Borden Chemical, Glennbrook Labs, Frigidaire, R. T. French, Simoniz and Singer Sewing.

Market Analysts Hear Bullish CBS Spellout On Future

The momentum of record biz at CBS registered in '63 is being carried into '64, according to CBS prexy Frank Stanton, who delivered an address on CBS' success to the N.Y. Society of Security Analysts last week.

"This year's first quarter," Stanton said," is running ahead of our '63 first quarter, which was our best first quarter up to now."

Stanton linked the predicted continued growth of CBS to extensive plans for diversification and the healthy trends in the nation's overall economic picture. "It is our experience . . . that national advertising revenues follow that economy very closely. There are also such factors as the substantial increases in disposable income and the increased time that the average person has to spend on recreation. These factors are significiently beneficial to both our broadcasting and phonograph record operations.

Addressing himself to broad industry trends, Stanton said that national advertising figures indicate that in 1950 only 3.6% of national advertising dollars were spent on tv; in 1953 this figure jumped to 10.3%; in 1960 it moved up to 18%; and in 1963 it climbed up to 21.4%. As the total spent in tv has grown, the CBS slice has become correspondingly bigger. Stanton also addressed himself to the resurgence of network radio.

Summarizing the financial situation of CBS, Stanton said that between 1949 and 1963 "our net sales continued to rise each year, increasing by some 600%. Net income has increased by about 900%; net income per share by some 600%; and net worth about 550%."

CBS Eyes '65-'66

CBS-TV program planning for '65-'66 gets underway in mid-April, with web's programming v.p. Mike Dann chairing an East-West programming confab in N.Y.

Leading the Coast contingent will be Hunt Stromberg, v.p. programs, Hollywood, with Hal Graham, v.p. programs-N.Y., topping east coast wing.

Avert KLAC Strike; New AFTRA Pact

Hollywood, March 24.

American Federation of Television and Radio Artists and KLAC reached agreement at 2 a.m. yesterday (Mon.) thus averting a strike against the indie station, it was reported by Claude McCue, exec secretary of L.A. local of AFTRA. Exec attributed successful conclusion of negotiations to the State Conciliation Service, which entered the picture on Saturday.

New three-year pact was agreed on, when KLAC management accepted the right of AFTRA members to respect the picket lines of other unions in cases of sanctioned labor disputes, said McCue, adding both parties understood this to be a basic prerogative of individual AFTRA members.

Announcers will get pay hikes from the present $170 weekly to $210 at end of three years. Base wage hike will be $25 weekly over the three-year period, plus a talent fee of $5 weekly effective the second year of the pact, increasing to $15 the third year.

Basic wage hike is $10 the first year.

MADISON AVE. HUFFS & PUFFS

Who's On Third?

What the 30-market Nielsen reports have anticipated for the past few weeks bore national fruition this week when ABC-TV caught up with NBC-TV in a dead heat for No. 2 position on the National Nielsens (first March report). For both networks the seven nights prime time average audience score (7:30 to 11 and 7 to 11 on Sundays) was 17.4. As one 485 Madison Ave. wag put it: "It's a tie for third." CBS had a commanding lead, its 21.9 being 26% over the rival webs. Of the Top 15, CBS had 12, NBC two and ABC one.

Beverly Hillbillies (CBS)	41.0
Bonanza (NBC)	40.6
Dick Van Dyke (CBS)	35.8
Petticoat Junction (CBS)	32.0
Lucy (CBS)	31.1
Lassie (CBS)	30.2
Andy Griffith (CBS)	30.1
Candid Camera (CBS)	29.8
Red Skelton (CBS)	28.4
Danny Thomas (CBS)	28.0
Walt Disney (NBC)	27.9
Jackie Gleason (CBS)	27.9
Favorite Martian (CBS)	27.0
I've Got A Secret (CBS)	26.8
Donna Reed (ABC)	25.6

The Big Stall on Sahl

He's 'Available' for Politico Punditing But Webs Make 'Like Out to Lunch'

By JACK PITMAN

Onetime Hearstling Mort Sahl, whose columnar coverage of the 1960 political conventions remains forgotten to this day, is ready to make like a pundit again in 1964, if anyone will have him. But the admitted absence of clamor suggests he may be sidelined this time around.

Last time out, in addition to padding around the nominating arena for the Hearst chain, Sahl got himself booked for nightly (but shortlived) hourlong commentaries on KHJ-TV, Los Angeles. Comic says he's "available" to repeat this year for RKO-General, but avers a preference for network exposure. GAC has been trying to stoke interest in him at the webs, but so far no takers.

Implying a status quo on the net's reaction, Sahl says "it's all up for grabs." At CBS, he jabs, political punditry "is not a funny issue," and "NBC is like out to lunch." With ABC, "it's not a matter of morality—they're worried about libel." (More likely the "equal time" clamor.)

Re his ardor for the journalistic role, the elder statesman of the nightclub "new wave" explains, "I just think the conventions would be too much fun to miss."

Tapping his adrenals re tv news, Sahl deems it "paste-up journalism—they sit there reading the UP. Every night at 11 p.m. (in Los Angeles) a bunch of guys arrive in blue suits with a globe and a desk."

Beyond quadrennial convention coverage, Sahl expresses a yen for a longterm regular news niche—"to bring order out of that chaos. You know, Walter Lippmann junior. I don't see anybody using tv. They're not too daring. They're still using movies."

ABC News: 'Love Those 30 Markets'

ABC, which a few months back had precious little to crow about in the ratings performance of its news sector, did nipups last Friday (20) when the Nielsen 30-market report reached the W. 66th St. ramparts.

The good news was double-barreled—giving the web place money in both the New Hampshire primary three-network duel and the hour quiz of LBJ.

The Nielsen audit on the primaries covered the 11:15 p.m. half-hour when all three nets were divvying the tunein. CBS came away with a 34.9 share, ABC pocketed a 28.7, and NBC a 20.9.

For the March 15 presidential chat, the CBS share crested at 25.2, while ABC nabbed a 21.6 and NBC a 20.3 slice of audience pie.

In fact last week was the week

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Canada 'Parade' Series Mulled to Sub 'TW3'

"Parade," the half-hour variety show of the Canadian Broadcasting Corp., stands a good chance of becoming a summer replacement for NBC-TV's "That Was the Week That Was."

Show would preempt plans for the "Meet Me At the Fair" half-hour, which had been planned as a "live" entry from the N. Y. World's Fair.

Definitely lined up as a summer replacement is a Revlon-sponsored half-hour series about college beauty queens. That's slated for the Tuesday, 9:30 p.m. slot, replacing "You Don't Say."

Hertz, Green Giant Give Paar SRO

Hertz and Green Giant have bought into NBC-TV's "Jack Paar Show," raising the SRO flag on the Friday night entry for next season.

Current daytime schedule received a $1,250,000 order from Kimberly-Clark to start in April in "Say When," "Loretta Young" and "Truth or Consequences." Rexall, Rrito-Lay, and Hartz Mountain products bought into daytime for a total of $250,000.

NBC-TV's "Huntley-Brinkley Report" is 90% SRO for '64-'65 with the purchase of an alternate week quarter hour by General Cigar.

Britain Decides to Wait On Tint Until All-Europe System Is Decided On

London, March 24.

The Television Advisory Committee — comprising broadcasters and manufacturers—has decided to advise the Postmaster-General to wait until one color tv system for the whole of Europe has been selected before giving the go-ahead for any British tint tv service. The idea of going-it-alone with the American NTSC signal, favored by BBC, was rejected.

Committee's decision follows the failure of a recent London meet in which a score of European countries wrangled over three alternative color systems but never reached any positive solution.

Smith's NBC Sports Slot

Perry Smith has been promoted to the post of director of sports for NBC-TV. Smith who had been with NBC Sports for 11 years, has been manager, Sports, since 1963.

He reports to Carl Lindemann Jr., NBC sports v.p.

AGENCIES FRET IN CIG THREAT

By MIKE MOSETTIG

Washington, March 24.

The huffing and puffing over the Federal Trade Commission's proposed cigaret advertising rules has ended and now FTC must decide if it wants to blow a multi-million dollar house down.

From a Madison Ave. standpoint, the Commission appeared almost blithely unconcerned at the impact the rules could have on advertisers and media. When warned by one witness that the rules could mean the demise of ciggie advertising, Commissioner Philip Elman replied, "Why should we shrink from this?"

His colleagues seemed to be of like mind.

For the advertising and broadcast folk it shapes up as a long, hot summer as the Commission decides when and how to take the next step. Facing it now, and probably looming larger as the public excitement over the Surgeon General's ciggie report dwindles, will be the tobacco industry's million dollar Maginot Line which carefully encompasses most of the influential Southern legislators in its forward wall.

But if Madison Ave. can draw comfort in that augury, it certainly could come up with little pleasing from the Commission's three-day ciggie colloquy.

If some felt FTC's labelling and health warning proposals went too far there were an equal number who averred they were too circumscribed.

High in the latter category was New York City Health Commissioner Dr. George James who promised his agency would crack down on ciggie advertising if the Federal Government does not act soon.

He said Gotham will "definitely" adopt labelling laws and other cities will follow suit if Federal action is held wanting.

When asked how inter-state cigaret advertising would be handled, James responded the city would try to control ads originating in New York.

He neither sought nor was requested to elaborate on this thinly veiled can of worms which could stir the biggest brouhaha yet in network circles and result in a mass advertising exodus from Mad. Ave. to Hoboken.

But what one medico favored individually, the doctors collectively opposed. Throwing their political power in with the ciggie boys was the American Medical Assn.

AMA Takes a Stand

Apparently guided by its own Hippocratic oath of political conservatism, AMA averred such sweeping regulations as proposed by FTC should be issued by Congress, not a regulatory Commission.

Immediately after AMA's letter to the Commission was disclosed, Democratic Rep. Frank Thompson of New Jersey charged the AMA had entered a deal with the tobacco industry gaining the latter's promise to oppose the Administration's controversial medicare program for AMA's opposition to the FTC rules.

On the non-political side, AMA opposed the rules averring they would probably have little affect on cigaret consumption since the health hazards are already well known to smokers.

The NAB did not testify but in a written statement followed the generally invoked industry line that FTC was on unsound legal ground in calling for advertisements to state the harmful possibilities of a product.

Warning the incipient legal controversy over the present FTC approach will create "prolonged uncertainties" for advertisers and broadcasters, NAB proposed an alternate route between the conscience and the dollar—a resolution by Congress and in turn FTC recommendations for Capitol consideration.

Citing the Codes and its attempts to head off ciggie-kiddie advertising, NAB suggested FTC sit down with interested parties and

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Doyle, Dane & Bernbach Gets Demos Campaign

Washington, March 24.

The Democratic National Committee signed on Doyle, Dane & Bernbach of New York to handle advertising for the 1964 Presidential campaign.

Selection of the firm came after a series of talks with several agencies, Democratic chairman John Bailey said.

In the 1960 Presidential race Guild, Bascom & Bonfigli handled the Democratic account. Bailey said the committee has not yet estimated how much party coin would be diverted to advertising.

NBC Posts SRO's On Key Primaries

NBC posted the SRO sign on its tv coverage of the remaining key primary elections when Standard Brands linked up with previously announced Benrus sponsorship.

Standard Brands, a regular sponsor of NBC News' "Huntley-Brinkley Report," bought NBC News' coverage of the Ohio, Indiana, Alabama, and Washington, D.C., primaries on May 5, 11:15 to 11:30 p.m. and into Nebraska and West Virginia coverage on May 12.

Also Standard Brands bought sponsorship of the web's coverage of the Oregon primary, May 15; the special program preview of the California primary, May 31, and the coverage of the results of the California voting on June 2.

Davis Cup Matches, Indoor Liberty Bowl Grid Set for ABC-TV

ABC-TV has plucked rights to the Davis Gup matches and next December's Liberty Bowl grid contest.

Web paid $50,000 to the U.S. Lawn Tennis Assn. for the top tennis show next Sept. 24-27. Deal includes an option to repeat the following year, provided the Yanks retain the emblematic cup, since it's the victorious country that controls broadcast rights. Albeit the pickups will mark a "live first" for the net, ABC beamed some film coverage of this year's Cupper in Australia via its "Wide World of Sports."

Price for the Liberty Bowl carry was unspecified but understood to be around $90,000, with options. What should hypo interest in the game is the fact that it's scheduled to be played indoors, at the Atlantic City Convention Hall, either Dec. 18 or 19. Reportedly, it will be the first major pigskin tilt to be telecast from an indoor site.

HUGH BENSON BACK AS ORR'S WB AIDE

Hollywood, March 24.

It's as it was a year ago at Warners' tv division—William T. Orr, head of the department, and Hugh Benson, his top aide. Restoration of the team was accomplished through the recall of Benson, who left the studio a year ago to produce a theatrical feature, "For Those Who Think Young."

Benson departed when Jack Webb was brought into the studio to head up tv, with Mike Meshekoff as his assistant. Webb's appoint followed shift of Orr to feature pictures. With Webb's dismissal followed by his legal contract tussle with Warners, Orr resumed the top tv spot.

WB will have two shows on ABC-TV next season, both produced by George Burns.

British TV Performers 'Discover' Radio & Yen to Work on BBC

London, March 24.

In the past six months, an increasing number of topline entertainers have expressed a wish to work in radio. This is the experience of BBC Radio's light entertainment topper Patrick Hillyard, who helms a department which originates well over a 1,000 shows a year (not counting pop music shows).

Hillyard's programmatic limb embraces shows stretching from light dramatic production (such as "The Flying Doctor") through panel and quiz games to vaude and comedy shows for which audiences stretch from about 1,000,000 to often as high as 8,000,000, as in the case of "Beyond My Ken".

Scope and exposure offered by BBC Radio entertainment output has, it seems, reawakened many established video performers to the value of the soundwaves. Certainly Hillyard is faced with a flood of such artists (from both networks) who have now pacted for radio programs at fees well below scales paid by the Corporation's video service.

For example, Benny Hill is appearing in a regular Sunday comedy skein, repping his first starring radio show, following successful runs on BBC-TV. Comedian Dick Emery is ditto. And Arthur Haynes, who made his impact on the commercial tv network.

Brian Rix, of Whitehall farce fame, is also now in radio (or will be shortly) at his own request. He teams with Terry Scott who, with Hugh Lloyd, clicked in the video show "Hugh And I." Fresh from an ABC-TV series, Al Read is also pacted for radio exposure, and Ken Dodd, too, is moving from tv to radio.

Legit thesp Bernard Miles and scripter Bill Naughton, responsible for several stage hits are, according to Hillyard, "very keen" to get onto the sound airwaves.

Hillyard says: "Although we have to work to a much smaller budget than BBC-TV, an artist can often quadruple his fee in view of our repeat pattern. We often run, for instance, one "current" repeat, one "delayed" repeat and shows that go out in BBC's General Overseas Service also earn residuals for the artists. "In some cases with all this exposure artists fees mount up to the equivalent of what they would receive for a tv show."

Burgeoning performer interest in radio has allowed Hillyard to mount what he claims is the biggest comedy thrust ever conceived by BBC Radio. Between now and the summer he will mount somewhere in the region of a dozen new comedy shows, many with the aforementioned name performers starring, but some designed to give upcoming performers a crack.

An instance of the latter will be the July-skedded "Comedy Parade" which will comprise individual shows—sometimes with known artists, sometimes not—which, in turn, will be pilots for potential series.

AB-PT Earnings Off $3,370,000

ABC parent AB-PT reported record income for 1963 but a decline in earnings from the previous year, the reduced net reflecting the first nine months and lost revenues from the advertising blackout occasioned by the four-day coverage of the Kennedy assissination.

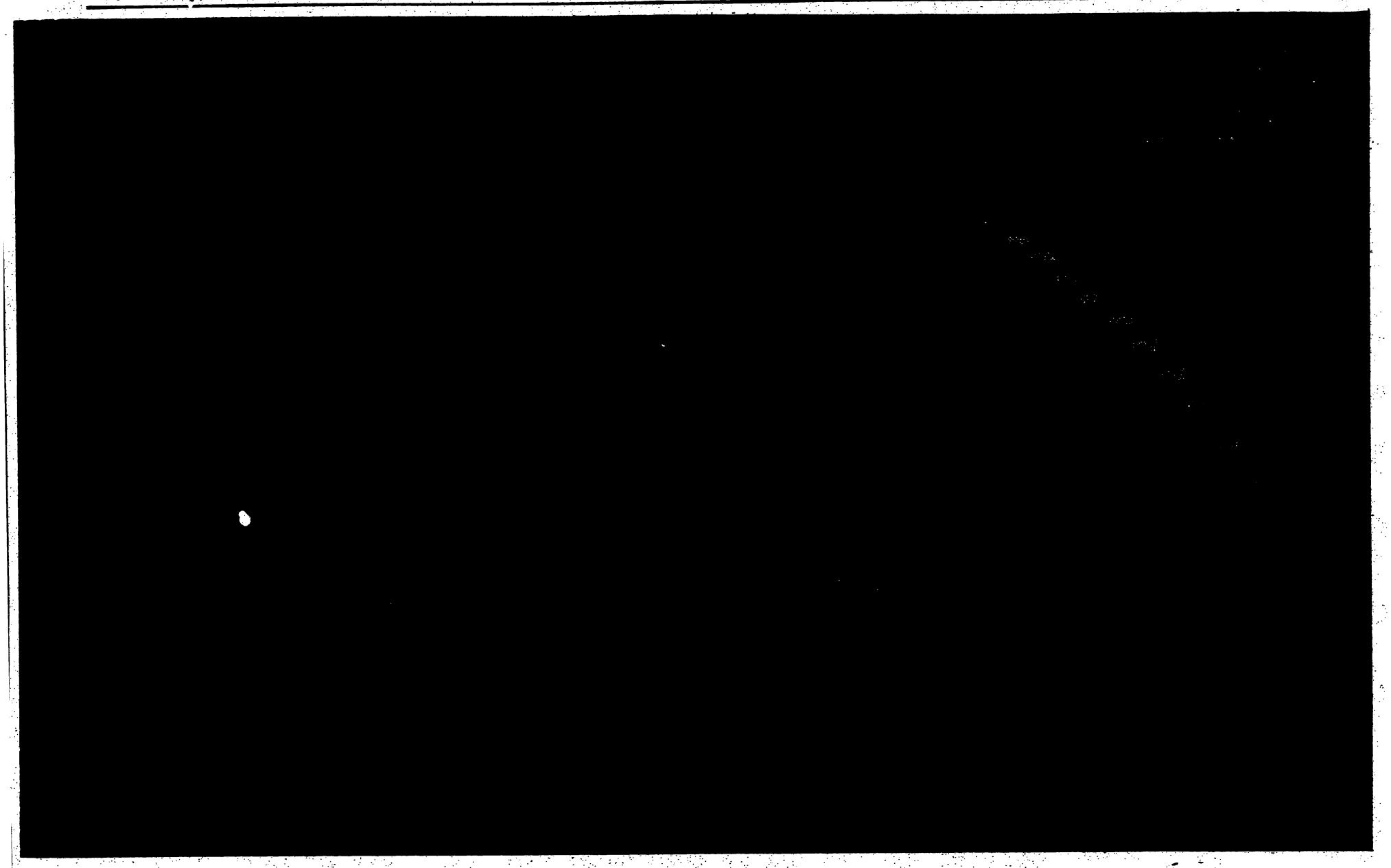
As reported by prez Leonard Goldenson, the corporation notched income of $386,729,000, for an operating profit of $7,385,000 equal to $1.65 per share. This compares with income of $379,741,000 in 1962, when operating earnings hit $10,757,000 or $2.41 a share (adjusted for stock divvy). Earnings including capital gains were $7,927,000, or $1.78 a share, compared with $11,039,000 or $2.47 a share in '62.

There's upbeat data on current year's first quarter, however, with earnings expected to be up about 20% over '63, when quarterly eanrings equalled 52c. a share.



Hot Shots! None hotter! Paladin of "Have Gun, Will Travel" is currently scoring a direct hit in markets coast to coast. Ratings for the time period are up 67% in New York, up 35% in San Francisco, up 164% in San Antonio, up 27% in Atlanta, up 80% in Chicago, up 176% in Fresno, up 26% in Charleston, up 223% in Detroit. Now "Marshal Dillon," one of the hottest properties in television history, joins Paladin in syndication. Practically





a permanent fixture on the list of the top-rated programs on television, the Marshal was a runaway audience hit right from the start in his highly-competitive Saturday night time slot, and the nation's number one television attraction for four consecutive years! These sharpshooters, together or separately, can help zero you in on giant audiences and sales. Call us! Offices in New York, Chicago, San Francisco, Dallas and Atlanta. CBS FILMS



U. S. Shows In Popularity Decline In Japan But Prices Are Hiked

By MURRAY HOROWITZ

The Japanese market was described as at a critical juncture in the use of American tv product, by Kotaro Katogawa, program manager of Nippon Television Network, commercial broadcasting company operating in Tokyo.

Katogawa, here for one of his periodic visits to study American tv and scout the field for U.S. product for his station, said on the whole the popularity of American shows in Japan have declined. In the face of this decline in popularity, the prices for U.S. series now are being hiked considerably.

He said he expected some price incline as a result of the government lifting all dollar ceilings as they relate to the purchase of American programming. The government free trade policy, ending current partial restrictions, takes effect in July. Katogawa said, though, that instead of meeting a gradually increased price situation here, he was met by what he called drastic price changes. Katogawa didn't want to be drawn out to quote new prices sought, but from another sources it was learned one key distributor for a new hour show was seeking prices as high as $6,000 to $7,000 per episode. Current prices in Japan average about $4,000 for an hour series.

The Tokyo program topper said he was most interested in buying spectacle type series. He said that this is one program form which native producers can't duplicate for Japanese filmmakers, unlike those in the U.S., haven't the world market to lay off production costs.

As to the popularity of American shows, Katogawa, speaking for Tokyo, said two to three years ago, six out of the top 10 would be American series. Now, only one of the top 10 "Disneyland", on his station, makes it. He said some American shows are popular in Japan, but the wave of popularity which touched American tv shows of past years seems to be gone.

Native producers, according to Katogawa, are gaining in a number of ways. Quality and the popularity of Japanese produced series continue to improve.

Of his total broadcast day, Katogawa said that approximately 14% is devoted to programming from foreign sources. His station, NTN, broadcasts three hours daily in color. One of NTN's feature showcases, Saturday nights from 8 to 9:30 p.m., is telecast in color. Katogawa estimated that there are about 15,000 color sets in the Tokyo area. He said a 14-inch color set sells for under $500 in Japan, but he added a minature six-inch color set is being brought out which will sell for under $300.

NBC Int'l Reps Cite Hike in 'Playing Time' For U. S. Shows O'Seas

Hollywood, March 24.

"Profiles of Courage," being produced by Robert Saudek for telecasting next season on NBC-TV, can reach a world-wide audience of 300,000,000 people.

The dramatic rise in the potential of audiences for popular American product was underscored by George Graham Jr., chairman of the board of NBC International. Graham, here for the final phase of NBC International's sales conference, cited the late John F. Kennedy inspired series, as an example of what could be achieved in the ever growing world tv market.

Attending the world sales conference, which shifted its base from N.Y. to Hollywood last week, were NBC International representatives from Australia, Japan, Latin America, London, and Nigeria.

According to Graham, it was the general concensus of opinion among the foreign representatives that American tv product continues to gain more playing time abroad. Prices, too, were said to be in a general upwards curve, especially in the important markets of Japan and Australia.

NBC International board chairman said that his division enjoyed a record year in '63, scoring a 40% rise in gross over '62. First quarter of '64, he said, continues to reflect a rise in gross, indicating that '64 too will show some improvement. Graham added that the company also has improved its profit ratio to sales.

$1,600,000 Sales For WB Off-Network Trio

Pre-release sales for the Warner Bros. trio of off-network entries for '64-'65 season—"77 Sunset Strip," "Room for One More," and "The Dakotas"—hit the $1,600,000 mark, according to WB tv v.p. Joe Kotler.

WB's syndication topper said that these initial sales—four markets for "77" and three for the other two series—more than cover the total residual costs for two runs for each episode in the three series.

KGO-TV's Bundle Of 730 Features

San Francisco, March 24.

KGO-TV has announced the purchase of 730 recently released feature films, consolidating its position as the leading tv movie outlet in the Bay Area and one of the top 10 in the country.

Dave Sacks, ABC v.p. and general manager of the station, says this brings the total number of films bought since 1949 to 3,357. List includes many foreign films fresh from the cinema art house circuit as well as a load of big-time boxoffice winners, including "How to Marry a Millionaire," "The Glenn Miller Story," "Snows of Kilimanjaro," "Gentlemen Prefer Blondes," "Road to Rio," "David and Lisa," "A Taste of Honey" and "Waltz of the Toreadors."

Films were obtained from 10 leading distributors, Sacks says, and showing will begin almost immediately. Announcement was made at a press party for 18 columnists at Normandie Restaurant.

UPPED STATUS FOR CROSLEY'S BARTLETT

Columbus, March 24.

Walter E. Bartlett, general manager of WLW-C, Columbus, and WLW-I, Indianapolis, has been promoted to v.p. in charge of all television operations of the Crosley Broadcasting Corp. Bartlett will supervise operations of WLW-T, Cincinnati and WLW-D, Dayton, in addition to the Columbus and Indianapolis outlets, from his office in Cincinnati. The change becomes effective April 1.

Richard E. Reed, currently in charge of sales at WLW-C, will succeed Bartlett as general manager of the Columbus station. Reed joined the Crosley organization in 1953 as sales program coordinator. Lloyd R. Forrest, WLW-C account executive, was promoted to sales manager.

E. V. McPherson has been named director of news and special projects.

New Triangle Sales On Motor Racing Segs

"Motor Racing Review," in AM syndication via Triangle radio-tv, has added two more markets: WXGI, Richmond (with Pure Oil sponsoring) and WGH, Newport News, where Ford is bankrolling.

Two other Triangle stanzas, Washington reporter Anne Blair's commentary, and sportscaster Les Keiter's "Keiter Contacts," have been picked up by WAVA, Arlington, Va.

Desilu's 'Alcatraz'

Hollywood, March 24.

"Alcatraz: The Lonely Rock," half-hour special produced by KGO-TV, San Francisco, has been acquired for distribution by Desilu Sales.

Distribution of the program will begin coincidental with the NAB convention in Chicago, April 5-8. Desilu will thus introduce three new syndication properties at the convention. They are: "Greatest Show on Earth," three features, under the umbrella title of "Three for the Money," and the aforementioned "Alcatraz."

Arouh's News Slot

Harry Arouh replaces Thomas Costigan as CBS correspondent for the New York-New England area.

Costigan resigned to set up his own company Thomas Costigan Associates, a freelance news operation and an indie documentary unit. Arouh had been a reporter-assignment editor for CBS News.

WKOW Owner Tony Moe Is Casing Europe With Wisconsin Businessmen

Frankfurt, March 24.

Tony Moe, general manager and co-owner of WKOW radio and television in Madison, is one of 60 Wisconsin businessmen on a quickie five-city tour of Europe to study business and industry here.

Moe, former CBS sales promotion executive in Hollywood and Minneapolis, was last in West Germany 19 years ago, as a soldier mopping up at the end of World War II.

He noted the "fantastic business growth and strength of the economy" but found the television and radio pretty dull doing in comparison to that of the United States.

"In Madison, a city of 150,000, we have three television network outlets plus cultural shows from the University of Wisconsin Educational Station," he noted. In Frankfurt, he was amazed that the city of five times that size should have only two television channels.

"The American approach, with plenty of commercials to pay the freight, certainly seems the right way," he noted. "Here, with the government more or less running the programs, and so little income from commercials, it's more a case of the salesman telling the customer what the customer wants."

Trip of the Wisconsin businessmen also includes stops at Copenhagen, Paris and London, with amazing business deals clicking along the way.

KCMO'S 2-YR. PACT ON A'S BALLCASTS

Kansas City, March 24.

A two-year radio-tv contract between KCMO and Athletics owner Charles O. Finley calls for televising of at least 40 games each year, including five home games. All the games will be broadcast on radio.

Recent play-by-play agreements have been for one year only, and in previous seasons Finley has hopped back and forth between KCMO and WDAF. Price was not disclosed, though previous A's radio-tv contracts have ranged around $300,000 a year. Likewise, sportscaster or broadcasting team has not been named.

Signing of contract was delayed by Finley's long drawn out fiasco with city fathers in attempting to bolt to succession of greener pastures. A's four-year contract with city levered by American League is believed to have spurred both sides toward two-year broadcasting deal.

Femme Producer, 74, Stabbed by Prowler

Chicago, March 24.

Ruth Harshaw, producer of "Carnival of Books" on WMAQ which last year won a Peabody award, is in fair condition at Evanston Hospital after being stabbed in her home by a burglar. She is 74.

The assailant, an Army private stationed at a nearby Nike base in suburban Northfield, was apprehended from a description given by Mrs. Harshaw and her roommate, Katherine Cretcher.

KRAK Cracks Frisco

Sacramento, March 24.

It's 90 miles from here to San Francisco. But the distance hasn't meant a thing to local radio station KRAK. This country western station, a leader in its own market, is also showing up on the rating charts for the San Francisco-Oakland area.

Pulse rates KRAK as one of the top nine bay area stations—ahead of KSAY, a San Francisco outlet featuring the same country format.

Positive Action On Negative Approach

Hollywood, March 24.

"You can't attract people to a radio station by falling back on the same old dodges. We tried something different and startling and it's already beginning to pay off."

On this philosophy Alan Henry, veepee and general manager of Metromedia's KLAC, launched a campaign of negative approach unmatched in radio history. At a cost of $300,000 over a period of 15 weeks it rocked the town with full page ads in the dailies, billboards, bus cards and 10 spots a day on its sister station, KTTV. Closest in cost was KMPC's campaign eight years ago when the station spent $250,000 over a period of 18 months. John Dickson, pub head of KLAC, was at the time in the same berth at KMPC.

Comedy approach to the station, created by Henry and developed by Bob Klein and Allen Barzman, formerly with Stan Freberg, had two old biddies (Hope Summer and Josselyn Fax) scorning the station's fun format as the first phase. It was followed by their personal boycott of KLAC and closed with a parting shot by the station and putting to rout the pouting sisters of doom.

On the breakdown the station spent $125,000 in print, $100,000 for billboards, $50,000 for bus cards and undetermined amount in tv, which was a matter of bookkeeping. Outdoor advertising firm, Foster & Kleiser, is also a Metromedia property and this also is a ledger entry.

"We're on the verge of the greatest single success in the history of national radio," exulted Henry. "Through poking fun at ourselves we have created a new awareness of a station that was sick six months ago. The results are beginning to show but the full impact won't be felt for six months."

Lee Says FCC Is Hopeful Someone At Sometime Will Start 4th Web

Boston, March 24.

A fourth tv net was envisioned by FCC commissioner Robert E. Lee speaking at the Broadcasting Executives Club of New England seminar at the Sheraton Plaza hotel here Thursday (19).

"The FCC has developed desire that one (additional net) will emanate. Not this year or next year, but one of the multiple owners might start it. I know of several multiple station owners that are thinking of it . . . not in the immediate future but eventually," he said.

Lee appeared on a panel of broadcasting and related field guests who gave individual five-minute introductor statements and then fielded a barrage of questions from the more than 150 broadcasters attending, the "Climate in Washington Seminar."

Don Thurston, prexy Massachusetts Broadcasters Assn., made the introductory remarks in roast fashion: "The climate in Washington—cool, unsettled, confusion. Confusion at the FCC: Group ownership is getting dangerous . . . or is it? We have the right to charge fees . . . or do we? We will treat over commercialization on a case by case basis . . . what is over commercialization?

"The tv form recommendation is a hodge podge of everyone's thinking . . . a joint committee is now working . . . we will have a new form . . . what kind? . . . who knows?

"The Radio Form . . . we have one proposed . . . it looks o.k., but we expect to follow the same joint committee procedure as tv.

"Confusion at the FTC" Watch

(Continued on page 46)

Set Exec Shifts For Wash. Post Stations

Washington, March 24.

Several shifts in the executive lineup of the Washington Post-Newsweek stations were disclosed here.

Glenn Marshall, prexy of WJXT-TV, Jacksonville, is giving up his day-to-management chores of the station at his request. He will keep the title.

Assuming his functions is L. E. Richardson, veep of the Post-Newsweek stations.

Stepping into the v.p. spot will be James A. Hudgens, a broadcast lawyer here.

WAIT's Pubservice Headliner Trophy

Chicago, March 24.

WAIT, a 5,000-watt daytimer here that doesn't even have a full-time news department, walked off with the National Headliner award for Public Service as the unanimous choice of the judges. It was one of only three stations in the country to receive a 1964 Headliner trophy. What did the station do to earn the honor? It helped to save a man's life.

A former taxi driver named Lloyd Miller was to have been electrocuted last summer for the murder of a young girl in Canton, Ill. some seven years ago. WAIT's exec director, Maurice Rosenfield, who is also an attorney, learned of new evidence and new witnesses who could prove the man's innocence, and he promptly launched a campaign on his station to gain a stay of execution and an impartial hearing for the doomed man. Rosenfield hired freelance newsman Dick Applegate to develop the WAIT broadcasts, and without significant help from the daily papers or other stations WAIT brought publicily to light the new facts in the case and the shortcomings of the trial that convicted Miller. There's no doubt that the station was instrumental in winning a new trial for him.

Rosenfield will go to Atlantic City to receive the award on April 4.

WCBS Taps Loughlin

Joe Loughlin, director of news for WCBS-TV, N.Y., has taken over as on-camera newsman on the station's Sunday night newscast. He replaces CBS News correspondent Dallas Townsend.

Loughlin also replaced Townsend as a reporter on the station's interview program, "Newsmakers," telecast Sundays from noon to 12:25 p.m.

Chi TV's Second Sepia Weather Gal as UHF'er Pacts Shirley McLaurine

Chicago, March 24.

WCIU, the new UHF station here, has installed a model named Shirley McLaurine as its 7 p.m. weathercaster, and that brings the count to two Negro weather girls in this market. The other is Ceal Ward, who works fulltime as a secretary at WBKB but does the Saturday night weather show (10:10 p.m.) and substitutes occasionally for the station's regular temperature raiser, Betty Caywood. Miss McLaurine's program has been bought two nights a week by Miller's Beer.

The UHF station also has recently hired a Negro newsman, Blanford Fuller, from WADC Radio in Akron, Ohio, and is the only tv outlet with a Negro salesman, Lou Fitzgerald (although WBBM-TV has made an effort to hire one).

The VHF outlets and mass audience radio stations here have been less liberal in their use of non-Caucasian personalities. At present there's Lurlean Hunter, staff vocalist at WBBM Radio; Wendell Smith, news legman at WBBM-TV; and Bill Matney, ditto at WNBQ, who also does his own newscast on Sundays.

ALL MAJOR MARKETS TINT UP

Chi's Precedent on Booze Copy

Chicago, March 24.

In all the stir over WQXR's acceptance of hard liquor advertising, it came suddenly to light last week that WFMT has been doing it here for some three years. The station programs classical music and fine arts discussion and estimates that only 3% of its listeners are under 21. For a twist, it doesn't carry cigaret advertising and never has from its inception, largely for the reason that cigaret copy is always emotional in its appeal rather than factual.

According to national sales manager Ray Nordstrand, the FM station (one of the Windy City's hottest) has received a total of 15 letters of protest from non-drinkers ever since Old Hickory brand broke the distillers' code and bought a schedule on the station nearly three years ago. At present WFMT carries advertising for DuBouchett cordials and the Party Mart liquor store, copy for the latter recommending certain brands of scotch and bourbon along with wines and cordials.

The station has rigid policies for advertising copy and still boasts of turning away more advertising than it accepts, with products of inferior quality immediately banned. Blurb copy has to be "factual and dignified" and must be read by WFMT announcers. Tricks and gimmicks to gain attention are verbotten, as are irrelevant imagery and extravagant claims. The question of "what's appropriate to say" is chiefly what has disqualified ciggies, and Nordstrand points out that the tobacco companies have never been solicited. Whatever has been rejected came in over the transom.

Old Hickory booze met the advertising requirements, Nordstrand says, with the copy sticking to the facts (how the product is made, with what ingredients, etc.). He says, "We don't encourage drinking but see nothing immoral in moderate drinking. There's an arbitrary line drawn between beer-and-wine and whiskey-and-cordials in the broadcast code. You can get drunk on any one of them if you drink too much. With us, it's a question first of product quality and then of a tasteful presentation. We wouldn't accept copy that made drinking seem healthful or glamorous

"We know our audience to be mature and sophisticated. I can't speak for other stations on what is right for them to do. If we had a youthful audience we wouldn't accept hard liquor advertising."

'Bozo's Circus' as Chi's 'Hottest Ticket in Town' Poses Studio Problem

Chicago, March 24.

Audience shows were thought to be so passe in Chicago that when WGN-TV built its new facility a few years ago it provided only for an arrangement of portable bleachers that could accommodate 210 spectators in one of its studios. The indie station is having second thoughts about that now, because its noontime kidshow, "Bozo's Circus," has turned into the hottest ticket for a show biz attraction in Chicago in many a year.

Ducats for the daily program are now completely spoken for into May of 1965, with the entire Christmas season for that year already SRO. Last week a request came in for 16 tickets for April 8, 1966. In two and a half years, the little circus—featuring a 14-piece costumed band, a ringmaster (Ned Locke), two clowns (Bob Bell, starring as Bozo, and Ray Rayner) and a different guest act each outing, plus syndicated "Bozo the Clown" cartoons—has played to 143,000 kiddies and their parents sitting in cramped bleachers, and the mounting pressure for tickets is one of the station's more gratifying headaches.

"Bozo" is one of the keystones in WGN-TV's powerhouse juvenile lineup that dominates most of the daylight hours in this market, and part of the early evening as well. The circus show has an average quarter hour rating of 16.5 (according to January ARB) and at 12:30 p.m. knocks off CBS-TV's

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N.Y. Jets' Radio Pact

WABC Radio, N.Y., and the town's pro football Jets (American League) jotted a five-season deal kicking off next fall. Still open are the choices for play-by-play and the color.

Jets will play next season in the new Shea Stadium (wherein the baseball Mets will also labor). Prez of the club is MCA's Sonny Werblin.

N.C. Youth Group Preps Series On The Negro's Case

Greensboro, N.C., March 24.

The Negro's case in civil rights controversy will be taken to the people of North Carolina in a series of documentary television programs now in production.

Gov. Sanford, who has discouraged mass street demonstrations as a means of protest, said the television series is being prepared by a Negro youth group.

The group, he added, is responding to his plea that "energies used in street demonstrations be directed toward more positive programs." Sanford said the series will be available to the commercial television and radio stations.

"This appears to be an intelligent way of expressing the aspirations of the Negro citizens of North Carolina," Sanford said. "I hope that it will be developed, programmed and accepted in the same spirit of good will which prompted its establishment."

He said the "time has come when we should attempt to find a more constructive substitute for the protests by street demonstrators. It is time to turn toward civic enterprise, time to translate physical action into intelligible dialog."

The television program committee includes representatives from several Negro colleges and universities in North Carolina.

The program will be planned by the program committee which will have a free hand. The programs will be made available to any commercial television and radio stations desiring to carry them.

List Legion Rating On Balto's TV Pix

Baltimore, March 24.

The weekly Baltimore Catholic Review has begun listing Legion of Decency ratings of films shown on the three local television stations. Editor David Maguire said he began listings with March 13 issue because he had received so many requests from organizations and individuals to do so.

Maguire first met with representatives of the three stations and result was an italic preamble stating: "Readers are reminded that Legion ratings apply to the original uncut version of the film and were affixed perhaps 25 years or more ago. As a matter of policy, television stations edit all films they show to conform to good taste and to Federal regulations."

KEY SITUATIONS WELL PREPARED

All major U.S. markets today have one station at least which can originate colorcasting, a development which dramatizes the role of color in the sale of syndicated product.

Color as a factor in selling has shifted from a "we-don't care" position, held by most key stations three or four years ago, to a "lets-see-what-you-have-in-color," the degree of interest depending on the color commitment of the local station.

That local station color commitment is very high among stations in N.Y., Chicago, Los Angeles, Philadelphia, Cincinnati, and other key markets. Major station groups such as Storer, Westinghouse, and Triangle, either have geared up or are in the process of getting set for a local color push.

CBS o&o's, which follow the general network policy of not telecasting in color, have, nevertheless, in their recent purchases of feature films reserved the rights to telecast in color during the licensing period of the pix. In short, the o&o's want to be ready if Paley & Co. do a color twist.

Color alone won't sell product, whether that product be features, cartoons, vidfilm series. Neither can premium prices for color be secured in many instances. Color, though, according to most of the syndie sales execs, is a definite plus factor today. It's no accident that syndicaters, in promoting, advertising and in-person selling, highlight the availability of color.

Features, in markets across the country, form the local staple of colorcasting. Distributors, when they sell color pix, have the stations pay extra for the color prints.

130 Tintfilm Stations

It's estimated that there are about 130 U.S. stations which can telecast film in color. In terms of network affiliates, ABC-TV has 47 affils capable of telecasting film in color. CBS-TV is reported to have 18 in that category. The bulk of the stations capable of telecast film in color are NBC-TV affils, with indies such as WOR-TV, N.Y.; WGN-TV, Chicago; and KHJ, Los Angeles; playing key color roles in their respective markets.

Far newer stations—about 48—can originate "live" color programming. Comparision of the "live" color count of 45 to the film color count of 130 dramatizes the role of color film in local colorcasting throughout the country.

Most key affils of the three networks currently are capable of taking a color programming feed from the network. (That involves much less equipment). Again the color conscious network NBC-TV has the greater compliment of affils capabile of taking a network color feed.

In the vidfilm series field, United Artists Television has the greatest number of half-hour series available in color. UATV finds it a definite plus in rerun selling. Producers Bill Burrud and Jack Douglas in the adventure field have found color a big selling assist.

Most of the new cartoons made for tv are available in color, as well as black and white.

Demand for color can only grow, is the way one key distribution exec sums it up.

HEFTY SALES PACE ON POST-'50 COL PIX

Screen Gems reports a brisk pace for its package of 73 post-'50 Columbia features, with 24 markets signed since the first of the year. That raises to 99 the total of stations in the fold.

Among the titles in the package are "From Here to Eternity," "The Eddy Duchin Story," "The Key," "Operation Mad Ball" and "The Last Angry Man."

Some of the stations signed recently are WBZ-TV, Boston; KDKA-TV, Pittsburgh; KETV, Omaha; KATV, Little Rock; KFAR-TV, Fairbanks, Alaska; WCOV-TV, Montgomery, WMAR-TV, Baltimore; and KROC-TV, Rochester, Minn.

Batch of Congressional Bills Banning Booze Blurbs Expected If WQXR Stance Gains Momentum

An edgy, but far from united on the issue, broadcast trade wonders what's going to pop out of the pandora's box (or even if it's that) opened last week by WQXR, the N. Y. Times' 50,000-watter with one of the classiest images in radio.

The Manhattan indie broke ranks by inviting the hard liquor boys in—a seemingly after the fact disclosure when, just a day after the story leaked out, Muirhead's Scotch and Schenley Industries were pacted for early starts in the post-10:30 p.m. timeslots laid down by the station as part of its liquor acceptance groundrules.

Whether the station is destined for a hangover is highly moot at this point.

Intratrade, however, there is much divergent opinion. The chary sectors concur that it's hypocritical to nix liquor, but suggest that the WQXR stance "couldn't be more unpopular—couldn't come at a worse time," to quote one station exec. Reinforcing this reaction, of course, are the Washington-induced (congressional and FCC) anxieties—the what-to-do about commercial clutter, cigaret copy, etc.

NAB: Moral Persuasion

NAB toppers say they can only use moral persuasion at this point. Indications are NAB is really counting on threats of Congressional repraisal to force a backdown or at least prevent the movement from spreading. One could not say NAB brass is exuding confidence on either score.

Meanwhile from Congress, the first reaction is to wait and see what will develop but nevertheless warn of the consequences. No important broadcast legislator is committing himself to action at this point, but word from the House Commerce Committee could be forthcoming sometime next week. Committee sources said nothing in the way of inquiries is planned for the moment but did not rule out action, even as early as a few days from now.

Senate Commerce Committee Chairman Warren Magnuson (D-Wash.) and Senate Communications subcommittee chairman John Pastore (D-R.I.) did not give any new comment on the QXR incident but stood on a statement they issued in 1961 when there were threats of a couple stations trying liquor advertising.

Their statement at the time backed up the industry plea for self-regulation rather than a bill banning liquor ad. but the Senators warned it would be "foolhardy" to permit liquor advertising to get started. If the ads continued or spread they "stand ready to move ahead with the appropriate legislation." At the time they also called upon FCC to look at such stations' applications at renewal time.

Harris: 'They're Asking For It'

If it looks as if liquor advertising is beginning to catch on, a likely

(Continued on page 46)

Chi's 'Man of Year'

Chicago, March 24.

Thanks to the vagaries of corporate life, the selection by the local Junior Chamber of Commerce for its annual "Chicagoan of the Year In Communications" award is a man who no longer has his job.

That would be Sterling (Red) Quinlan, recently deposed veepee in charge of WBKB-TV. Presumably the choice was made before Quinlan stepped out of the ABC picture, or if not it stands as a commentary by the Jaycees on the situation that brought about his resignation. At any rate, Quinlan will get dubbed at the banquet on April 7.

NFL Grid as Key Factor In Topdog Status of WISN-TV

Milwaukee, March 24.

CBS-TV has finally grabbed the top rung in Milwaukee, having at long last overcome the handicap of starting late in the market and spending its formative years on UHF. The local affiliate, WISN-TV, has led in all three ABC surveys this season but held off making the claim because the NFL football games gave it an exaggerated advantage in the first two editions of the pocketpiece. The latest one is "pure," and now the February Nielsen also confirms the station's No. 1 position.

On the basis of a full week, from signon to signoff, WISN dominates the January ARB with 36% of total audience, while WTMJ has a 33 score and WITI a 30.

In prime time, the Nielsen book shows WISN with 34% of audience against 32 each for WTMJ-TV and WITI, and 2% for WUHF (formerly the CBS o&o, WXIX). New ARB tells a similar story, with WISN-TV on top 33-32-32 in prime time, but the books conflict in homes delivered. Nielsen shows the CBS station with more homes, and ARB

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Godfrey and Horse Play Columbus Date And Get a Tax Notice

Columbus, March 24.

Arthur Godfrey is the latest show business personality to be surprised by the presentation of an advance notice from the Columbus city auditor that he will owe city income tax for a local appearance.

Godfrey commented about the notice on his CBS radio show (18). Godfrey and his horse Goldie were booked for a horse show at the Ohio State Fairgrounds Coliseum March 20-22. He received a reported $10,000 for the date. The city tax is 1% of that amount—$100. Godfrey said he had never received such a notice on his frequent appearances throughout the country.

Until 1962, when a new city tax ordinance became effective, there was a clause that excluded "casual visitors" who appeared here for entertainment purposes. It has only been in the past few months, according to D. S. Swisher, head of the city income tax division, that the department has been "pushing" for the new revenue due under the revised ordinance. To cushion the tax bite, payees are advised that they can deduct the city tax from their federal income tax returns.

Wm. Morris O'Seas $3,000,000 Sales

William Morris, going great guns in the overseas telefilm marts, has racked up some $3,000,000 in sales for the season.

Hot titles for the agency have been "The Dick Van Dyke Show," "My Favorite Martian," "The Danny Thomas Show" and "The Mitch Miller Show." Current push has been on three new displays: Walter Brennan's "Tycoon," "Living Doll," and the David Wolper 90-minute special, "Making of the President." All three have been snapped up for the Aussie market, as have been "Gomer Pyle" and "The Andy Griffith Show."

"President" has also been sold in Japan, Germany, Denmark and Canada, with additional deals pending.



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Can a typical suburban family make good on television?

Next fall we may know—when The Addams Family, produced by Filmways, Inc., is scheduled to appear on the ABC Television Network

The Addams Family is a unique half-hour comedy series with real people playing the parts of Charles Addams' cartoon characters. It will star Carolyn Jones as Morticia. John Astin co-stars as Gomez. Jackie Coogan will play Uncle Fester. Filmways and ABC have exclusive television rights to all seven "family" members created by Mr. Addams for such books as *Homebodies, Addams & Evil, Monster Rally* and *Night Crawlers.* They will all appear on the show.

The Filmways production of The Addams Family is the latest find in ABC's search for unusual television entertainment.

It is scheduled to join television's most imaginative lineup of comedy shows next September on the ABC Television Network.

Foreign Television Reviews

SECOND CITY REPORTS
With David Battley, Kathleen Breck, Eleanor Bron, David Buck, Pamela Ann Davy, Jeremy Geidt, Gordon Gostelow, Barry Lette.
Producer: Bernard Sahlins
Director: David Cunliffe
Writers: Michael Frayn, John Bird, Ian Davidson
30 Mins.; Tues., 10:50 p.m.
Granada TV, from Manchester

Chicago's Second City outfit, which had a legit outing in London last year, is the inspiration of this would be satirical skein, and producer Bernard Sahlins has been imported from that burg to lower the pants on the British. Manchester, where Granada TV operates, is Britain's "Second City," and Sahlins is using such writers as Michael Frayn, a comic columnist on a Sunday newssheet, and John Bird, associated with the witty days of the "Establishment" club. Similarly, performers like Jeremy Geidt and Eleanor Bron are also familiar on the niterie snook-cocking beat, and the enterprise challenges comparison with the more ambitious, but equally deflationary, "TW3" series.

Upshot, in the one caught, was fraught with disappointment. Subject was opinion, and the show guyed the opinionative public figure, ever ready with a platitude on every subject, a tv show like "Dinner Party" with its quartet of perfunctory and pointless plaudits, and the idiot man-in-the-street whose views added nothing to the sum of human wisdom. The intentions were okay, but the achievement fell short. The program was sharper when it left parody for more observant comment, with, as an example, a shrewd sketch about a young woman, with frank and fearless ideas about sexual freedom, dodging the issue after she had explained them in detail to a guy in a bar.

David Cunliffe directed crisply, and Miss Bron, especially, and David Buck, surprisingly because he was Hornblower in the unconsummated BBC-TV series, struck the most sparks among the thesps. But the result was distinctly wet, when it should have been martini-dry.

Otta.

VITTORIO DE SICA
(A Self-Portrait)
Director: Giulio Macchi
Writer: Gian Luigi Rondi
85 Mins., Thurs. 9:15 p.m.
RAI-TV (2d Program), from Rome (tape, film)

First of a series dedicated to the lives and careers of w.k. directors and actors, this self-portrait by Vittorio DeSica made an engrossing and nostalgic hour and quarter of evening viewing. It set a high standard for the remainder of the series.

Needless to say, DeSica the person and DeSica the author were ideal material for such a program. What could have been an embarrassing feature of the show—depending on how it was played—the fact that the subject was sketching his own show and life, was brought off with taste, finesse, and warmth by DeSica, and became one of the program's best points, rather than a pitfall.

Beginning on an empty stage, DeSica slowly spun the tale of his career (or careers), from an early screen appearance, through first legit tasks, to matinee idol, to film acting, directing, acting again, then once more direction. Included were some rare early clips of his work, as well as memorable highlights from his pix, "Shoeshine", "Bicycle Thief", "Umberto D.", and many others, including some of his thespic highlights. In between, there were anecdotes, many of them first-time 'revelations about his career, and verbal exchanges with a large group of past and present colleagues in to fete one of Italy's favorite personalities. A colorful and moving bit with the late Giuseppe Amato, who produced DeSica's first film as director, was a highlight.

Throughout, the director toed a difficult line in speaking about his (notable) achievements with just the right detachment and without false modesty. He wound up with a typical sum-up comment about his long career in claiming, as a key factor in his success story, his ability to know his limits in each of the fields touched.

What could easily have been a tasteless rehash of oft-seen and praiseful pltatitudes proved instead, thanks to obviously painstaking legwork by writer Gian Luigi Rondi and director Giulio Macchi, but principally to the adroit handling by the host-guest star himself, a fascinating and revealing profile of one of Italy's leading showbiz figures of the past 30 years.

Hawk.

MEET SAMMY DAVIS JR. PART 2
Producer: Dennis Main Wilson
50 Mins., Sun., 7:25 p.m.
BBC-TV, from London

Last May Sammy Davis contributed a memorable one-man show to BBC-TV and promised to return for a followup. This was it, and it even improved on the mesmeric first. As before, Davis, before a sympathetic and with it live audience and a spare, but effective, setting, ran through most aspects of his multitalent and came up with a personality display that was unmatchable in tv history here. Differences with the predecessor were that Davis carved himself more time for terping, and also indulged in Dick Gregory type gags that lightly punctured the conscience as well as stimulating yocks.

Tone was set, after a conventional glad-to-be-back introduction, with "Bye, Bye Blackbird" and Davis slyly changing the "black" to "brown" to show how sensitive he was. After a bristling "Anywhere I Hang My Hat," Davis came up with the topical patter, smartly debunking Cassius Clay for setting back civil rights legislation 100 years and explaining why he couldn't fall in with Malcolm X's idea of sending him back to Africa—it had taken him all his life to get himself accepted in Beverley Hills.

The mood changed with his chart-making "In This Cold World," which Davis followed with the dazzling mimicry of his "Music Man" mouthing to Robert Preston's waxing from the show. Other highspots in a show that was studded with them were Davis's footwork in "I'll Go My Way" and his six-minute anthology of "West Side Story" numbers to the splendidly exciting bongo-drumming of Johnny Mendoza. He also guyed "All the Way" in a string of thumbnail impersonations of Sinatra, Laine, Martin, and the like, and closed with forthright reprises of familiar Davis waxings like "Once in a Lifetime" and "What Kind of Fool Am I."

Dennis Main Wilson's production was first-class, never getting in the way of the star's rapport with the customers. George Rhodes directed a pickup group with absolute aplomb and attack, and the whole enterprise was a superb instance of star showcasing, certainly the finest show of its kind in recent memory.

Otta.

ALMANACCO
With Giancarlo Sbragia
Writer: Giuseppe Lisi, others
Director: Pier Paolo Ruggerini
60 Mins.; Wed., 9 p.m.
RAI-TV, from Rome (tape; film)

A RAI-TV fixture now in its second year, "Almanacco" (Almanac) is a well-produced, frequently interesting medium-highbrow stanza dedicated to various topics chosen at random in the fields of science, history, and in what the show's subtitle vaguely calls "varied humanity". It fills its cultural slot, and generally does so competently.

Item caught featured a well-timed Michelangelo profile which briefly, but colorfully, outlined the master's life and included glimpses of his work, the places in which he lived, and comments about him by his contemporaries. Also on show was an equally short history of the trolley car, with a bow to San Francisco for retaining it and a slap at other centers for letting modern needs kill nostalgia.

Another segment of the series featured the story of the trumpet, from Gabriel to Louis Armstrong, while the wind-up threw the spotlight on the tragic career of John Barrymore, complete with clips from his most famous screen appearances, newsreel shots, etc. Giancarlo Sbragia served as host with his usual competent and dignified manner.

Hawk.

A LITTLE BIG BUSINESS
(There Goes That Song Again)
With David Kossoff, Francis Matthews, Martin Miller, Joyce Marlow, David Conville, Billy Russell, Diana Coupland, George Tovey
Producer: Peter Eton
Director: Cliff Owen
Writer: Jack Pulman
30 mins., Thurs., 7:30 p.m.
Granada-TV, from Manchester

Experienced actor David Kossoff, who specializes in Jewish characterizations and who has headed up several other comedy shows, found a slightly off-beat comedy showcase in which he can get across all his thespic warmth and humor. Ideally cast, he was featured as a patriarchal figure, silver haired, quietly shrewd and with a strong paternal instincts.

Episode caught, the second in the new skein, was not written as a gag show but portrayed a funnier-than-life situation, albeit one with a strong basis in reality.

Plot, in short, found Kossoff conniving to get his son (Francis Matthews) to remember his own wedding anniversary. It was amusingly established that the son's work occupied all his waking and thinking hours, a fact which was jeopardiszing his marriage.

Without actually raising any guffaws the show, under the skilled direction of Cliff Owen, created and maintained a smooth and pleasing half-hour of froth. It called for little imagination on the part of the viewer nor did it tax the thesps involved to any great extent.

It was Kossoff's show but he was stoutly backed up by the rest of the cast who handled Jack Pulman's well-observed dialog in a suitably light vein. The cast brought to it an enthusiasm which shone through brightly enough to put this program high in the ratings.

Watt.

UNA RISPOSTA PER VOI
(An Answer for You)
With Alessandro Cutolo
20 Mins.; Fri. 7:15 p.m.
RAI-TV, from Rome

Alessandro Cutolo, or Professor Cutolo as millions of Italo video fans know him, is one of those personalities ideally suited to the medium, and of which the Italian telenet has regrettably few. He has a brief early-evening spot in his current return to RAI-TV after an absence, but he makes it a gem of its kind, breathing a little oldtime bonhomie and charm into the hectic everyday of tv.

Cutolo is the epitome of the turn-of-century gentleman, versed in almost everything, well-traveled, an easy turner of phrases, an expert —by plain old common sense if nothing else—on the works. And he possesses the magic which breaks down technical barriers and brings him right into the living room.

In stanza caught, he spoke nostalgically of the decline and fall of the walking cane or stick, illustrating his talk with various rare items, equipped for various uses, and with anecdotes and personal reminiscences, most of them gently humorous and all ingratiating. Simpatico is the untranslatable word which best fits this unique personality.

Hawk.

DER KAISER VOM ALEXANDERPLATZ
(The Emperor of Alexanderplatz)
With Rudolf Platte, Anita Kupsch, Berta Drews, Hilde Volk, Loni Heuser, Kurt Waitzmann, others
Director: Eric Ode
Writer: Horst Pillau
90 Mins.; Fri., 8:15 p.m.
West German TV, from West Berlin (film)

The place was Berlin, the time 1945 (shortly before the war's end) and the central figure Herr Wilhelm Kaiser, owner of a typical Berlin pub, whom his customers have nicknamed "Der Kaiser"—or "The Emperor."

The lineup of Kaiser's customers included all sorts of people ordinary citizens, small and even big Nazis. They came to him for Kaiser, a smart blackmarketeer, managed to get everything that was scarce, cigarets, coffee, meat, etc.

Comes April and the Red Army approaches the city. Now large segments of his customers want something else, poison pills. The frightened people don't want to fall into the hands of the Soviets. Kaiser promises to get that "stuff" too, but he is too good-natured and doesn't want to help people commit suicide, the more so as he believes life won't be so bad after the war's over. He manufactured pills himself, they look like poison pills but, of course, aren't.

After the war the characters all eventually meet and most are happy that they're still alive, even some of the Nazis who, strangely enough, haven't been deported by the Russians.

This piece, of course, was too much of a farce to be taken seriously. The real atmosphere wasn't genuinely caught either.

If taken as a farce, the show was quite amusing. Horst Pillau knows how to write dialog and there were a number of funny situations. Eric Ode's direction was smooth, but the best thing about this show was Rudolf Platte who played the title role. Not only was he a very likeable fellow, but he was also fully convincing despite the deficiencies of the plot. There was remarkably good support down the line.

Hans.

Foreign TV Followup

Sunday Night at the Palladium

With Ethel Merman topping the bill, there couldn't be any shortfall of vigor and thrust in this "Sunday Night at the Palladium" segment from Associated TeleVision. Simply by belting out a vehement songalog of numbers from the shows with which she has been associated, Miss Merman had formidable impact. She just braced herself and sent the lyrics hurtling into the furthest reaches of the auditorium, and the result was potent even for those who have not seen her in any of her musicomedy roles —which means most British. A pause for a sincere expression of her gratitude to her tv, and niterie, audiences, and Miss Merman was off again with her lusty "No Business Like Show Business." She seemed to embody the lyric, and registered both as a performer in fine vocal fettle and as a personification of showbiz sentiment and courage.

Quite apart from Miss Merman, the show was above-average in other departments. First-timing from Russia, the Orera Quartet tunefully harmonized in a couple of native ditties and closed with a jaunty "Piccolo Serenata" from Italy. The voice blend was somewhat more satisfying than their presentation, which tended to be square and dated for local tastes, but they pleased in an exotic sort of way.

Another highspot was the juggling Gil Dova, who mixed a drunken image with some deft manipulation of balls, wooden blocks, and clubs. He had some good variations on his familiar routine, and the act had charm as well as agility. Returning for his third stint this season, Liverpool comic Jimmy Tarbuck came up with an okay line of gags, delivered in deprecating style that served to disguise, partially, a lack of assurance and uncertain timing. Tarbuck is reaching the point when he won't get by on youthful novelty.

The show's other ingredients were as usual, with Bruce Forsyth invaluably effusive and Jack Parnell's outfit immaculate. Again, Jon Scoffied's production was persuasive and inventive.

Otta.

Festival

BBC-TV's Wednesday prime time play spot which endeavors to bring a touch of splendor to midweek dramatic viewing spared no pains to present Oscar Wilde's little-performed verse-play "A Florentine Tragedy," concerning the inevitable "eternal triangle."

With an opening scene penned by author T. Sturge Moore, the expensively mounted production employed such fine artists as Robert Shaw, Mary Ure (in her video debut) and Alex Davison in the main roles.

Sets were among the most lavish BBC-TV has ever endowed upon one of its hour dramas and were entirely successful in underscoring the atmosphere of 16th century Florence in which all the action took place.

Acting, too, was firstrate with a notable performance from Shaw. (who was also responsible for the tele adaptation) as merchant Simone. Miss Ure, as his dissatisfied wife, was suitably coy, aloof and vicious as her role demanded, but her part never allowed her to expand a great deal. Alex Davison, as a rich young adulterer, smouldered and flattered convincingly.

Despite these strong plusses, the play dragged in patches thus dampening down the overall effect. This was mainly the fault of the wordy dialog which, gallant though the thesps try was, produced a yawn or two.

Direction of Herbert Wise was unobtrusive and he is due high praise indeed for the fight scene at the end when the husband kills his wife's pursuer.

Watt.

Ciggie Threat

Continued from page 27

draw up a program which Congress could enact into law.

Similarly taking the legal tack was Gilbert Weil, repping the Assn. of National Advertisers. He charged FTC with "manipulating advertising to achieve sociological and psychological results."

Weil said he would not object to rules serving as guidelines for the advertising folk, but opposed a rule which could be used as evidence in a court proceeding.

His remarks drew a rebuke from Cimmissioner Elman who rapped Weil for setting up a straw man. Elman averred there has been no mention FTC would use its rules as a "statutory command."

Undeterred, Weil charged the burden of proof was being shifted to advertisers and that the Commission was extending its authority to force a disclosure of all facts to influence purchaser decisions. In the past, FTC could only demand ads be truthful, Weil averred.

He asserted that where there is no deception in advertising, FTC has no power and predicted that the rules, carried to their logical end, would require warnings about blowouts for tire ads and warnings about accidents for auto blurbs.

Radio Advertising Bureau prez Edmund Bunker joined the chorus of objectors pointing out that radio would be hit hardest in the crackdown.

A plaintive note was struck by Norman Cash of the Television Bureau of Advertising. In a statement he said the curbs really amounted to more of a restriction on consuming and manufacturing than on advertising.

W. German TV

Continued from page 26

short, the screeen simply holds the closeup of a large clock so that the time clicks away with the second and hour hands until things are ready for the next program!) Nonetheless, a portion of Prof. Grzimek's show was chopped off — so that the net could get ready for a Eurovision pickup following 15 minutes later, and still get its newsreels going.

The final episode was even more disastrous from a prestige standpoint. Prof. Grzimek has long argued for more adequate controls for the remaining wild animals in Africa and for some logical forms of preservation.

On his final programs, two special guests were Prince Bernhard of the Netherlands, and President of the West German Parliament Dr. H. Gerstenmaier. They talked about preservation during the show. And there were requests for donations for a fund called "Nature in Danger," to help maintain the wild life.

When the program ended, the announcer, Richard Muench, continued a discussion with Prince Bernhard and Dr. Gerstenmaier —in which it was emphasized that they are both passionate hunters.

This, claimed Prof. Grzimek, ridiculed the whole fund-raising project and his motives. Hence, he is planning to cancel his contract and move to the Second Net.

Officials at the Hamburg outlet said they were "astounded" at his reaction, and were planning to review details of his contract.

Television Reviews

INSIDE THE MOVIE KINGDOM 1964
With James Garner, host; various stars
Producer-Director: Milton Fruchtman
Writer: Norman Corwin
Participating
90 Mins.; Fri. 9:30 p.m.
NBC-TV, from N. Y. (film)

(Lennen & Newell)

As a sort of grand, kaleidescopic preview of what motion picture fans will be seeing at their local Bijoux in coming months, "Inside The Movie Kingdom—1964" was a long, long trailer which, though it never delved quite as deeply as it pretended, was nevertheless good fun for most of its 90 minutes. That is no mean achievement, considering that some trailers seem interminable at three minutes in length. The interest here was simply generated by the wealth of detail, of stars and directors and production locations ranging from Hollywood to Europe and back again.

Oddly, however, though it seemed that more than half of the stars and production locales visited were away from Hollywood, neither host James Garner nor any of the participants commented on this overall trend which has changed the face of the U.S. filmmaking. It may be true that almost everything has been said that can be said about "runaway production," it's quite likely that such stars as Anthony Quinn, Ingrid Bergman, Gregory Peck, and directors Jules Dassin and Fred Zinnemann, among others, might have had some personal views on the situation which would have been enlightening.

The format—short personal comments by stars and directors on some phase of filmmaking, interspersed by extended set visits for rehearsals and shooting—seemed designed to keep the eye more occupied than the mind. Not too many of the principals had much in the way to say that hasn't been printed in Photoplay once or twice before, and those who were articulate were usually cut off before they could develop the theme. Peter Ustinov might have been good for an hour when he started off, re the new emphasis on quality pix: "A lot of people have been acutely disappointed when they aimed low and failed . . ."

Inevitably, however, most film fans will always be fascinated by the inside of a movie set and preparations and snafus which develop in the setting of a scene. The emphasis on such here resulted in a monotonous rhythym to the show, but it was seldom dull. Eavesdropping as Ingrid Bergman argued genteely with a director, or watching Carroll Baker step away from a recently-crashed chandelier (on which she'd been bouncing with gay abandon) has an appeal as primitive and basic as the film medium itself has always enjoyed.

In all the giant plugs which were being handed out to the various film locations visited, there was one peculiar omission—the name of the film on which French star Jeanne Moreau was performing when caught by the "Inside" cameras. It was the French "Diary of A Chambermaid," and the director lurking in the background was that film buff favorite, Luis Bunuel. Since this was the only foreign language production visited, those points might well have been made.

James Garner was a competent, if sometimes overly cute, host. All technical credits were good.

Anby.

AMERICAN SPECTACLE
With Van Heflin, narrator
Producer-Writer: Lou Hazam
Director: Tom Priestley
60 Mins., Fri. 7:30 p.m.
SAVINGS & LOAN FOUNDATION
NBC-TV (film, color)

(McCann-Erickson)

Lou Hazam gets some brilliant ideas. His latest was to inventory the natural wonders of the United States in a 60 minute arm chair trip from the coast of Cape Cod, through the rococo bayous of Louisiana and the monolithic canyons of the Navaho, over the Rockies and through the giant Sequoia forests of California, up to Alaska where the glaciers break with explosive showmanship and across the Pacific to Hawaii where, for a smash finish, the volcano Kalauea erupts adding new acreage to the national geography. It was a vaudeville of nature's infinite variety, a patriotic show in the sense of "America the Beautiful" and, in a poetic sort of way, a religious one.

Hazam has done programs for NBC-TV that were more artistic but few that were as natural for the medium as this Baedeker of God's grandeur in the U.S. It had its flaws—a somewhat too effusive script and, at times, a too theatrical tendency on the part of the cameras, as when they were simulating the covered wagon journey—but they were minor against the richness of the idea and the size of the achievement. Not even a jet could have made the coast to coast trip in an hour, and although the cameras could afford to dwell only momentarily at each site Hazam managed to make each glimpse sufficient for a taste.

Some 35 or 40 specific American spectacles were offered, with digressions along the way for studies of the flora and fauna and occasional quotes from writers who had found inspiration there. Most of the time was spent west of the Mississippi, and doubtless there were regional patriots who were disappointed that the lake-happy areas of Wisconsin and Minnesota were left out, or the Bavarian vistas of Iowa, or the midwest's amber waves of grain. The very omissions only serve to prove Hazam's point that the visual beauties of the country are endless and that they ought to be visited in person, and preserved.

Van Heflin seemed just the right narrator for the program, and the cameras always sought and seemed to find the ideal vantage points, whether from the air or telescopically close up. It must have been twice the spectacle in color.

Les.

THE WAY FOR EDIE
With Edith Young, others
Exec Producer: Dan Schuffman
Producer-Directors: Ronny Born, Sam Ventura
30 Mins., Sat. 6:30 p.m.
WBKB-TV, Chicago (film)

WBKB has been doing more than any station in the Windy City (and doubtless more than most in the nation) to advance the documentary form. In Chi, it alone treats the documentary as an art rather than as a pat formula for an expository or informational presentation. This was made evident again last Saturday (21) in a sensitive little film by Sam Ventura and Ronny Born about the transformation of Edie Young into Sister Mary Miriam.

To say that the film avoided the commonplace is to suggest a conscious effort. Rather, it started with a unique conception and progressed from there, safe from the pitfalls. Ventura and Born have learned how to let a story tell itself, and so there was no narration, no interviews, no piling up of statistics; instead, an imaginative self-told tale of a local girl who took the veil at the Little Company of Mary, revealing along with her own "indescribable peace and happiness" the feelings of her parents and brother and sister as they got dressed for the ceremony and as they watched her taking the vows. The film made emotional contact with the viewer, whether Roman Catholic or not, and yet had much to offer informationally about the motivations of those who enter religious life and about their preparation and training.

From the British documentarist Denis Mitchell, with whom they once worked, Ventura and Born learned the technique of pre-recording the voices and, with judicious editing, playing the statements over pertinent sequences of film. It worked here, and most effectively, as a stream of consciousness. Edie's account of her life as a postulant began as she came down the church aisle in the ceremony and then turned into a flashback. She, and other post-teenage girls like her, were followed then through their nine months of postulancy; and the film ended where it began, with the ceremony of the novitiates.

There were some charming scenes, the sisters in full reglia playing softball, for instance, or the young postulants self-conscious in their new habits being stared at on the streets. Several told candidly (again through the technique of recorded thought) of their attitudes about marriage, of their lonely happiness in the convent and of missing their families, all in the unmistakeable idiom of the post-teenager, which heightened the realism.

Nuns in their habits afforded unlimited photographic possibilities, and the cameramen took every aesthetic advantage with some beautiful results. The film had tender, spiritual and even comic moments, but its overriding virtue was simplicity.

Les.

LITTLE MOON OF ALBAN
(Hallmark Hall of Fame)
With Julie Harris, Dirk Bogarde, Alan Webb, Liam Redmond, Ruth White, Stephen Brooks, Katherine Hynes, others
Producer-Director: George Schaefer
Writer: James Costigan
90 Mins., Wed. 7:30 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (tape, color)

(Foote, Cone & Belding)

If it hadn't earned the distinction in its first Hallmark presentation six years ago, "Little Moon of Alban" is now a full-fledged television classic, a show that is destined to be seasonally repeated or recreated and one that will be cited for years to come in discussions about the good things that television has provided. But especially in a ty season that has locked out the dramatic art in favor of an ersatz form championed by 60 minute melodramas, the Hallmark presentation last Wednesday (18) seemed almost monumental.

James Costigan's play about the young novitiate who learns to serve God through love ranks with the finer literature that has been written expressly for the electronic medium. That "Little Moon" should have failed in an expanded form on Broadway doesn't depreciate it, because it gains from television's intimacy and directness of focus. Indeed, the artfulness of Costigan's teleplay resides in the economy of exposition and the smoothness with which it spans periods of time.

It is, to praise it another way, a play that is wholly worthy of the talents of Julie Harris. She had also costarred in the 1958 version and, although six years older now, remains distinctly the innocent young girl who becomes a Daughter of Charity out of grief from having lost father, brother and lover in the Irish rebellion. Her involvement with the wounded "enemy" officer is a subtle thing, and Miss Harris and costar Dick Bogarde made it flame up credibly from a nurse-patient relationship to earthly love and finally to a spiritual bond.

Miss Harris is a spellbinder, and the story gave her a thorough emotional workout. Bogarde did an impressively restrained job and realized his character's gift with words superbly. There were stunning cameos, Ruth White's, for instance, as the Irish girl's mother and particularly in a soliloquy that recalled the deaths of her husband and son. Dennis Walsh provided another as the boy who died too soon, and Liam Redmond another as the priest who gave the girl solace. Good ones too from Alan Webb as a doctor and Katherine Hynes as a nun. And over all, the impeccable taste and potent directorial hand of George Schaefer.

Les.

ABC News

Continued from page 27

that was for Elmer Lower's boys in the highly competitive news scoop sweeps.

All of the chest-beating was occasioned by Thursday's (19) bunch-up of "beats"—Pierre Salinger's White House exit, Dean Rusk's projected bowout from State, and Charley Arnot's exclusive with Henry Cabot Lodge wherein the ambassador said he was sticking to his Saigon post despite New Hampshire.

(Rusk later denied correspondent John Scali's flash; Scali stands pat.)

The audio of Arnot's report from Vietnam was aired first on ABC Radio's 7:55 a.m. "News Around the World," with the film match-up beamed that evening on the same Ron Cochran telecast that carried Scali's word on Rusk and the Salinger "beat" by White House man Bill Lawrence.

Seems vibrations of the Salinger yarn also were picked up in Chicago, via radio news manager Tom Casey, albeit Lawrence in Washington was already on to it.

The Lawrence and Scali scoops, moreover, hauled in the important covet. Network was credited in the first leads both wire services began moving shortly after 6 p.m. (EST), and the courtesy was emulated by a number of broadcast rivals.

Tele Follow-Up Comment

Bob Hope

It may be that Hugh Hefner's pyramiding Playboy spectacular is too much its own parodist. What's for sure is that all potential for kidding-on-the-square (or just kidding) merited a better effort than mustered by Friday's (20) Bob Hope Comedy Special for Chrysler, which in premise and most dialog was a lacklustre exercise.

Re the takeoff on Hef and his pals, the hour never really dug in, being content to merely joke it up with a hedge instead of an edge. Bravely making the fictive, but undisguished comparisons (magazine, key club, sycophants, etc.), the Sam Locke-Joel Rapp script diffused (and defused) the satiric issue by subordinating it to that wizened caper wherein crusading lady takes on evil as her catapult to Congress.

In this go-around, Eva Marie Saint, schoolmarm-cum-nominee, devoted herself to the undoing of Bachelor magazine publisher Hope (Hefner). Under an assumed name, the tycoon met the challenge by aligning with the femme as her speechwriter, thereby assuring the heat would remain on the magazine. Circulation gains were his motive—and reward. At the final bell, they were bound for the preacher, with Hope's empire implicity down for the mandatory count.

The Saint-Hope fandango was a rusty pivot on which to hang anything like dramatic tension. And, to encore the point, a disappointment too for blowing the Playboy lampoon as the more promising focal point. Hope's omnipresent one-liners (a monolog with plot interruptions) salvaged some cheer, but scarcely enough. Of much less help was David Butler's untidy direction, albeit he faced stiff odds.

Miss Saint had her best moments passing herself off as a "bachelorette" (read bunny). A supporting marquee of Louis Nye, Cass Daley and Jackie Coogan gave it a savvy try, with adequate contribs audited down the rest of the line.

Pit.

Ed Sullivan

Van Johnson, recovered from a recent operation, proved himself the gallant trouper as one of the headliners in Sunday's (22) vidvaude layout on "Ed Sullivan Show."

Van Johnson showed an uncommon verve in delivering his number, getting the most from a limited voice. His was a song and dance interlude that captured a bit of the old movie musicals.

Paul Henning's ("Petticoat Junction" producer) answer to the Beatles opened the show. The answer was in the form of "Junction" cast regulars, Jeannine Riley, Pat Woodell and Linda Kay, in addition to outside comedienne Sheila James. Under the group name of "Ladybugs," they did a delightful parody of the Beatles.

George Kirby scored handsomely in his comic take-offs of show biz personalities. Vocalist Bobby Vinton was lush and winning. Comedienne Totie Fields was okay, coming off best in her windup number "Dainty." Comedy team Grecco & Willard had a tougher time of it, their humor being more diffuse. An interesting novelty number was the Bantu music and dances bit offered by a South African company, who will appear in a forthcoming Alan Paton play, "Sopono."

Horo.

Show of the Week

NBC's documentarians came up with a suspenseful, candid, withal memorable study in showbiz compulsion Sunday (22) by giving film focus to the comeback of the "Great Wallendas" high wire troupe. For sponsor DuPont, it was a great shake.

This is the seven-member high-wire pyramid that was decimated when a Detroit circus plunge killed off two of the klan, footage of which was in hand but omitted, doubtless for humane reasons, in Sunday's telescoping of the agonizing road back.

For all the tension attendant the re-formed troupe's practice and performance turns, the hour's impact was at least equally derived from the family conflict as to the wisdom of going on. At the center of this drama were paterfamilias Karl Wallenda and his wife, whose anguish and tears were played off against Karl's ineffable "just once more."

The woman's fears were given a too-vivid point when the rebuilt pyramid went tumbling again during a practice session at their Sarasota base. Mercifully, the second fall was shorter, and the worst casualty was Gunther Wallenda's concussion and bashed jaw. His injuries, both visible and psychic, were enough to sideline him, however.

Windup pitched the tension high again as the troupe made good its resolve and talents for a 10-day stand in Ft. Worth without incident. It apparently fulfilled papa Karl, since afterward the pyramid disbanded.

Al Wasserman produced, and wrote an economic narrative for Frank McGee. The salient contribs, of course, were Robin Still's photography and George Freedland's direction.

Pit.

Open End

The panel of five comics on David Susskind's "Open End" came dangerously close to a discussion of some serious matters on last Sunday night's (22) stanza on WPIX. But through some brilliant strategems of irrelevance and incoherence, the panel succeeded in skirting all significance and focussed on the real subject at hand—themselves.

Primarily responsible for keeping the show on this high plane was Jack E. Leonard. Leonard is a purist. He will permit nothing or nobody, not even himself, to interfere with his stream-of-consciousness conversational attack. For two solid hours, Leonard cut up Susskind and the other members of the panel, Jackie Kannon, Mel Brooks, Nipsey Russell and Bill Cosby, with a torrential tirade. But after two hours, even Niagara Falls can become tiresome.

Russell and Brooks fought valiantly against the Leonard nonstop assault. But despite their own compulsions to talk, they knew when they were beaten. But Brooks, at least, was able to sneak in one of his superlative dialectician routines, a German professor bit that he wrote for Sid Caesar.

At the windup, when Leonard was apparently tiring, but far from through, Russell and Susskind were permitted to talk about the impact of tv on performers. At this stage, Russell was forced into the embarrassing position of noting that he had not been invited to the Johnny Carson "Tonight" show for the past two years. The implications of this alleged lockout were left up in the air, although Bill Cosby did rise to Carson's defense. Russell, incidentally, revealed himself, when given a chance by Leonard to be a skillful conversationalist who always knew what his point was going to be.

Herm.

Today

NBC's waker-upper marked the eighth anni of humorist Fred Allen's death with some fond remembrances on its Wednesday (18) airer. Good as far as it went, but for the Allen-habituated from his radio heyday, the harkback could have been extended.

Apart from some taped reflections by old pal Jack Benny (party of the other part in that memorable running fake feud with Allen), the salute was condensed to the show's final lap, wherein longtime Allen confreres Kenny Delmar (Sen. Claghorn), Parker Kennelly (Titus Moody) and Peter Donald (Ajax Cassidy) recreated their standup "Allen's Alley" dialogs, with "Today" regular Jack Lescoulie straighting.

Also on tap were Max Asnas, whose midtown, N.Y., delicatessen was a fave Allen stopoff, and James (Uncle Jim) Harkins, former vaudevillian whom Allen befriended (one among many) in the latter's early Gotham period. The reminiscing was effective all around, but for all of it the highspot was Allen's own voice-over on NBC's "Jazz Age" film via the Project 20 telementary series. Host Hugh Downs cued the film in as an example of Allen's style having been peculiarly suited to narration.

That bit of Allen himself might have been augmented by some playbacks of the comedian as heard

(Continued on page 46)

New for 1964-65...



Here's the program that offers just about everything—*77 Sunset Strip*. Bristling action. Breathtaking suspense. Bright romance. Bustling humor. Bouncy music. And best of all . . . bulging network ratings. Over the first four of six seasons *77 Sunset Strip* ran on the network, Warner Bros. produced 149 hour-long episodes. These, the highest rated episodes in the series, are now available for the first time on an individual market basis.

Averages 40% Share of Audience

During the first four seasons on the network, *77 Sunset Strip* averaged a whopping 24.6 rating, good for a 40% share of audience.* These are the seasons when the dashing team of Bailey and Spencer set the standards for future private investigator series. When "Kookie," the jive-talking parking lot attendant made hair-combing a teen-age must. When the up-beat theme music of *77 Sunset Strip* caught the fancy of millions of television viewers—and even non-viewers.

Stars Zimbalist, Smith and Byrnes

Starring Efrem Zimbalist, Jr., as Stu Bailey, Roger Smith as Jeff Spencer, and Edward Byrnes as "Kookie," *77 Sunset Strip* also features Louis Quinn as Roscoe, the horse-racing specialist with a nose for news, and Jacqueline Beer as Suzanne, the pretty Gal Friday. Big name guest stars, too! Ask about Warner Bros. new Monday-to-Friday program concept—"The Sunset Strip."

*Nielsen National, Oct-Apr averages 1958-59, 1959-60, 1960-61, 1961-62

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Also: ROOM FOR ONE MORE · THE DAKOTAS · THE GALLANT MEN · CHEYENNE · HAWAIIAN EYE · LAWMAN

...from Warner Bros.



26 HALF-HOURS OF HEART-WARMING COMEDY

Based on the best-selling novel by Anna Perrott Rose and the Warner Bros. motion picture success, *Room for One More* centers around the open-hearted and open-handed Rose family. They're more than just a family. They're a private population explosion! With two children of their own, two adopted children and a dog as a family nucleus, George and Anna Rose take in a succession of children and animals—of all ages—because they can't say "no" to love.

Pair of Roses—Duggan and McCay

Andrew Duggan co-stars with Peggy McCay as the soft-hearted married couple who collect children. In some markets, the 26 half-hour episodes of *Room for One More* are available on a first-run basis.

SOMETHING NEW IN HOUR-LONG WESTERNS

The Dakotas bring a new dimension to television's consistently popular format—the western hour. From pounding hooves and flaring fists, *The Dakotas* subtly—but significantly—shifts the emphasis to probing, emotional and psychological conflict. Each hour-long episode concentrates on presenting fascinating character portrayals with strong appeal for adults.

19 Hours for a Change of Pace

Lean, lanky Larry Ward, as a territorial marshal, sets the pace for his trio of deputies—ex-gunslinger Jack Elam, girl-happy Chad Everett, and tough-guy Michael Greene. Ideal for a once-a-week change of pace in the Warner Bros. western hour strip.

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Also: MAVERICK · SUGARFOOT · BRONCO · SURFSIDE 6 · THE ROARING 20'S · BOURBON STREET BEAT

TV-Radio Production Centres

IN NEW YORK . . .

Joseph Stamler, former general manager of WABC-TV, has joined Triangle Program Sales as an account exec . . . **John Karol,** CBS-TV v.p. of network sales special projects, vacationing in West Indies . . . **Milton Berle** plays straight dramatic role in April 11 episode of "Defenders" . . . **Emlyn Williams,** star of "The Deputy", starred in upcoming segment of "Defenders." . . . **Paul Levitan,** CBS-TV special events director, back from Miami re plans for web's coverage of Miss Universe Pageant . . . **Clint Eastwood,** co-star of "Rawhide," off to Madrid for movie work . . . **Bob Milford,** CBS-TV program service director, back at his desk after recovering from illness . . **Ron Bonn,** writer on CBS News' Walter Cronkite newscasts, has authored a 3,500-word article in the spring edition of the Baker Street Journal, publication of the Baker Street Irregulars, a group of Sherlock Holmes addicts . . . CBS Radio prexy **Arthur Hull Hayes** and **Harold Neal,** prez, AM-owned stations of American Broadcasting Co., named directors of Advertising Council . . . Effective March 29, three New England stations join CBS Radio. They the WFAU, Augusta, Me.; WCOU, Lewistown, Me.; and WLNH, Laconia, N.H. . . . Sportscaster **Chris Schenkel** named New York State Sportscaster of the Year for the sixth consecutive year in the annual competition sponsored by the Salisbury, N.C., Chamber of Commerce. Schenkel also is one of the three finalists in the running for the National Sportscaster of the Year award, to be announced April 7 . . . It'll be like old times for **Arthur Godfrey** Friday (27), when he broadcasts his "Arthur Godfrey Time" from WBBM, Chicago. His guest will be **Bill Lawrence,** remembered as one of the stars of yesteryear's Godfrey tv and radio shows . . . WCBS-TV News has appointed **Jerry Kahn,** formerly news editor of Fox Movietone-UPI Newsreels, as assignment editor . . **Jack Sterling,** back behind the mike following a two-week business-vacation trip, originates his program this week from the N.Y. World's Fair "Top of the Fair" restaurant . . . Radio-tv personality **Bob Emerick** has done the voice-over for six different characters and sequences in Columbia feature "Lillith." . . . Sonny Hayes Productions has wrapped up five more musical tv commercials for Benton & Bowles.

NBC News veep **Julian Goodman** speaking to Assn. for Professional Broadcasting Education April 5 in Chicago . . . **Dr. Albert Hibbs** of "Exploring" joined NBC Radio as science editor . . . **Stuart Schulberg** in town promoting his boxing spec upcoming on NBC-TV . . . **Stanley Grover** of "TW3" cast will entertain at NAB confab in Chicago where 10 years ago he was an NBC page . . . NBC-TV's "Sunday" will go color for spec on Vietnam (29) . . . NBC Radio veep **Marian Stephenson** and "Monitor editor **Cappy Petrash** appearing in West German tv documentary on career women . . . **James Franciscus** ("Mr. Novak") moving into town April 8 for promo layover . . . **Chet Huntley** speaks to Pharmaceutical Advertising Club of N.Y. April 23 . . . "Say When's" **Hal Randelman** winging Mexico way for recoup . . . **Marian Anderson** will be a guide for NBC-TV's April 22 spec about Fair.

NBC prez **Bob Kintner** due back this week from siesta in Arizona . . . WQXR constructing new 300-foot AM transmitter at Maspeth, L.I. . . . **Eddie Arcaro** signed to expertise six major thoroughbred sprints via "ABC's Wide World of Sports" . . ABC newscaster **Art Van Horn** back from Coast pows on a tv series he hatched . . . **Herb Dun** in set to character-voice nine tv blurbs for General Mills . . . WN[illegible]'s **Fred Robbins,** back from Mexico, interviews **Gregory Peck, Sop[illegible]e Tucker, Don Murray, Barbra Streisand** and **Albert Finney** on his "Assignment Hollywood' 'syndicationer this week . . . **Toni Arden** caroled on WOR's "Girl Talk" yesterday (Tues.) . . . **David Sontag,** exec producer at ABC-TV, is N.Y. to L.A. to talk specials with several producers . . . **Oscar Brand** does a turn Easter Sunday on the Sonny Fox-fronted "Wonderama" via WNEW-TV . . . **Monique Van Vooren** displays on Westinghouse's "Mike Douglas Show" April 13 . . . **Paul Harvey** ABC Radio's Chi-based newscaster, given a nod from the Custom Tailors Guild of America as one of our 10-best-dressed . . . Audience Studies, the Screen Gems subsid, put out a Chicago shingle . . . Voice of America will beam ABC Radio's "Flair Reports" . . **Gerald S. Corwin** and **Jerome Lee** named sales execs at Westhampton Films . . . **Ronald Ostrow,** newcomer to broadcasting, named manager of the data processing dept. at ABC. He'd been with the International Skill Agency as director of placement and exec recruiting in the data processing field. Tapped for assistant manager under Ostrow is **Richard Aulet.**

IN HOLLYWOOD . . .

Pat Buttram and 20th-Fox-TV's executive producer of comedies, **Hal Kanter,** are running off the old **Will Rogers** pictures to see if they can be "matched up" for a series . . . **Bob Lewine's** main portfolio with Creative Management Associates will be to develop packages from the firm's clients, to which are being added writers, directors and producers to fill the sales pouch . . . **Peter Potter** doesn't know whether to cheer or hide. **The Beatles** were discovered on his creation, "Juke Box Jury," which he leased to BBC . . . **Cece Barker's** witty tome, "The Olive Winked Back," due in the book stalls next month. Another is "Sign Upon My Hand," a serious novel by the wife of **Stretch Adler,** KTLA topper . . . After all those years with "Fibber & Molly," **Bill Thompson** was regaled by his townsmen at Terre Haute, Ind. As a roving p.r. rep of an oil company, he has been active with Boys Club of America . . . **Bill Beaton** ordered his Glendale station to stay on the air past midnight contrary to his daylight license when a brush fire threatened homes in the vicinity. He'll probably get lauded rather than criticized by the FCC for performing a public service in broadcasting emergency bulletins. His "longest day" avoided all commercials.

IN CHICAGO . . .

WNBQ copped the regional Emmy (station award) for its "Dateline: Chicago" series from the national Television Academy . . . **Victor Summa** upgraded from line director to work on the development of new program ideas at WTTW . . . Chi Tribune tv-radio editor **Larry Wolters** cited by Broadcast Advertising Club for his 35 years as a broadcast critic . . . WBBM Radio program director **Len Schlosser** tapped by CBS to attend Ohio State U.'s executive development program next Aug. . . . **Al Partridge,** formerly with WNBQ, hooked on with WBBM-TV's new documentary unit . . . **Mike Murphy,** who had authored a couple of books under pen names, joined WGN-TV as documentary writer . . . **Studs Terkel** taking a six-week leave of absence in April to join the McDowell Writers Colony in New Hampshire. He's working on a book and a play . . . **Jim Hagerty** set to address the Chi Publicity Club on May 22, with **Alex Dreier** doing the intro . . . New UHF station WCIU picked up Budweiser's sponsorship of NBA playoff games and Fohrman Motors on a two-year buy of **Fred Kohler's** rassling show . . . WMAQ's **John Doremus** being spelled by **Dick Noble** while he vacations in Washington D.C. with family . . . WBBM-TV newscaster **John Drury** takes off for a Denver holiday this weekend, and weatherman **P. J. Hoff** gets a spring respite on April 5 with **Dennie Trettel** subbing

IN LONDON . . .

Peter Silverman appointed sales and research manager of Television International Enterprises (Sales) Ltd. and **Tim Dudman** joins the outfit as a sales exec . . . **John Halas** and **Joy Batchelor** will produce 12-minute cartoons on the characters of "Toytown," local kiddie radio fave . . . New press officer at Southern-TV's Southampton h.q. is journalist **Leslie Watkins** . . . Following the "actual location" shooting of "Hamlet" at Elsinore, BBC-TV outside broadcast teams are to produce their second on-the-right-spot drama—**T. S. Eliot's** verse play "Murder In The Cathedral," the story of the death of Becket set in Canterbury Cathedral, **Cyril Cusack** has the leading role . . . Against the swing of things, "Burke's Law" topped the London area ratings (61) for the week ending March 8. It topped ABC-TV's "Big Night Out" (with the Beatles) and the much-flacked "death" of one of the star performers in BBC-TV's clicker cop series "Z Cars" . . . The March 21 Eurovision Song Contest, in which **Matt Monro** competes for Britain, will be seen by an estimated 50,000,000 viewers on both sides of the English Channel . . . Danceband leader **Victor Silvester,** who recently had his BBC-TV vidshow bumped, starts on new radio series this month. It is calculated that in 27 years, Silvester has performed more than 4,000 broadcasts.

IN WASHINGTON . . .

WTOP sports director **Bill McColgan** named outstanding D.C. sportscaster of the year by National Sportscaster and Sportswriters Awards Committee . . . Appearance of Sen. Everett Dirksen (R-Ill.) on CBS' "Capitol Cloakroom" Thursday (26) will mark 17th anni for **Ellen Wadley**-produced show . . . WTOP radio will air all 162 home and away games of Washington Senators baseball team. **Dan Daniels** and **John MacLean** will cover . . . WMAL radio will be airing five preseason games of pro football Washington Redskins as well as 14 regular season meets . . . WRC-TV will air traditional color Easter special Sunday (29) with U.S. Army Chorus providing music . . . WMAL-TV documentary "Child Beating" won regional station pubservice award from National Academy of Television Arts and Sciences . . . WGMS radio again offering full tuition scholarship for Berkshire (Mass.) Music Center study this summer . . . WTOP radio received pubservice award from Jewish War Veterans for its "Dollars for Orphans" Christmas fund raising drive . . . WGMS will sponsor traditional Tiny Tots concert with National Symphony Orchestra Sunday (29).

IN BOSTON . . .

WHDH-TV's **Joseph Levine** nabbing bows for his production of "Money Trees," graphic portrayal looting of Hub's parking meters, and documentary now skedded for reshowing . . . WNAC-TV and WNAC radio, which originated the talk talk programs in Boston, adding more yak-yak segs to its big layout with **Al Korn,** promotion advertising director, unreeling saturation campaigns . . . **James E. Allen,** appointed to supervise production-distribution of Westinghouse syndicated programs, ankles from his general managership at WBZ-TV here to the company's N. Y. offices April 1 . . . **Kenneth MacDonald,** WBZ-TV sales manager, named assistant general manager WJZ-TV, Baltimore . . . **Phyllis R. Doherty,** press relations director WNAC, WNAC-TV, reappointed as associate in advt. and p.r. at Simmons College . . . **Urbanie Ert,** who nabbed widespread press with her letter to Hub newspaper, Globe, claiming she could feed family of four on $13.50 per week, inked to broadcast daily menus and tips at WCOP . . . **Jim Westover,** from KDKA, Pittsburgh, joins WEEI news dept. as featured newsman and host of station's new evening discussion program . . . "Sports" will be the theme of Broadcasting Executives club's April luncheon with **Curt Gowdy,** program chairman, April 16 . . . **Alan Mowbray** and **Alan Arkin,** of "Enter Laughing," berthed at the Wilbur, guested on David Alan Show, WNAC-TV Monday (23).

IN SAN FRANCISCO . . .

A new oratorio by **Earl Wild,** based on St. John the Divine's Book of Revelations, to be presented on Easter Sunday over KGO-TV with four soloists and a choir of 28 . . . News Call Bulletin's **Fred Storm** back on his beat as tv critic after a siege of illness that began in New York . . . KFRC's contest (what message would you most like to find in a fortune cookie?) drew 4,320 entries . . . Comic **Bill Cosby** featured on last week's "From San Francisco" stanza, hosted by hungry i's **Enrico Banducci** . . . **Allan Jones** co-host for full week on **Dick Stewart's** daily musical variety show. He'll be followed by **Bob Crosby** . . . KRON-TV doing a repeat on its historical documental, "Commanders of the Presidio," which includes handcranked movie scenes from the Spanish-American War . . . **Helen Bentley** special hostess on symposium, "The Uncertain Quest: the Teen-Agers' World," over KCBS, radio . . . "The Young Sound of Music," featuring 450 talented young musicians from the Bay Area, slated for KGO on Easter. Sponsor is Pacific Gas & Electric.

IN DETROIT . . .

Bob King, WJBK news director, kudosed by State of Michigan for his public service program, "Assignment Detroit". . . **Fred Wolf,** WXYZ personality, scored hole-in-one during his vacation in Palm Desert, Calif. His companions were **John Pival,** WXYZ prexy, and **Jimmie Riddell,** ABC west coast division topper . . . WJBK has called a halt to its offer to mail listeners a 50c "Official WJBK Beatle Book" after 10,000 orders poured into the station. The book, featuring full-color, autographed pictures of **The Beatles,** has drawn mail from 149 cities and towns in Michigan and five states . . . **Lee Alan,** WXYZ disk jockey, is hospitalized after suffering serious injuries in an auto accident . . . **Congressman William S. Broomfield** will be part of the WJBK-TV news team covering the Republican National Convention in San Francisco. As an analyst, Broomfield will join news and public affairs director **Bob McBride** and reporter **Joe Weaver** . . . **Tom Clay,** CKLW disk jockey, played host to more than 12,000 teenagers at a record hop recently. Now, Clay is off to England to visit the Beatles and attempt to sign the group for a Detroit appearance.

IN SEATTLE

Disk jockey **Bob Hardwick** is returning to KVI after a four-month stint at sister Golden West station KMPC in Los Angeles . . . Radio KBVU becoming a 24-hour a day station . . . **Richard "Nick" Freeman** named operations manager at KIRO-TV, succeeding **Cy Flory,** who has joined the U. S. Information Agency in Washington, Freeman was previously booth announcer and has been replaced in that job by **Gar Jones** . . . **Bryan Johnson** is new news director at KOMO Radio . . . **Bob Ryan** hosting two-hour week night talk program on KOL. Listeners are invited to call in and express their views on any topic. Controversy welcomed. Ryan was previously producer at KOMO-TV . . . **Bill Shadel,** veteran network news correspondent, now professor in U of Washington School of Communications, has joined news staff of KOMO-TV and will be analyst and reporter on national and international affairs on weekend news programs . . . **Dick Stokke** now on KOL as afternoon disk jockey; formerly with KJR and KFKF, Bellevue . . . **Lloyd E. Cooney** now general manager of KIRO-TV and Radio KIRO, formerly v.p. and general manager of KSL, Salt Lake City. **Arch L. Madsen,** president of KSL, now also prexy of KIRO recently purchased by the Mormon Church.

IN PITTSBURGH . . .

The annual Easter Sunrise Service from Pitt's Civic Arena will be broadcast live by WIIC on Sun. (29) . . . **Josie Carey,** star of "Wing Ding" and "Josie's World" on KDKA-TV, will make five guest appearances on the Canadian network next month with her old partner, **Fred Rogers** . . . WIIC has a new segment on its evening "Dateline '64" called "Hometown Weekly". Show spotlights a community in the Pittsburgh area every week . . . **Bill Kosick** has rejoined the KDKA news staff after spending three years with WDUQ, the FM station at Duquesne University . . . **Adam Lynch,** a top news hand here for years, found that the advantage he had in his favor that tipped the scales was his knowledge of the community's geography. Previously news announcers at WIIC always had trouble with towns like Corapolis and Monaca

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Radio Followup Comment

Tom Cherrington Show

CKGM's "Open Mind" show, a controversial program almost from the moment it went on the air a few years ago, is becoming more so, but whether that's good or not, is an open question.

The show's format, unashamedly borrowed from the Jack Eigen-Barry Gray pattern of please-call-us-and-we'll-tell-you-off, ostensibly is aimed at letting the callers voice their opinions or just blow of steam.

Present guardian of the "Open Mind" show is Tom Cherrington, a pleasant and amiable chap with good intelligence, but with a negative alter ego which comes to the fore when he goes on the air. He has had a good example in nastiness set for him by his predecessors, but lately he's been going way out on the limb, not only in impatience, rudeness, ignorance of standard facts in current events, and worst, attrocious taste.

It can't be expected that Cherrington can be completely without sin or lapses during the 15 hours a week he's on the air. But last week, for example, was just too much when he went on and on and on, discussing capital punishment; urging public executions should be televised, yet; and going into the goriest of details in discussing how hangings can be properly done without bungling.

Also: More than any other English-speaking Canadian, Cherrington's critics have charged, he has been responsible for making the blood boil on both sides of the English-French conflict, with his pointless and often irresponsible chatter. *Laza.*

WISN-TV

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gives approximately the same edge in homes to WTMJ.

Although the CBS station enjoys a narrow lead in prime time, its real strength is in the afternoons, and particularly in the period from noon to 4 p.m. when it's a runaway first in a 48-29-21 breakdown. CBS daytime caught on in the market well before nighttime, and shows like "As The World Turns" and "Password" now rack up average audience shares of 69.5 and 73%, respectively. Three late afternoon kidshow strips all win their time periods, and the station has the hottest syndicated show in the market at 6 p.m., "Leave It To Beaver," which has an average of 21 for six nights as a strip, outpointing many a network show in prime time.

But National League football, probably more than anything else, helped to put CBS-TV on the map in Milwaukee, which is hotly partisan for the Green Bay Packers. For the past two years WISN has been carrying all the Packer games away from home; and those telecasts have proved far and away the most popular tv fare in this city, delivering nearly a quarter million homes per quarter hour. Today the station has 14 of the top 25 shows in the market, which is amazing progress from three years ago when WISN-TV first took on the affiliation and promptly went from first position to a poor third.

Previously an ABC-TV affil (from its inception in 1955), the Hearst station made the switch to CBS in 1960 at a time when American was the hottest network; but general manager Bill Goodenow, who engineered the change, could foresee a longrange advantage. CBS had had no real tradition in the market, because for most of the years while television was growing up it was on UHF. When CBS sold WXIX in 1959, the affiliation went to the indie WITI. And when WITI and WISN-TV made the swap, there was such confusion among the viewers as to where the programs were that only WTMJ was the immediate beneficiary.

After a near disastrous first season with Columbia, WISN-TV showed a gradual improvement each rating period thereafter. Station spent heavily in local advertising every year to "educate" Milwaukeeans in the virtues of CBS. And that, plus the football games and, not least, the hot CBS program lineup, has finally turned the trick.

'BRITISH TV FOR BRITISHERS'

Features for Affiliate: What Fun

Here's how ABC-TV has been shilling to its affiliates on placing its order for next season's Sunday Night 9 to 11 UA feature films:

"We're all agreed that run-of-the-mill programming is as helpful as "A Hole In The Head" and that you're "The Miracle Worker" if you find a package of films that rates prime time exposure. "The Facts of Life" tell us that "Some Like It Hot" and hot is the word for the package of box-office hits that ABC-TV has purchased from United Artists for its "Sunday Night Movies" series.

With ABC-TV's "Sunday Night Movies" on your schedule, you won't have to look for "A Pocketful Of Miracles". You'll already have 'em. Just yell "Geronimo" and clear the show. You'll come on like "Taras Bulba" and go off like "The Vikings", and when the books come in, you won't be one of "The Misfits". Far from it, you'll be "Kid Galahad", sitting right out there on "Hero's Island".

These are top films, royal entertainment fit for the likes of "Solomon and Sheba". There's something in the schedule for everybody in "The Big Country" from "The Young Doctors" to "The Young Savages". These are the films that started a mass "Exodus" of cash customers from home, and drew mobs of them to the boxoffice. They'll do the same for you.

"The Naked Edge" of this quality film lineup will cut through the competition like an "X-15" soaring into outer space, and you won't have to wait for "The Last Days of Pompeii" to see it happen; the results will start coming in "One, Two, Three".

The battle for the Sunday night audience is a "War Hunt", but with ammunition like "The Manchurian Candidate", "The Road to Hong Kong", and "Judgment At Nuremburg", you'll be walking off with the audience like "The Happy Thieves". In millions of homes they'll be saying, "The Last Time I Saw Archie" or Fred, or Linda, or Ann, they were watching the Sunday night movie on ABC-TV.

"Follow That Dream" of dominating the audience on Sunday night. Be the first on your block to clear these fine films. The big share of audience will be yours, locked up like "The Birdman of Alcatraz".

West Indies $8,500,000 Cable Link

Carib Organizations to Meet In Puerto Rico; May Connect With Mainland U. S. A.

By PAUL A. GARDNER

Bridgetown, March 24.

Biggest entertainment news during two-and-one-half weeks spent in Barbados and Antigua was an $8,500,000 telecommunications project planned by Cable & Wireless (West Indies) Ltd. and AT&T. This may be responsible for the rumor of tv for Barbados soon (although Cornelius Vanderbilt Jr. of Vanderbilt TV in the U.S. was quoted, while here briefly, as saying he could see little future for it because the small potential market could not support enough sponsorship. It will, however, mean an inter-island radio system, skedded to tee off mid-'64.

Cable & Wireless will have a rep at an April 1-3 meeting in Puerto Rico, sponsored by the Caribbean Organization which, with

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Still 6,600,000 In U.K. Sans TV

London, March 24.

There are still more than 6,600,000 people in the U.K. who do not have tv in their homes, according to estimates made by Television Audience Measurement Ltd., the independent ratings organization. Figure was calculated to the end of January this year.

TAM further reveals that the number of people who can receive BBC-TV only has shrunk to 3,400,000. And people able to receive both BBC-TV and the commercial network have hiked to 42,100,000. Britishers who receive one or both channels therefore total 45,500,000 out of a national population (not counting the Channel Islands) of 52,100,000.

ABC's NABET Package

What's apparently final contract offer from ABC was being mulled last (Tues.) night by NABET local exec boards, which could either reject or submit to full membership. New package, evolved with assist from Federal mediators who entered negotiation picture last week, is understood to be substantially same as prior package, which the union rejected.

New plan reportedly hikes pension plan kick-in somewhat, but says nothing re jurisdictional demands voiced by N.Y. local, nor does it give N.Y. payscale parity with Hollywood.

Schuffman to Playboy

Chicago, March 24.

Dan Schuffman, program manager of WBKB who followed veepee Sterling (Red) Quinlan's exit from the station, has joined Hugh Hefner's Playboy organization as veepee in charge of the entertainment division, a new post.

Monotony of TV In Spain Invites Set Sale Hiatus

Barcelona, March 24.

It has been said ever since tv appeared in Spain that programs were bad and poor, but the novelty of the invention moved people to buying sets and even having parties to watch the programs. This is far gone by now, and in many a house the set is only watched during the news and weather time. Children who are not very fastidious still watch with interest but adults turn up their noses; too many ads and always the same people unless there happens to be some catastrophe.

The selling of tv sets by install-

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Stromberg Setting Deals With Bill Dozier, Others

Hollywood, March 24.

CBS-TV coast program veepee Hunt Stromberg Jr. is expected to soon reveal the signing of Howard Leeds as producer of "Living Doll," which debuts on CBS-TV next season with Jack Chertok producing. While Chertok officially is hiring Leeds, Stromberg instigated the deal. It's known that subsequent to his producing chores on the new comedy series, Leeds' contractual status reverts to CBS.

Although Stromberg has occupied CBS-TV's top Coast post for little more than a week he is reported involved in development deals expected to be finalized shortly, with William Dozier and his Greenway Productions; Jack Weinstock and Willie Gilbert, authors of "How To Succeed in Business Without Really Trying"; Stirling Silliphant, Joe Stefano and Everett Freeman. Dozier was formerly Coast chief of Screen Gems.

THEMES BIG PUSH OF COM'L OUTLETS

London, March 24.

Britain's 10 local commercial stations—which rely on the four major stations for the vast majority of their programming—are readying themselves for an allout effort to get more of their own productions on the network.

In the vanguard of this new thrust is Television Wales and West which, helmed by such experienced showbiz execs as Alfred Francis and Bryan Michie, is planning to increase production by 20%, bringing its local output up to 10 and a half hours a week, repping in all some 124 hours in the spring schedule. Program budget, it's estimated, will move high into the seven-figure bracket with the production hike.

TWW, which produced the Oscar-winning short "Dylan Thomas," and which recently took over the North Wales indie operation WWN to boost its population coverage to 4,400,000, is producing 14 series in addition to its normal local program output.

Among those for which the station will endeavor to secure screenings outside the TWW area is another special by Jack Howells (who made "Dylan Thomas") dealings with a local politico, Aneurin Bevan. Indie is also producing documentaries on sports stars Mary Bignal and Brian Curvis and one on the horserace classic The Derby, which it is putting on offer to the network.

Other indie outlets like Anglia-TV, Southern-TV, Scottish-TV and so on are also pushing to get dramas, comedies or documentaries screened widely outside their respective areas.

One of the main reasons for the fast-building "sales" thrust from the stix operators who, combined, cover some 15,000,000 of Britain's 42,000,000 commercial televiewing public, is the advent of the new Television Act.

Taking effect at the end of July, new Act calls for networking to be arranged on a "free trade" basis. Importantly, the Act squashes the current practice where a major takes a percentage of a local station's ad revenue for the "favor" of providing network programs. This practice actively discourages production by the locals because they have to shell out whether or not they opt out of network shows.

Now, a programming committee has been set up, chaired by the Independent Television Authority, and comprising reps from both major and locals, which will plan commercial tv networking. Stations from August onwards will only pay for the programs they take, and the number of programs offered to the network will be increased from the present one (or sometimes two) to a larger range of shows fed in by not only the majors but the regional outlets, too.

ITA also has been granted powers to direct a station to take a program from another indie thus ensuring a "deserving" program gets sufficient exposure to encourage the producer to make others.

Busy Days for Mfrs., Technicians Getting BBC-2 Off Ground, Into Air

London, March 24.

While BBC-2 program chieftain Michael Peacock is desperately struggling with the weighty chore of providing weekly some 30 hours of prime time programming for the start of BBC-2, the Corporation's corps of engineering monguls is wrestling with mammoth problems of equal, if not more, import and complexity.

Establishing the initial operation (in the London area) of a projected $112,000,000 nationwide network which has to break new ground by transmitting in UHF (and on 625-lines definition) is, it seems, a task fraught with difficulties and hazards which are not helped by the advancing start date, April 20.

By BBC's own admission, it will be touch and go whether vital equipment is delivered and installed by deadline. Tight program of transmitter erection —which calls for some 60 high power transmitters and a large number of medium and lowpower booster stations to bring the new web to all the native population—is rolling. But it is known that BBC-2's inaugural transmitter at Crystal Palace will leave many "shadow" areas and gaps in its London coverage which will be eliminated only when booster stations can move in.

Task in front of Corporation engineers following the readying of the full power transmissions from the Crystal Palace mast, is to get BBC-2 within the reach of 60% of the population by 1965, to 75% by the end of '66 and to the whole nation by 1970. This means in unprecedented haste, transmitter sites have to be selected and acquired and masts, booster stations and so on set up and made operational.

The speedy schedule of setting up a national network in something under eight years (go ahead came via a Government White Paper in July, 1962) and which will cost BBC $61,000,000 in transmitter equipment alone, is causing round-the-clock work at not only BBC, but at the leading equipment manufacturers. Electronic organizations like Pye, EMI and Marconi have each won multi-million dollar concessions and, combined with the manufacture of 625-line receivers, they are in line for a 10-year period of high activity.

But if the future looks busy for both manufacturers and BBC technicians, it will likely be less harrassing than the present days. For parrallel with its intense transmitter-erecting activities, BBC is undergoing a colossal "conversion"

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Dick Berg Set Staff On Hope-Chrysler Segs

Hollywood, March 24.

Exec producer Dick Berg of Revue Studio's Bob Hope-Chrysler series on NBC-TV has organized his production staff for 1964-65 season, and signed Charles Russell as one of his regular producers. Berg, who will personally produce six of the episodes, will also sign another producer for the hourlong show.

Number of scripters also are working on next season's films, including Rod Serling, Joel Carpenter, Robert Thom, Jerry De Bono, Franklin Barton, Sterling Silliphant, Mark Rodgers, Ben Masselink and John Furea.

Sidney Bernstein Offers a Panacea For AM's Survival

London, March 24.

Sidney L. Bernstein, chairman of the Granada group, which runs the commercial tv station in the North of England, Monday to Friday, has reiterated in print the point he made to the Pilkington Committee that BBC Radio should be divorced from BBC-TV.

Says the senior tv industry exec in a letter to the London Times: "According to the latest audience figures even the loyal core of its (BBC Radio's) listeners has now dwindled to so small a band of the faithful that only a truly startling improvement in the present service can justify its continued existence.

"In the light of sound broadcasting's history this cannot but seem a sad situation. Indeed, it is a situation which can only be remedied by a drastic solution. Equally, it is unlikely that such a solution can now be found within the BBC itself."

Bernstein goes on: "In my opinion, therefore, the first essential measure to save sound radio in Britain is to divorce it at once from BBC-TV. If sound broadcasting is to regain its old healthy identity its whole constitutional structure must be determinedly recreated from scratch.

"If this is to be done effectively, then clearly it must be the responsibility of an organization entirely separate from the BBC—in other words, a new British Sound Broadcasting Corp.

Bernstein finalizes. "Radio has had a bad deal ever since it was required to play second fiddle to the first BBC channel. But now that it has to compete for administrative, creative and financial attention against the loud demands of two tv services, it cannot hope to survive."

'Coronation St.' Back on Top Again

(Britain's Top 20; Week Ending March 8)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	9016
Coronation Street (Mon.)—GRANADA	8754
Take Your Pick—AR	8101
Crane—AR	7317
Sunday Palladium—ATV	7317
Double Your Money—AR	7186
Sportsview—BBC	7056
Emergency-Ward 10—ATV	6533
The Villains—GRANADA	6533
Thank Your Lucky Stars—ABC	6533
Z Cars (Wed.)—BBC	6402
Studio '64—ATV	6272
Play Of The Week—ATV	6141
Sykes And A Plank—BBC	6141
Dick Powell Theatre—BBC	6141
Touch Of The Norman Vaughans—ATV	6141
The Avengers—ABC	6010
Top Of The Pops—BBC	5880
Arthur Haynes Show—ATV	5759
Second City Reports—GRANADA	5749

Saks as CBS Man In Charge of Laffs

Hollywood, March 24.

CBS-TV, the network with the most successful comedy shows, now has an exec in charge of laughs. He's Sol Saks, creator of tv comedy series, who's been named exec producer of comedy programs, Hollywood. He reports to Hunt Stromberg Jr., v.p. programs, Hollywood.

Saks will be the web's supervisor of all comedy programs originating from Hollywood. His contract also calls for him to create one pilot a year for the next 10 years. Among tv comedy programs originated by Saks are Eve Arden, "My Favorite Husband," "Mr. Adams and Eve," "Peck's Bad Girl," and a new ABC series for next season, "Bewitched." He recently completed "Balloon Going Up," a Broadway play scheduled for fall production.

V. P. Stripe for Nettere

Fred L. Nettere, general sales manager for ABC-TV spot sales, is getting veepey status as well. He's been with the house reppery since its inception three years ago.

Jim Conley is prez of this operation.

HOW TO IDENTIFY A NETWORK

One of the most exciting ways to identify NBC Television is to watch the next World Series. Or the Summer Olympics from Tokyo. Or weekly NCAA football this Fall.

In fact, this network can be recognized at just about every top-flight athletic event in the coming year.

Our football coverage, for instance, will range from 29 national and regional NCAA games to at least eight post-season contests, including the Rose, Sugar, Orange and Sun Bowls. And in the Fall of 1965 an unprecedented five-year contract with the American Football League will add professional football to this network's gridiron agenda.

In baseball, NBC will again televise Saturday and Sunday Major League clashes beginning in a few weeks, then will cover the All-Star Game in mid-Summer and the World Series in October.

Such annual golf classics as the National Open, Las Vegas Tournament of Champions and the Bing Crosby Pro-Am Tournament are slated for the NBC cameras exclusively next season, while "The Wonderful World of Golf" will present top-money matches from around the globe every Sunday afternoon.

The tennis world's big event—the U.S.L.T.A. National Championships from Forest Hills—will once again be an NBC exclusive in September.

And every Saturday through the year, the "NBC Sports Special" focuses on athletic pursuits ranging from basketball to motorcycle racing.

All in all, there are more than 300 hours of sports coverage, mostly in color, included in NBC's diversified schedule next season. Which leaves the nation's sports fans with only one problem: not how to identify this network—but how to keep up with it.

NBC





Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Candid Camera	WCAU	724,000	37
2.	Bonanza	WRCV	720,000	36
3.	Beverly Hillbillies	WCAU	708,100	37
4.	Donna Reed	WFIL	701,600	37
5.	Dick Van Dyke	WCAU	658,300	35
6.	Combat	WFIL	648,100	37
7.	Jackie Gleason	WCAU	620,300	35
8.	What's My Line	WCAU	618,700	33
9.	Patty Duke	WFIL	614,900	33
10.	Mr. Ed; Wizard Oz	WCAU	607,600	33

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	471,500	25
2.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	389,100	20
3.	Riverside; Frm's Dght. (Wed. 8:30)	WFIL	Triangle	382,500	20
4.	Sea Hunt (Sat. 7:00)	WCAU	Economee	359,600	19
5.	Wyatt Earp (Thurs. 7:00)	WRCV	ABC Films	348,000	17
6.	Hennesey (Fri. 7:00)	WRCV	NBC Films	343,400	19
7.	Yogi Bear (Mon. 5:30)	WFIL	Screen Gems	295,300	16
8.	Popeye Theatre (Mon.-Fri. 5:00)	WFIL	VAA, KING	276,300	15
9.	Magilla Gorilla (Fri. 6:30)	WFIL	Screen Gems	273,200	15
10.	Science Fiction (Mon. 6:30)	WFIL	Economee	268,600	15

Top Competition	Sta.	Total Homes
TV 10 Big News	WCAU	331,800
TV 10 Big News	WCAU	263,000
Virginian	WRCV	504,600
Gun Will Travel	WRCV	222,700
TV 10 Big News	WCAU	289,900
TV 10 Big News	WCAU	265,800
Early Show	WCAU	352,900
Early Show	WCAU	240,100
Cheyenne	WRCV	206,000
Huntley-Brinkley	WRCV	373,200

MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Jackie Gleason	WTVJ	207,400	36	1.	Death Valley Days (Wed. 7:00)	WTVJ	U.S. Borax	142,200	26	Sgt. Bilko	WCKT	81,300
2.	Ed Sullivan	WTVJ	205,500	38	2.	Honeymooners (Fri. 7:00)	WCKT	CBS Films	118,600	24	Worlds Beyond	WTVJ	111,500
3.	Candid Camera	WTVJ	190,900	34	3.	Hawaiian; Evergld; Smok (Sat. 6:30)	WTVJ	Warner; Eco.	112,800	19	Big Movie	WLBW	80,700
4.	Beverly Hillbillies	WTVJ	184,800	33	4.	Everglades; Mr. Ed; Sports (Mon. 7:00; Sun. 4:00)	WTVJ	Economee	98,600	20	Ripcord	WCKT	69,400
5.	Lucy Show	WTVJ	177,700	34							Encore; Pro Bowl; Golf	WCKT	50,300
6.	I've Got A Secret	WTVJ	173,900	28	5.	Sgt. Bilko (Wed. 7:00)	WCKT	CBS Films	81,300	17	Death Valley Days	WTVJ	142,200
7.	To Tell The Truth	WTVJ	171,700	29	6.	Ripcord (Mon. 7:00)	WCKT	UA-TV	69,400	13	Mr. Ed; Everglades	WTVJ	140,300
8.	Red Skelton; Big Show	WTVJ	169,200	32	7.	Biography (Sat. 7:00)	WCKT	Official	57,500	10	Hawaiian; Smoking	WTVJ	114,800
9.	Bonanza	WCKT	163,600	34	8.	Untouchables (Sat. 10:30)	WLBW	Desilu	51,000	10	Sat. At Movies	WCKT	83,700
10.	Andy Griffith	WTVJ	152,300	29	9.	Circus Boy (Sun. 8:30)	WCKT	Screen Gems	46,400	10	Gospel Fav; Holland	WTVJ	13,500
					10.	Dick Powel Theatre (Wed. 10:00)	WLBW	Four Star	45,400	10	Danny Kaye	WTVJ	140,200

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	WWJ	526,500	41	1.	Leave It To Beaver (Thurs. 7:00; Sun. 6:30)	WJBK	MCA-TV	284,000	21	Michigan Outdoors	WXYZ	207,300
2.	Donna Reed	WXYZ	522,600	43							Popeye Pals; Magilla	CKLW	157,100
3.	Beverly Hillbillies	WJBK	498,100	39	2.	Huckleberry Hound (Thurs. 6:30)	CKLW	Screen Gems	259,600	23	Huntley-Brinkley	WWJ	205,700
4.	Patty Duke	WXYZ	451,800	38	3.	Woody Woodpecker (Tues. 6:30)	CKLW	MCA-TV	256,000	23	Huntley-Brinkley	WWJ	232,000
5.	Dick Van Dyke	WJBK	450,100	35	4.	Gun Will Travel (Wed. 7:00)	CKLW	CBS Films	252,800	21	Opinion	WWJ	123,300
6.	My 3 Sons	WXYZ	449,000	37	5.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	252,700	22	Huntley-Brinkley	WWJ	229,400
7.	Flintstones	WXYZ	432,200	36	6.	Fenster; Smoking (Sat. 7:00)	WXYZ	ABC Films	224,000	17	Death Valley Days	WJBK	189,800
8.	Ozzie & Harriet	WXYZ	428,100	35	7.	Weekend (Tues. 7:00)	WWJ	Arrowhead	209,100	16	Rifleman	WXYZ	205,800
9.	Jack Paar	WWJ	423,400	32	8.	Rifleman (Tues. 7:00)	WXYZ	Four Star	205,800	14	Weekend	WWJ	209,100
10.	McHale's Navy	WXYZ	415,300	33	9.	Stoney Burke (Fri. 6:30)	CKLW	Economee	199,800	18	Huntley-Brinkley	WWJ	240,600
											At The Zoo	WWJ	211,900
					10.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	189,800	14	Fenster; Smoking	WXYZ	224,000

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KOIN	168,400	38	1.	Rebel (Sat. 7:00)	KGW	ABC Films	96,400	21	Battle; Smok.; Nwsc.	KOIN	64,500
2.	Bonanza	KGW	160,600	38	2.	Sea Hunt (Thurs. 7:00)	KOIN	Economee	90,700	17	Lawman; Theatre	KPTV	59,100
3.	Candid Camera	KOIN	150,600	33	3.	Dragnet; Big Show (Sat. 5:30)	KOIN	MCA-TV	88,400	18	Wide World Sports	KPTV	54,100
4.	Dick Van Dyke	KOIN	150,500	34	4.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	86,600	14	True Adventure	KGW	67,800
5.	Perry Mason	KOIN	138,400	26	5.	M Squad; Big Show (Sat. 6:00)	KOIN	MCA-TV	83,400	17	Wide World Sports	KPTV	57,400
6.	Mr. Ed; Wizard Oz	KOIN	131,900	30	6.	You Asked For It (Sun. 6:00)	KPTV	Medallion	74,600	18	20th Century; Wiz. Oz	KOIN	109,200
7.	Password	KOIN	127,500	22	7.	Trails West (Mon. 7:00)	KOIN	Robeck	71,200	9	Lawman; Theatre	KPTV	73,600
8.	Rawhide	KOIN	125,400	23	8.	Outdoor Sportsman (Wed. 7:00)	KGW	20 Fox TV	69,400	17	Lawman; Theatre	KPTV	61,200
9.	Virginian	KGW	124,500	27	9.	Rifleman; Theatre (Mon.-Fri. 6:00)	KPTV	Four Star	68,000	14	Newscene	KOIN	96,800
10.	Bob Hope	KGW	122,400	30	10.	True Adventure (Fri. 7:00)	KGW	Teledynamics	67,800	15	Death Valley Days	KOIN	86,600

BUFFALO *

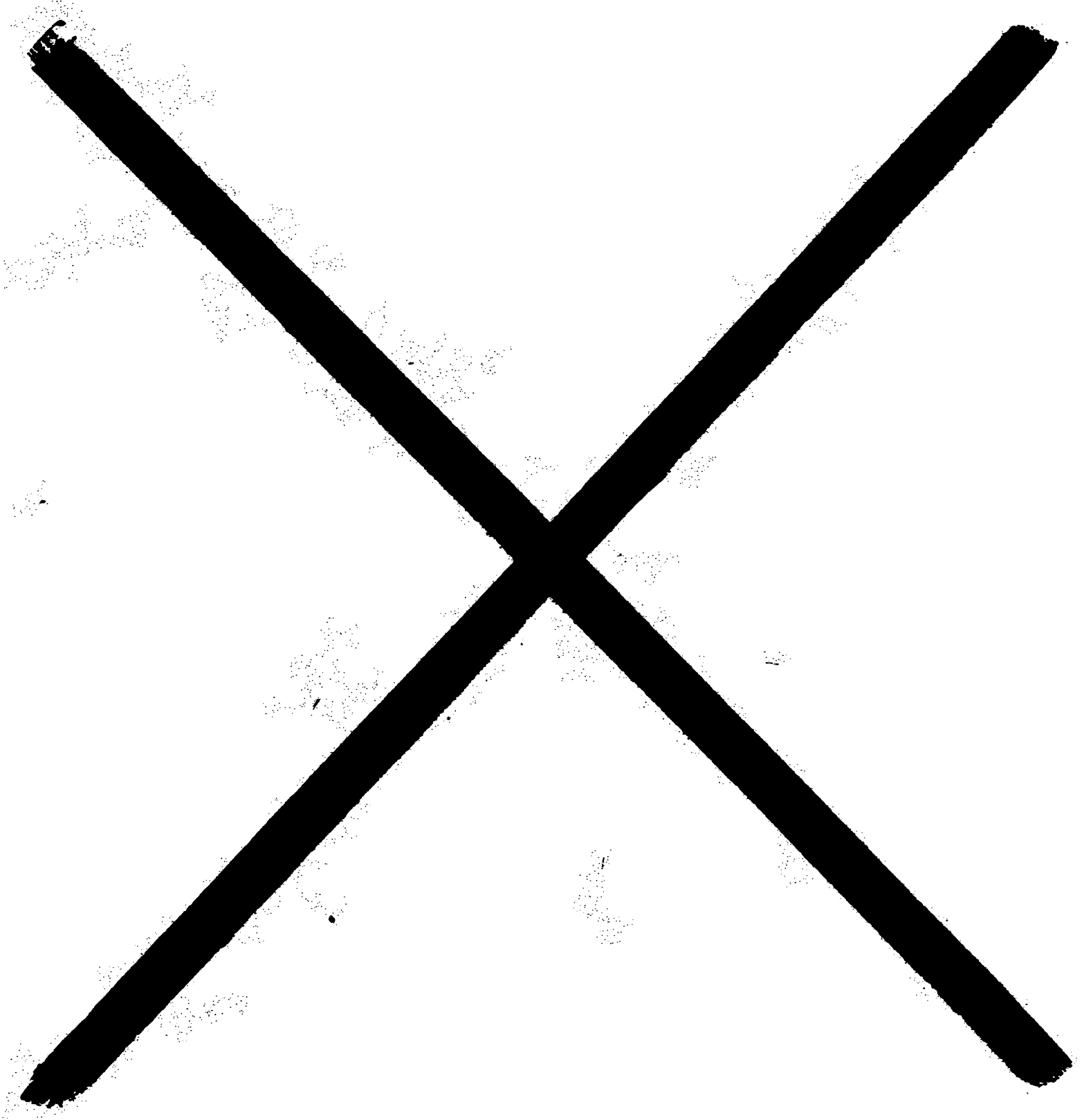
STATIONS: WGR, WBEN, WKBW. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	WBEN	234,600	37	1.	Bat Masterson (Thurs. 7:00)	WBEN	Economee	119,200	20	Bishop Sheen	WGR	64,600
2.	Dick Van Dyke	WBEN	221,600	36	2.	People Are Funny (Fri. 7:00)	WBEN	NBC Films	116,600	18	Fractured Flickers	WGR	97,600
3.	Ed Sullivan	WBEN	205,400	36	3.	Honeymooners (Mon. 7:00)	WBEN	CBS Films	106,900	17	Bachelor Father	WGR	84,400
4.	Jackie Gleason	WBEN	199,100	35	4.	Phil Silvers (Tues. 7:00)	WBEN	CBS Films	100,000	16	Gun Will Travel	WGR	63,900
5.	Petticoat Junction	WBEN	195,800	30	5.	Fractured Flickers (Fri. 7:00)	WGR	Desilu	97,600	21	People Are Funny	WBEN	116,600
6.	Candid Camera	WBEN	193,300	35	6.	Dick Powell Theatre (Sun. 10:00)	WKBW	Four Star	96,500	21	Candid Camera	WBEN	193,300
7.	Red Skelton	WBEN	183,000	29							What's My Line	WBEN	178,200
8.	Danny Kaye	WBEN	178,600	34	7.	Death Valley Days (Wed. 7:00)	WGR	U.S. Borax	91,500	19	Zane Gray Theatre	WBEN	69,600
9.	Bonanza	WGR	178,200	36	8.	Bachelor Father (Mon. 7:00)	WGR	MCA-TV	84,400	18	Honeymooners	WBEN	106,900
10.	Lucy Show	WBEN	177,900	29	9.	Superman (Wed. 5:00)	WGR	Flamingo	82,900	17	5 O'Clock Show	WBEN	59,400
	*U.S. Homes Only				10.	Hercules; Magilla (Fri. 5:00)	WGR	Trans Lux Screen Gems	80,200	17	Early Show	WKBW	48,000

DES MOINES, IA.

STATIONS: KRNT, WHO, WOI. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KRNT	105,800	50	1.	Valley Days; Olymp. (Wed. 9:00)	WOI	U.S. Borax	48,800	14	Danny Kaye	KRNT	66,900
2.	Bonanza	WHO	102,300	46	2.	Laramie (Sun. 5:30)	WOI	NBC Films	47,600	16	Talent Search; Wiz. Oz.	KRNT	54,900
3.	Candid Camera	KRNT	97,000	41							Lassie; Wizard Oz	KRNT	65,300
4.	Dick Van Dyke	KRNT	94,900	48	3.	Dick Powell Theatre (Sun. 9:00)	WOI	Four Star	46,700	19	Candid Camera	KRNT	97,000
5.	Lawrence Welk	WOI	91,900	22							What's My Line	KRNT	90,100
6.	What's My Line	KRNT	90,100	37	4.	Yogi Bear (Tues. 6:00)	WOI	Screen Gems	42,700	14	Wea; News; Sports	WHO	37,600
7.	Petticoat Junction	KRNT	84,800	39	5.	Huckleberry Hound (Thurs. 6:00)	WOI	Screen Gems	39,100	14	News; Sports	KRNT	38,200
8.	Andy Griffith	KRNT	83,500	43	6.	Sea Hunt (Wed. 6:00)	WOI	Economee	36,400	10	Wea; News; Sports	WHO	38,200
9.	Patty Duke	WOI	75,000	23	7.	Wrestling Champs (Sat. 10:30)	WOI	Spts. Pub. Inst.	35,600	8	Action Theatre	KRNT	35,300
10.	Donna Reed	WOI	74,700	23	8.	Highway Patrol (Fri. 6:00)	WOI	Economee	34,000	11	News; Sports	KRNT	37,400
					9.	Law Jones; Olympics (Thurs. 9:30)	WOI	Four Star	33,800	11	Nurses	KRNT	67,700
					10.	Battle Line (Fri. 8:30)	KRNT	Official	32,800	15	Price Is Right	WOI	58,200



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"Professional Bowlers' Tour"
has consistently outrated competition

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Eddie Elias

April 18 Kickoff For French TV Second Web; 'Sophisticated Format'

Paris, March 24.

The second governmental tv station kicks off officially April 18 after its four months of Saturday tryouts and previews. It will have 22 hours per week with four on Saturday, six on Sunday and three on weekdays. They will tee off at 8 p.m. weekdays, at 7 p.m. on Saturday and at 2:15 p.m. on Sunday.

At first shows will complement those of the first web, not repeating the same kind at the same time, but then go on to find their own footing, according to second station director Philippe Ragueneau. He says the emphasis will be on entertainment with educational, cultural and political aspects left to the other chain.

Ragueneau says that specially made comedy series will probably have canned laughter, like the Yank counterparts, since yocks are a collective affair hard to muster on private set viewing.

Most of the highbrow aspects will be left to the first station. If there will be no concerts there will be backstage looks at musicians, rock faves, etc. The main aspect will be the human and inventive side of creation in this department.

Instead of straight documentaries there will be a mixture via using this method on fictional series and themes. Quiz shows will be more fluid and the documentaries will try to make the public take sides and wake up via special shock methods of realistic approach.

Ragueneau also states that at first only Paris, Lyon and some other big cities will get the programs of the new web so there will be a more sophisticated format generally. He realizes that new sets, and adaptation of old ones to the new emissions, are still lagging but he thinks this will pick up once it is in action.

He underlines that things are still experimental but it will definitely not become a sort of film-for-home consumption. He insists that attempts are being made to find a true "televisual" style. A group of shows have already been canned for the second station, or are being made.

There will be series made especially by the Radio-diffusion Television Francaise itself or by private companies on RTF order, plus many Yank series. Comedy, action, costumer and situation set-ups are included among them.

Lorillard's Iran TV Buy

Looking to puff its Middle East business, P. Lorillard has splurged for a spot buy on Television Iran through ABC International Television.

Deal is for 296 minutes through December on TVI-T, Teheran, and TVI-A, Abadan. Latest Iranian tv homes count is put at more than 100,000. The Lorillard buy was negotiated by Tele-Orient in Lebanon for ABCI.

FAR NORTH AREA OF MAINE TO GET TV

Washington, March 24.

A Federal educational television grant will bring the first U.S. tv signals to a far north area of Maine.

The Dept. of Health, Education and Welfare approved a $109,736 tv grant to the Univ. of Maine to build a repeater station on channel 13 at Calais, Me. The area has a population of 28,094 and 65 schools with 6,832 pupils. The Calais station is part of the Maine etv network.

Total $2,570,195 has been dished out for etv in the matching Federal-state grant program.

British Puppet Series Designed for US Sale

London, March 24.

Topo Gigio, an Italian mouse puppet (operated by Madame Perigo) who has appeared in the U.K.'s top vaudeo show "London Palladium," is the star of a half-hour comedy pilot shot at Pinewood studios here.

Property of Artel Production Ltd., an indie production outfit, the show is currently being tailored and will be offered to the Yank networks for next year.

MOBILE SALE OKAYED

Washington, March 24.

FCC's Broadcast Bureau approved the $67,150 sale of WLIQ-AM, Mobile.

Buying the outlet are L. S. Hartzog, Kathryn Hartzog and Thomas Hartzog. Sellers were Frank Conwell, E. W. Jemison and John Anderson.

Anyone Can Play

While ABC-TV daytime has generally been anathema to the bluechip sponsors, the network finds some balm that its rate structure has been something of a godsend for the little guy. More than that, the small spender, once he experienced the "power of the medium," returned the kindness by sweetening the ABC-purse.

Typical case is that of Golden Grain Macaroni, of San Leandro, Calif., which three years ago mustered $300,000 for its first coaxial toot via ABC-TV. This season it jotted for a $1,000,000 splurge—plus buying CBS-TV into the bargain.

ABC-TV thinks a replay of this up-the-ladder saga could next star Western Auto Stores, the automotive accessory chain, which a month ago signed for its first ride on the web—a $100,000 summer campaign with Ernie Ford that's just starting.

Brit. Anglia-TV Names Jacobs Head of Drama

London, March 24.

Anglia-TV, commercial station which serves South East England, has set one of BBC-TV's top dramatic producers, John Jacobs, as its new Head of Drama. Jacobs, who has been with BBC for the past 17 years, takes over from George More O'Ferrall who has helmed Anglia's drama output for the past five years.

Station, which spends in the area of $250,000 a year on vidplays, anticipates supplying the whole commercial web with eight 90-minute productions in the coming year.

Appointment of Jacobs as dramatic topper does not mean a change in Anglia's fundemental drama policy however. Station will still seek to produce "quality" and "prestige" plays with top names in the lead roles.

Webster to Group W

Charles (Skip) Webster, ex-Rogers & Cowan pubrelations, has signed on with Group W in New York as press relations manager. He'll report to p.r. chief Bob Blake.

Webster headed up tv publicity for Rogers & Cowan on the Coast, and before that was a press info exec at CBS-TV.

Inside Stuff—Radio-TV

Macfadden-Bartell's 1963 earnings show a sharp climb from the previous year. For the past annum, the publisher-broadcaster notched a net profit of $1,382,28, equal to 87c a share on 1,592,311 shares outstanding. That compares with 1962's profit of $162,738 or 10c per share. Consolidated sales last year rose 16%, to $25,696,176 from $22,245,738.

All sectors of the corporation were ahead of their '62 pace, per M-B prez Lee Bartell, with broadcasting revenues up 10%.

Coincidental with Leonard Goldenson's "trial balloon" for an overseas Broadcast Corps (a la the Peace Corps), a recent AP dispatch from Sierra Leone details the emerging tv setups in black Africa. Nearly all of the major new republics there are in various phases of tv development, from Nigeria, where the medium is "well-advanced" (per AP), to Guinea, which is scouting for a contractor to set up a station in Conakry.

Ivory Coast and Upper Volta began televising last year (about two hours daily at present), Liberia bowed in January, and Ghana goes on the air later this year. Sierra Leone tv started last April, now offers about five hours of fare daily, half of it live.

Sponsors of Creative Arts Festival, the billing given a four-day sale of artworks for the benefit of Channel 13, the educational outlet in New York, plan an invitational preview for the evening of March 31 at Iona College, New Rochelle. Fest gets publicly launched following day (1) under auspices of New Rochelle Affiliates Committee of Channel 13. Mrs. Jacob Javits (wife of the U.S. senator) is honorary chairman.

Creative arts, mostly paintings and books, will be up for sale. Sponsors have also arranged for a concomitant art exhibit comprised of loanouts from the Guggenheim, Whitney and other N.Y. museums.

Industry reps at ceremonies last week dedicating the new tv production centre at Brooklyn (N.Y.) College were Don McGannon, prez of Westinghouse Broadcasting and Seymour Siegel, who heads up the city's Municipal Broadcasting System (WNYC-AM and Channel 31). Besides vocational training, the tv centre will also be used to prepare instructional tapes for classroom use.

CBS and Allan Jackson, CBS Radio newsman, won a summary judgment in their suit against Documentaries Unlimited, Inc., which utilized Jackson's news announcement concerning the assassination of President Kennedy in a record.

The use of the Jackson news announcement—a one-minute take in the 43-minute record—was held by N.Y. Supreme Court Justice Geller to be appropriation for commercial profit of the property rights of others.

C. Scott Fletcher, a former Ford Foundation exec, was appointed Acting President of Educational Television Stations, a new division of the National Assn. of Educational Broadcasters.

Fletcher was president of the Ford Foundation's Fund for Adult Education which dished out grants totaling $12,000,000 to etv stations.

He said the aim of ETS was to increase the number of teachvee stations and to improve cultural and educational programming.

David E. Diener was named president and Herbert S. Hauser, chairman of the board of Monroe Greenthal Co.; both were vice-presidents of the advertising agency when Monroe Greenthal, the principal stockholder, passed away. His estate has sold its interest to Messrs. Diener and Hauser who have been with the agency for 16 years. The agency, launched in 1946, with billings of $1,250,000 is currently billing $7,000,000 annually in amusement ads.

FCC postponed oral arguments on its proposed television application form from April 16 to May 18. Delay came as a Commission-lawyer-industry committee continued "making progress" in its attempt to draw up a compromise form which won't stir up broadcasters as the original FCC effort did.

The group expects to have the renewal portion of the compromise draft in Commission hands by early next week. Shortly after, indications should be forthcoming from FCC whether the committee should continue working on forms for new stations and transfers or close up shop.

New deadline for requesting time at the oral arguments is May 1. Written statements will be accepted until May 18.

WKAB-TB to ABC As Montgomery U Affil

WKAB-TV, new UHFer (channel 32) in Montgomery, Ala., has signed with ABC-TV as primary affiliate there. Station is successor to WCCB, which had been ABC-affiliated (on same channel) until its demise in February of '63.

After WCCB vacated, network was entering the Montgomery market via WSFA (NBC affil) and WCOV (also UHF, and the CBS affil).

Filmedia's 'Bang Bang'

Filmedia, a new tv film distributing company headed by Sam Fleishman and Herb Lazarus, is handling the "Billy Bang Bang Movies" as its first property. Series of five-minute western cliffhangers formerly was handled by Metro TV.

Lazarus recently resigned as v.p. of Telesynd, a division of Wrather Corp. Last December Fleishman sold Orbit Productions in order to devote himself to film distrbution.

Michelson Sales

Eight more radio stations have inked for the old mystery-meller series distributed by Charles Michelson, Inc. Roster of yesteryear faves includes "Green Hornet," "Sherlock Holmes" and "The Shadow."

Stations inking for one or more of the series includes KFQD, Anchorage, Alaska; KXRO, Aberdeen, Wash.; WPON, Pontiac, Mich.; KHJ, Los Angeles; WICU, Erie, Pa.; WSYL, Buffalo, N.Y.; and WRCR, St. Paul, Minn.

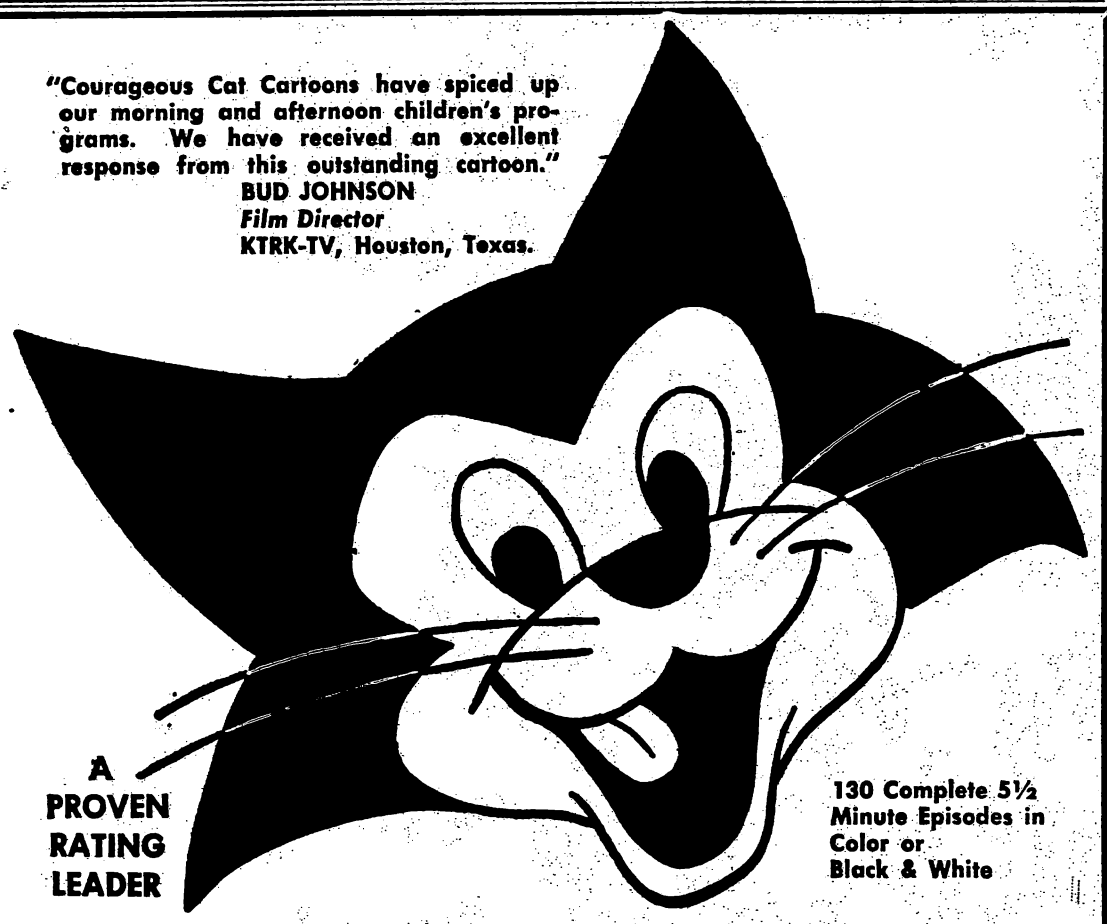
KACL's 130G Buy

Santa Barbara, Nov. 24.

Radio station KACL has been bought by John S. Minor of Cincinnati for $130,000.

Seller was Roy Dolley, Los Angeles attorney.

"Courageous Cat Cartoons have spiced up our morning and afternoon children's programs. We have received an excellent response from this outstanding cartoon."
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KTRK-TV, Houston, Texas.



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CONRAD HILTON SUITE 806A

WQXR's Booze Blurbs

Continued from page 31

batch of Congressmen will be introducing bills to ban booze blurbs. This is what House Commerce Committee chairman Oren Harris (D-Ark.) referred to when he said "They would be asking for it, if they insist on it (advertising liquor).

"This could open a Pandora's box. I can't figure out why they are doing it. It seems to me they have got enough problems with cigarets," Harris said.

"It doesn't bother me if it is the New York Times or anyone else. They aren't entitled to different treatment."

House Communications subcommittee chairman Walter Rogers (D-Tex.) is probably waiting for a cue from Harris before initiating any action. He said if it looked as if trouble were brewing, his subcommittee would be ready to take a look at the situation.

But besides Washington sensitivity, the anxious in the fraternity are watchful re public reaction. The concern is not that one eastern (albeit top market) station can touch off a wave of "dry" emotionalism, but whether hinterland operators, by following suit in droves, might tempt the wrath of conservative citizenry.

(At VARIETY presstime, WQXR counted a bare handful of mail and a mixed response.)

Washington opinion has so far been scant. NAB prez LeRoy Collins, and Rep. Emanuel Celler, the Brooklyn Democrat, were first up. Collins, in a seemingly required going-on-record telegram to WQXR g.m. Elliot Sanger Sr., expressed his disappointment and strongly urged "that you reconsider any such action." Collins admitted "considerable" pressure within the trade to chuck the liquor taboo, "and therefore your position will strongly tend to undermine mature and responsible self-regulatory action within the entire broadcasting industry."

Celler's Position

Celler was forthrightly positive, telling Sanger, "It's about time somebody got rid of this hypocritical attitude." To VARIETY, the lawmaker reasoned "there are no half-ways about it—either it's legal or not," adding that if cigaret smoking be a health menace "it's sheer hypocrisy" to air tobacco but not liquor copy.

As for Collins' opposition, there was nothing more for him to say or do, other than attempting private persuasion. WQXR, along with 888 other members of NAB, does not subscribe to its Code. As explained by station head Sanger, the WQXR door has been open for years to cordials, mixes and kindred fluids.

The Distilled Spirits Institute, with a tough public relations row to hoe as is, quickly aligned itself with the "anti" camp, posing no problem, however, for either Muirhead or Schenley—neither belongs to that body.

If indeed the WQXR action beckons a tempest it would owe to the stature of the New York independent (AM-FM), with its middle-to-highbrow appeal (and possibly consequent if-they-can-why-not-us influence on other broadcasters), and not because of anything precedential in greenlighting alcoholic advertising.

Perhaps, indeed, the absence of any real brouhaha to date is implicit recognition of the sometimes forgotten fact that numerous (how many is uncertain) other stations have similarly acted in the past. True, some operators so announced but never actually followed through. Others, however, have from time to time taken spiritous blurbs.

Precisely because of WQXR's stature in and out of the trade, some prominent broadcasters avow pleasure over the action and are calling it "progressive." The steward of a rival N. Y. indie (likewise not a Code signatory) cheers Sanger for "breaking the logjam," and indicates he, too, may invite the liquor people at a future date.

Contrarily, a station sachem in Chicago thinks the line should stay drawn, arguing that otherwise both the liquor and broadcasting industries could suffer tarnishing and worse damage.

For its part, WQXR argues, per a Sanger handout, that the station's audience is recognized as "mature" and "sophisticated," with only 3% under age 18. Even so, there's to be no liquor acceptance before 10:30 p.m., and none whatever on Sundays (sic).

Of sidebar relevancy, Jack Gould, radio-tv editor of the Times, apparently scooped the station when he broke the story in last Wednesday (18) editions. Sanger reportedly had been "sitting" on the disclosure, evidenced by his following-day announcement of the Muirhead and Schenley contracts, but Gould got wind of it and went to press ahead of the station's timetable.

'Bozo's Circus'

Continued from page 31

highrated "As the World Turns" soaper 16 to 11. A trio of WGN shows — "Dick Tracy," "Mickey Mouse Club" and Frazier Thomas' "Garfield Goose," slotted in order from 4 p.m. to 5:45—completely smothers the afternoon movies on the network o&os. "Mickey Mouse" averages a 19.5 and the other two 14 each, against an average 6 for the front-running feature film.

WGN-TV has eight juvenile strips from sign-on to 6 p.m. and all save one are clean firsts in their time periods. The exception, "Bugs Bunny," is tied for first with "Capt. Kangaroo" at 8-9 a.m. At 6 p.m. the rating points grow lush, with the Kellogg-sponsored "Huckleberry Hound," "Yogi Bear" and "Woody Woodpecker" and General Mills' two outings of "Rocky and His Friends" averaging a 19 as a strip. That's fully 10 points ahead of the CBS and NBC half-hour newscasts at 6.

"Touche Turtle" and "Magilla Gorilla" run second in the 6:30 p.m. Monday period to ABC-TV's "Outer Limits" and "Lippy the Lion" on Tuesdays places second in prime time only to "Combat." But the station's big bonanza is still "Family Classics," a showcase for Hollywood oldies slanted for children which outpoints all prime time network shows on Friday nights from 6:30 to 8 p.m. with the exception of Bob Hope. Beaten by the 20.7 quarter hour average of "Classics" are such network offerings as "International Showtime," "Burke's Law," "77 Sunset Strip," "Great Adventure" and "Route 66."

Kidshows are a multi-million dollar business at the Chicago independent, ranking second only to sports as the top revenue-producing program form there. Of a total of 23 separate kidshows (including the eight strips) 16 rank first in their periods, four rank second and the other three (Saturday offerings) place third or in a tie for third. None shows up fourth in the four commercial station competition.

Such dominance does WGN-TV have over the juve trade that in the fourth quarter of any year the whole kiddie slate goes SRO. For the other nine months the sales status of the whole kiddie kaboodle is understood to be about 60%.

BBC Radio in Bid For More Revenue

London, March 24.

At a time when BBC-TV's new projects—principally BBC-2—have eaten a huge hole in the Corporation's reserves, and the web is being forced to take out huge loans from Throgmorton St. (equivalent to Wall St.), BBC's radio limb is now aiming for a bigger slice of the income pie.

According to Frank Gillard, Director of Sound Broadcasting: "At long last we have reached the point at which more income is essential. The license (by which BBC gets its funds) has been at $2.80 (for radio only) since 1946. A rise of 70 cents would set us on our feet again for some years to come."

Corporation's radio webs—Light, Home and Third—will in the near future be extended in terms of broadcasting hours (this is subject to settlement of certain issues with the Musicians Union) and BBC is still hoping to mount local radio stations to serve larger communities.

468G ST. LOO SALE GETS GREENLIGHT

Washington, March 24.

FCC's Broadcast Bureau okayed the $468,400 sale of WEW-AM, St. Louis, from Franklin Broadcasting Co. to Charles P. Stanley.

Sale was conditioned on withdrawal from ownership interest of Mrs. Martin O'Reilly Browne.

Stanley holds minor interests in WLOD-AM, Pompano Beach, Fla.; KOME-AM, Tulsa, Okla., and WWOM, New Orleans.

Flanders & Swann's BBC Religioso Segs

London, March 24.

West End thesps Michael Flanders and Donald Swann, who have smash-hit with their "At The Drop Of A Hat" and subsequent show "At The Drop Of Another Hat," are now signed by BBC-TV to perform five nights a week during religious week.

Running Monday to Friday this week, they will tell in words and music—the songs by Sydney Carter—the story of the crucifixion in a series of five-minute programs. Producer is Joy Harrington.

Houston — Tom Overton, member of the announcing staff on KHOU-TV here has filed for the post of state representative Position No. 2 in the forthcoming Republican primary in May. So far Overton is unopposed.

4th Web

Continued from page 30

the way you use ratings. Whose ratings should be used? How do you advertise? For how long?

"Another joint committee at work. There will be new standards, accepted procedure, the problem solved . . . eventually. In the meantime . . . confusion.

Confusion at NAB: Governor Collins is good! Governor Collins is no good! We should have more codes! We need some broadcasters on that staff! Who are 'they' to tell me how to run my business?

"Why it's even confusion in Congress. The Rogers Bill debate. Congressman Lionel Van Deerlin, California—'Don't abandon the living room to the hucksters.'

"Congressman Donald Bruce of Indiana—'I rise in defense of broadcasters. They are not hucksters.' Congressman Torbert Macdonald, Massachusetts—'Passage of this bill is an invitation to all stations to throw caution to the winds and try earning as much money as they can.' Congressman Silvio Conte, Massachusetts—'I feel the content and limitation of commercials used in radio time should be left to the discretion of the stations themselves, in addition to the judgment of public opinion. After all, the success or failure of a particular broadcasting facility is determined largely by public reaction.'

"Confusion in the press. The public press is having a field day with broadcasting's dirty linen. The public press joins in the accolade to broadcasting during the tragic weekend of Nov. 22. Is this the only time we fulfill the public's interest, convenience and necessity?

"Yes, the climate is cool and confusing. Where do we go from here? . . . The answer seems to be a reaffirmation of individual responsibility. As licensees of broadcast facilities in the U. S., we are deemed fit to carry the responsibilities of performing in the public's interest, convenience, and necessity. We must run our own business as we see fit and be prepared to defend those decisions at renewal time. There is no individual or group of individuals who can prepare a book by which all broadcasters should operate . . ."

TV Followup Comment

Continued from page 35

Sunday nights via NBC radio in the long-ago. Otherwise, to be sure, a most happy morning for the Allen buffs. *Pit.*

CBS Reports

Leave it to Fred Friendly to advance what could be called an "instant tv documentary." The form, featuring a "live" debate, as applied to the Congressional battle over civil rights, proved eminently successful.

Friendly, now CBS News prexy, as well as exec producer of "CBS Reports," devoted about half of the allotted hour, to a newsreel reprise of the civil rights struggle. When Senators Hubert Humphrey and Strom Thurmond then took the stage to debate the current Civil Rights Bill, their words had added dimensions and excitement.

The relationship between the struggle in the streets and its impact on the nation's legislators also was clearly traced. The hour, in a sense, was a lesson in how democracy works, no matter where one's allegiances may be.

Telecast last Wednesday (18), on the eve of the Senate debate on the bill, the documentary was as timely as possible. Eric Sevareid moderated the debate held in the hall of the Senate, and conducted along formal lines.

The "instant tv documentary" holds promise for other telecasts, keyed to immediate social issues and impending legislation. *Horo.*

2 FMers Lose Licenses

Washington, March 24.

FCC revoked the license of two Illinois FM radio stations.

Stations WELG, Elgin, and WELF, Glen Ellyn, are owned by Mrs. Elizabeth Coughlan and have been silent sans FCC approval since last October. Mrs. Coughlain did not respond to a hearing notice, FCC said.

Commission said she failed to operate as required and did not observe FCC rules.

Scottish Campaign Against 'TV Smut'

Glasgow, March 24.

A young Scottish mother and housewife, Mrs. Mary Middleton, of Glasgow, is forming an association to protest against "tv smut."

She will help lead a campaign among women's organizations against television's "tasteless programs, such as the recent 'This Week' program on pornography."

"A great many people are worried about this problem," she told VARIETY. "The 'This Week' program is the kind of thing that would be quite all right in a nightclub. But it is totally inappropriate in the home.

"Television is so much a family thing, and sex is not a spectator sport."

Femme added that the BBC was their main target for the moment. This was a public service, and should be above reproach, she said.

TV In Spain

Continued from page 39

ments really gave vent to very important sales but according to official data the sets in Spain amount only to 800,000 which is a very small percentage of a country of 24,000,000 people. The lack of competition is a big enemy and as there is only one channel, programs have grown monotonous. People possessing very good sets can reach the Italian channel, but even so the change does not mean much either.

This should mean good news for theatre owners who see houses fill up again when the pic is good, which unhappily it is not always so.

Carliner's CBS-TV Slot

With the number of vidfilm hour series being produced for CBS-TV in N.Y. going to four next season, Mark Carliner has been appointed assistant director of film programming, N.Y. He reports to Alan Wagner, director of N.Y. film programming.

Carliner, a recent college graduate, had been in the web's training program. Wagner's division will continue to work on "Defenders" and "Nurses," in addition to taking on "Yours Truly, Danny Taylor," and "Mr. Broadway" once the new shows get away from what is considered their developmental stage.

Memphis — Morris Greiner Jr. has been named station manager of WMCT here, replacing the late Earl Moreland. Before joining WMCT, Greiner was for 10 years station manager of KMBC-TV in Kansas City.




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WEEK AFTER WEEK!

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Eric Portman — Abby Lane — Eddie Albert
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Claude Rains — Keenan Wynn — Mickey Rooney

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Seven Arts' "Films of the 50's" boost new WABC-TV, New York feature film programming schedule

ratings up 75%

share-of-audience up 47%

THIS IS WHAT HAPPENED:

25 Seven Arts' "Films of the 50's" (from Volume 7) programmed recently by WABC-TV, New York, in their new "The Best Of Broadway" feature film showcase (11:20 P.M. to conclusion) boosted the station's ratings by 75% and Share-of-Audience by 47% over last year's previous programming in the identical 25 time periods.

For complete details and all A.R.B. facts and figures, please contact your nearest Seven Arts' office.

HERE ARE SOME OF THE PIX THAT DID IT:



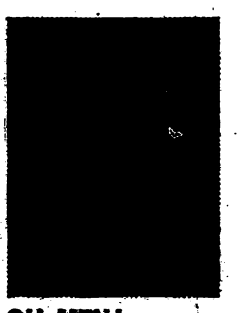
DESK SET
Spencer Tracy
Katharine Hepburn



THE WAYWARD BUS
Dan Dailey
Jayne Mansfield



HALF ANGEL
Loretta Young
Joseph Cotten



OH, MEN! OH, WOMEN!
Tony Randall
Ginger Rogers



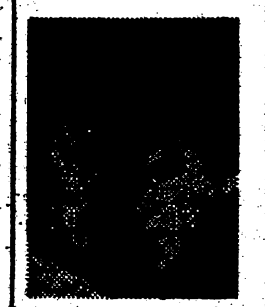
A HATFUL OF RAIN
Eva Marie Saint
Don Murray



WILL SUCCESS SPOIL ROCK HUNTER?
Tony Randall
Jayne Mansfield



LOVE ME TENDER
Elvis Presley
Debra Paget



THE RIVER'S EDGE
Anthony Quinn
Ray Milland

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Preview these fine attractions at Seven Arts' Hospitality Suites 439 · 443 · 441 · 445 · Pick-Congress Hotel, Chicago—Sunday, April 5—Wednesday, April 8

For Sale: 83% of a Network

Continued from page 25

Williams-Jonathan Winters hour, Alfred Hitchcock and "Saturday Night at the Movies". Polaroid has placed pre-Xmas minutes on NBC's Williams-Winters shows, Hitchcock, "Mr. Solo", etc. Ditto Vicks, which has placed its 1964 fall "colds season" tv bets on NBC's Wednesday movies and "International Showtime".

Sales Problem

The sales problem of each network at evaluation time last week was focussed in the areas of Nielsen-measured weakness. Thus CBS still has an alternate half-hour "Living Doll" (American Tobacco has bought half) and the William Bendix-Martha Raye Show (half sold to Bristol-Myers) unsold in their new back-to-back comedy sequence opposite "Bonanza". And on Friday at 7:30 to 8:30 where CBS failed to score in the Nielsens this season, "Rawhide", which is being moved from Thursday night, had four weekly minutes still for sale.

NBC's sales difficulties were likewise concentrated in the areas of its Nielsen weakness, with 12 and a half minutes unsold on Monday night alone. On that night, each of its three programs, "90 Bristol Court", Williams & Winters and Hitchcock, is now less than half sold. At Thursday 7:30 to 8:30, where NBC came acropper with "Temple Houston", its first Warner Bros. entry, the '64-'65 choice, "Daniel Boone", is completely unsold.

As of now both NBC and CBS are getting strong interest in their new scatter plans, particularly since each network can offer balanced availabilities that extend throughout the week. CBS has avails each night of the week, and NBC has 7:30 to 11 p.m. openings each night of the week except on Sunday. But even on Sunday, when its strong Nielsen position enabled it to make a fast prime time sellout, NBC's "Profiles In Courage" (the Bob Saudek production scheduled to debut after election) has acquired no sponsors.

With respect to ABC's unsold 56 minutes per week, chief headaches are concentrated on Sunday (14 minutes unsold); Monday (7.5 minutes unsold); Wednesday (7.5 minutes unsold); Friday (10 minutes unsold) and Saturday (9 minutes unsold). On Tuesday (only four minutes unsold) and Thursday (also four minutes unsold), ABC sales reflect its areas of relative Nielsen strength in the current season.

Sharing Moore's optimism are the veteran sales heads of the other webs, with CBS' Tom Dawson and NBC's Don Durgin expecting no more than normal difficulties in selling out their inventory at present prices.

In previous tv semesters, periodic top level upheavals rocked the network program departments. Now it's the top sales people who have the "jitters". With Wall St. watching the network cash registers even more closely than the Madison Ave. scrutiny of the Nielsens, the networks' sales pressures —from here on out—will reach unprecedented levels of aggression and hustle.

West Indies

Continued from page 39

cooperation of U.S. Agency for International Development, made a survey of the Eastern Caribbean's communication needs.

C. & W. (which doesn't mean "Country and Western" here)—AT&T project includes a multichannel tropospheric scatter system between Trinidad, Barbados, St. Lucia and Antigua, and a new submarine cable between Antigua and St. Thomas in the U.S. Virgin Islands. Latter cable will be connected to existing and proposed cables to the U.S. A tropo system already existing, with extra interisland VHF links, will be integrated into the new system.

"In this jet age, besides excellent telegraphic communications, people require prompt and reliable telephone facilities . . . It is particularly to work out ways of providing this type of communication in the Caribbean that the meeting in April is being held," Antigua Star quotes C. F. Beauregard, Caribbean Organization sec.-gen., visiting there. Meeting agenda includes: establishing a trunk line from the Guianas (British, French and Dutch) to U.S. Virgins; establishing and improving feeder routes; improving internal phone systems; arranging engineering studies required; financing additional facilities. Governments of all Caribbean countries between the Guianas and P.R. have been invited, and the French government will be repped by a chief engineer of Postes et Telecommunications, the state agency.

Simultaneously, V.I. Times reports, a $20,000,000 undersea cable will provide the first hookup between the Virgins and mainland U.S.—between Miami and Charlotte Amalie, capital of St. Thomas, to be exact. It'll be built by AT&T, together with IT&T and two of latter's subsidiaries—All-American Cables & Radio Inc. and Radio Corp. of Puerto Rico—and will include a microwave hookup between Charlotte Amalie and San Juan. V.I. Times predicts direct dialing within the Virgins by end of '64 or early '65.

Big Tint Sprint At World's Fair

Another push forward for color television is on tap at the N.Y. World's Fair. Closed-circuit equipment, to be mounted and maintained by RCA, will be programmed in color at the Fair. For many visiting the nation's number one attraction, opening next month, the World's Fair colorcasts will serve as an introduction to color tv.

In an unrelated move, but one which will help the cause of color, sponsor Rheingold Beer has agreed to pick up the extra color tab of colorcasting the games of the N.Y. Mets on WOR-TV.

'DAKOTAS' NO. 1 IN GLASGOW RATINGS

Glasgow, March 24.

"The Dakotas" is currently heading the local Top 10 ratings here, and shortly moves to a late Saturday night slotting following success in a 9.10 p.m. Tuesday slot.

New Spring schedule on Scot commercial tv includes such U.S. series as "Follow the Sun" (10:30 p.m., Sundays), "Naked City," "Sam Benedict," "Bonanza" and "77 Sunset Strip."

Local offerings include a run of "One-Night Stand," local "beat' group show, emceed by Pete Murray, London deejay, and a rerun Sunday afternoons of "Old-Tyme Music Hall," the Friday lunchtime show, featuring the "One O'Clock Gang."

"The Beverly Hillbillies" attracted so much moppet and juve viewership attention that it has been switched to a Sunday afternoon family-angled slot.

Swing-ing Autobiog

"Good Evening!" by Raymond (Gram) Swing (Harcourt, Brace & World; $5.95) will be published March 25, on the 77th birthday of the celebrated author and newscaster.

Swing, who had dropped "Gram" from his name, became, in the heyday of radio in the '20s and 30s, one of the best-known and most generally-trusted commentators in the world.

Tome is more than the broadcaster's autobiography; it also interprets his viewpoint of life in his time; reveals something of the manner in which he gleaned, sifted, prepared and delivered his programs, and says much about many of his personal opinions that never reached the "listening audience."

A splendid anniversary entry from a beloved American individualist — fortunately a man both rugged and enduring.

Rodo.

Estes Wins a Stay

Washington, March 24.

FCC gave two stations owned by Edwin Estes a short reprieve before their scheduled fade off the air.

Commission stayed its order revoking the license of WFPA-AM, Pensacola, Fla. and denying renewal for WMOZ-AM, Mobile, Ala., until its acts on Estes' petition for reconsideration. The revocation and renewal nix originally were to be effective March 31.

From The Production Centres

Continued from page 38

but Lynch, native born, handles all the names with ease. **Rege Cordie,** KDKA's toprated deejay, delivered the keynote address at the one-day institute sponsored by Associated Editors Society of Pittsburgh on Wed. (11).

IN CINCINNATI . .

WCKY, taking over this season as originating station of Cincy Reds games on the Burger Beer network, starts daily airings of exhibtion games March 28 with **Waite Hoyt** and **Claude Sullivan** as gabbers. For first time in 23 years the suds sponsor will share six spot announcements for Tresler Oil and Household Finance alternating every other game, only on the Cincy station . . . WLW-T presented a certificate of recognition to the Cincinnati Section, National Council of Jewish Women, for outstanding community services, highlighted in a 15-minute taped program . . . Ohio Stations Representatives, Inc., Cleveland, has WCKY as a client in Ohio outside the Cincy market. H-R Representatives, Inc., continues as the L. B. Wilson station's national rep . . . Daily reports from the Reds training camp in Florida by **Ted Kluszewski** and **Ed Kennedy** aired by WLW radio and tv stations . . . **Jack Moran,** WCPO-TV sportscaster, back from Tampa with taped interviews with Cincy players

IN PHILADELPHIA . . .

Pernell Roberts (Adam Cartwright of "Bonanza") set for "A Thousand Clowns" by producers **Lee Guber, Frank Ford** and **Shelly Gross** for their recently acquired Playhouse in the Park (July 6) . . . **Sir Cedric Hardwicke** to host a series of musical and dramatic groups from local colleges for WFIL's "Studio Workshop." The "Workshop" also garnered **Martyn Green** to intro the local Savoy Light Opera's "Trial By Jury" telecast, on WFIL-TV . . . WRCV-TV's **Harry K. Smith** heads the radio and tv contingent as lead in the Philadelphia Drama Guild's "Richard III." Cast includes **John Edwards,** WFLN, WCAU; **Paul Taylor,** WHYY-TV; **Doug Wing,** WPBS, and **Kathy Tarras, WRCV-TV** . . . Third Television Radio Advertising Club (TRAC) seminar of the year, "A Matter of Taste," will be held at the Warwick Hotel (April 1). Panel includes **Charles Sweeney,** chief of food and drug advertising for the FTC; **Carl Watson,** continuity acceptance chief for NBC, NBC-TV; **Stephen De Baum,** head continuity writer on the Bell Telephone account for N. W. Ayer, and **Stockton Helffrich,** manager of the New York, office of NAB Code Authority.

IN MINNEAPOLIS .

KMSP-TV pubaffairs director **Jim McGovern** goes to Atlantic City April 4 to accept National Headliners Club award for the most outstanding documentary of 1963. McGovern's prizewinning entry was "The Forgotten," an expose of intolerable conditions at Minnesota's State Security Hospital at St. Peter, Minn. The 20th-Fox station's blast led to a state investigation and wholesale reforms . . . **Perry Como's** show from Minneapolis April 9 will originate in Northrop Auditorium on the U. of Minnesota campus . . . Storz-owned WDGY to preem weekly studio audience disk show titled "Dayton's Top Ten" April 4. Program will feature bestselling records and top teenage fashions. Deejay **Bill Diehl** will emcee . . . Thrush **Joe Stafford** here last chapter attending KMSP-TV trade party at which excerpts of her syndicated specials were shown . . . KTCA-TV, Twin Cities educational station, begins series of lectures on "The Negro in the North" April 1. Conducting the series will be **Arnold Rose,** U. of Minnestota sociology professor and a state legislator

IN DALLAS . . .

Mike Shapiro, WFAA-AM-TV general manager, now taping his 30-minute weekly tv show, "Let Me Speak to the Manager," once each month before civic club luncheons in smaller Texas cities, with the questions tossed "live" intead of by advance mail . . . **Ed Bernet** and his Levee Singers, locally based at his club, The Levee, taped another tv stint at Purdue University for ABC-TV's April 18 "Hootenanny." . . . **Johnny Borders** is new program director at KLIF . . . **Tony Garrett,** nightly host on KRLD's "Music Till Dawn" platter show, commended by Texas Federation of Music Clubs for "nightly musical program of high quality." . . . **Ted Cassidy,** WFAA's six-foot, nine-inch announcer, back on duty after playing butler role in pilot film of "The Addams Family" tv series in Hollywood.

BBC-2

Continued from page 39

of studios and equipment from the 405-line, vhf system, to a dual system embracing both vhf and uhf systems.

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Ironically, BBC engineers are also still working on the improvement of BBC-1's 405-lines, chf transmissions (web, for instance, has just opened up a new Welsh channel) in an effort to reach 99% of the population with present transmissions.

However, once BBC-1 emissions have been developed to the ultimate—probably by the end of the year—the whole technical emphasis will then shift to BBC-2—forming a remarkable all-out technical drive perhaps unique in any nation's TV history.

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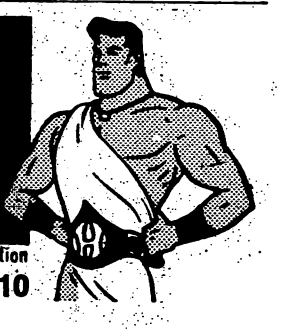
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SUN NEVER SETS ON BRIT. ROCK

Irate AFM Flips Lid Over Invasion Of 'Rocking Redcoats' Sans Culture

The invasion of the "rocking Redcoats" from England, in wake of the Beatles' mop-up in this country several weeks ago, is causing American Federation of Musicians execs to flip their lids in anger.

Under an agreement with the British Musicians Union, AFM has no objection to the entry into this country of musicians with "cultural value." But if that holds for longhair musicians, AFM does not believe that the Beatles, Dave Clark Five, the Swinging Blue Jeans, and other British combos due to hit these shores fit into this category.

For the non-cultural musicians, AFM has a one-for-one reciprocal trade deal with the British Musicians Union. Due to the fact that few American musicians are going to England this year, particularly due to the hot boxoffice stature of the homegrown combos, the balance of trade is tipping sharply against the U.S. musicians.

There's a strong possibility that the AFM will make some moves with the U.S. State Department and the British MU to block the unrestricted entry of the British rockers whose cultural stature is viewed very dubiously.

AFM and the British MU already have a pact which sharply restricts the recording of concerts by visiting performers. This deal blocked the taping of the Beatles' concert at Carnegie Hall, N.Y., last month.

British MU exec Harry Francis said he finds the AFM's attitude towards the invasion of Britishers "quite justified." He said: "We would not put up with the same sort of influx into this country (Britain) of American musicians without taking the same attitude as the Americans have now."

The Beatles are due back in August. Dave Clark Five is slated to tour the U.S. in May. Other groups ogling Yank boxoffice coin are Brian Poole & The Tremoloes, Freddie Garrity & The Dreamers and others mentioned earlier. If British promoters step up their booking of U.S. combos, the AFM will undoubtedly soften its opposition.

Brian Epstein, the Beatles manager, is lining up some Yank names for his Sunday pop concerts at the Prince of Wales and impresario Harold Davison also is scheduled to promote concerts with U.S. names. But most British promoters are content to mount packages with native singers and musicians.

KAY SWIFT TO AGAC COUNCIL; OTHER SHIFTS

Kay Swift has been named to the council of the American Guild of Authors & Composers, replacing Johnny Burke who died a couple of weeks ago. Miss Swift, long active in AGAC, was runner-up in the last election for council members.

AGAC also hired John Carter to direct the organization's royalty collection agency. Carter moved over from Howie Richmond's publishing company, where he was in charge of a bookkeeping operation which Richmond has set up for about 30 publishers with his automated equipment. In another AGAC personnel switch, Margaret Field is leaving as head of the copyright renewal department to get married next month.

Powell's Paris Benefit

Paris, March 24.

More than 3,000 people turned out last week for a benefit at the Salle Wagram for ailing Yank jazz pianist Bud Powell. He has been a patient in a local sanitarium for about a year.

Most of the U.S. and French jazz artists in the area performed at the bash. Proceeds will pay Powell's bills and ensure his convalescence before he returns to the 88 in local boites.

Casals Salutes Kennedy

San Juan, March 24.

Beethoven's Symphony No. 3, the "Eroica," will highlight the June 9 concert to be given in honor of the late President J. F. Kennedy as part of the Eighth Casals Festival, May 27 to June 13.

Festival concerts will again be held in the 2,000-seat U. of Puerto Rico Auditorium.

Anka Cont'l Tour Disappointment To Berlin Promoter

Berlin, March 24.

Paul Anka wound up a 17-day tour of Germany, Austria and Switzerland last Sunday (15), but the trek was a disappointment to German promoter Karl Buchmann who lost more than 100,000 D-Marks ($25,000) on the string of dates. These included not only 16 German cities but also Vienna and Zurich.

Anka, who was paid 150,000 D-Marks ($37,500), brought a five-member rhythm group with him plus one trumpeter and conductor Edward Karam. Tour troupe also compised the Hiller Girls and several Continental singers.

Best business was likely racked up at Berlin's Deutschlandhalle March 14 when Anka gave his first local appearance. Some 7,000 of the hall's 9,000 seats were sold despite competition from Duke Ellington orchestra which appeared the following day at the local Sportpalast.

Anka, who was cheered by thousands of youngsters, conquered both crix and the audience with his talent and personality. His program was a polished show from which native entertainers could profit. Yet it was obvious that the bonanza is over here for foreign stars—at least temporarily. Anka should have come three years earlier.

"For 10 years I had been making nothing but money with domestic talent," Buchmann said, "which, of course, is considerably less expensive. But these high-priced foreign stars haven't brought me much luck. I lost 200,000 Marks ($50,000) on the Sacha Distel tour and 80,000 Marks ($20,000) on Joey Dee & His Starliters. Fortunately, I made money with Chubby Checker.

"In order to get good advance publicity on Anka in Germany I sent two pressagents to New York for interviews and pictures. The two men cost me 10,000 Marks ($2,250) but it didn't help much."

Buchmann, who is credited with giving an impetus to a number of Continental stars such as Fred Bertelmann, Lolita and Jimmy Makulis via his tours, next has Cliff Richard on his tour slate.

VICTOR LABEL NOW ON ALL CO.'S CONT'L DISKS

Dario Soria, v.p. of the RCA International Liaison Department, has completed the job of establishing the RCA Victor label on all of the company's recordings in Europe. After the last World War, when RCA began to issue its disks independently on the Continent and in English, only the RCA monogram identified them.

During the past three years, however, the conversion to the RCA Victor label has taken place country by country. Italy, Spain, England and France were the first to make the change. Now, with the addition of Germany, Austria, Switzerland, Benelux and the Scandinavian countries, the conversion has been complete.

BEAT EVEN HITS IRON CURTAIN

By ROGER WATKINS

London, March 24.

In a nation concerned about its balance of trade figures, a new and unexpected export has come on the scene—the pop singer. Internationally, the British yodeller is currently in big demand (the biggest ever, in fact) and exportation of British beat songs, combined with merchandising revenue, plus performance fees, disk sales, etc. add up to no insignificant export commodity.

As one top banker has already pointed out, the thrust abroad of native singers is not only attracting valuable American dollars and other welcome coin from a dozen or so nations, but has stemmed the flow of British music money out of the U.K. to a great extent.

This, it's said, combines to make the Britishers a vital, multi-million dollar industry in themselves—a golden bonus for economic planners who, even today, still regard show business less than seriously in the general scheme of things.

Economics aside, the global demand for British popsters is underlining the local boom in the music biz brought about largely by the Beatles. The unprecedented and phenomenal impact of The Beatles both here and abroad has asserted Britain's position as a key source of international pop talent. What the Beatles triggered has been followed up by scores of other young performers and now the Britishers have a world demand.

Redcoat's U.S. Invasion

Standout, of course, is the current interest American sources are showing in the Blighty brigade. As previously reported, with luck and the American Federation of Musicians willing, a host of Britishers will be invading the U.S. between now and the end of the year for radio-tv, concerts, cabaret and other dates.

With something like a dozen other names being mentioned here in connection with U.S. deals, it's now reasonably firm that the Beatles will be back in August and Dave Clark will return in May.

But besides the American landslide, the rest of the world from Moscow to Tel Aviv to Hong Kong to the multiplicity of nations in Western Europe are seeking British rockers. Popsters like Helen Shapiro, currently concertizing in the Far East, and who has played many Commonwealth countries, are now

(Continued on page 93)

Col Shuffle Ups Burkat, McClure

Leonard Burkat has been promoted to Columbia Records v.p. over creative services, filling the post left vacant by Schuyler Chapin, who moved to Lincoln Center as director of programming.

Burkat, who was formerly head of Masterworks' artists & repertoire, will be responsible to Columbia prexy Goddard Lieberson for the label's visual and literary image.

Reporting to Burkat will be Robert Cato, art and design director; Morris Baumstein, director of advertising and promotion; and Blair Chotzinoff, director of literary services.

John McClure was upped to a&r director for the Masterworks division, working under Kenneth Clancy, a&r v.p. for Columbia. He had been music director for the label, and will continue to act as working producer in certain projects, including the complete recording of Igor Stravinsky's works under the composer's direction.

In another Columbia staff assignment, Clyde Otis has joined Columbia as pop a&r producer, working under Robert Mersey. A freelance producer for the past two years, Otis previously was associated with Liberty and Mercury Records.

'Mad' Mag's Parody Win No Laughing Matter to Publishers; They'll Appeal

British Disk Best Sellers

London, March 24.

Anyone Who Had a Heart (Parlophone) — Black
Bits And Pieces (Columbia) — Clark Five
Little Children (Parlophone) — Dakotas
Diane (Decca) — Bachelors
Not Fade Away (Decca) — Rolling Stones
I Think Of You (Fontana) — Merseybeats
Boys Cry (Fontana) — Kane
Just One Look (Parlophone) — Hollies
Needles And Pins (Pye) — Searchers
Over You (Columbia) — Dreamers

Cap Studies Sales Outlets to Polish Market Methods

In the wake of its recent establishment of a one-price setup for both dealers and all subdistributors, Capitol Records Distributing Corp. is now conducting an evaluation of every outlet in the country to determine how they should be sold.

Stanley M. Gortikov, CRDC v.p. and general manager, said the survey is being made by a five-man team to determine the optimum method for CRDC to move product to the consumer.

The survey is slated to lead to the deletion of a substantial number of CRDC accounts as well as the addition of others. Gortikov said: "In certain instances, CRDC is better able to service a customer than a subdistributor, and in other cases, just the reverse is true. In facing up to this fact of business life, CRDC has dropped distributorships in some cases, dealers in others."

While CRDC anticipates discontinuing certain very small and geographically remote accounts, the company will be aiming to add major outlets, such as department stores, discount houses, etc., as its customers due to the new one-price system which cuts out any benefit from working through rackjobbers or other subdistributors.

The subdistributors, of course, have been squawking loudly against the Capitol policy of not granting them so-called "functional discounts."

The field survey, being conducted by sales manager Bill Tallant, will take several months to complete.

BEATLES, 'FUNNY GIRL' PILING UP FOR CAPITOL

Capitol Records will be having its presses full early in April when it starts shipping the second American album by the Beatles and the original cast album set of "Funny Girl." Due to several delays of the Broadway preem of "Funny Girl," Capitol has now set April 5 as the recording date with shipments to be made three days later. Earlier blueprints had already called for the second Beatles LP around this time.

While operating its plants in Scranton and Los Angeles full time, Capitol is still calling on the facilities of other custom pressing services to fill the supply channels for the Beatles LP in anticipation of heavy demand. First Beatle LP has already topped the 3,750,000 marker and is still going strong.

The words of Tin Pan Alley's most venerable standards can now be freely parodied as result of a decision handed down Monday (23) by the U.S. Court of Appeals which upheld the right of Mad magazine to satirize the lyrics of popular songs. Judge Irving R. Kaufman, writing the opinion for the three-man court, said the satirical take-offs deserve "substantial freedom both as entertainment and as a form of social and literary criticism."

The only factor involved in the suit was the lyric parodies and not the melodies of the songs, which obviously could not be used without the permission of the copyright owner. The Mad parodies, however, utilized only the meter and rhythm of the original lyrics in order to be recognizable. Judge Kaufman said: "We doubt that even so eminent a composer as Irving Berlin should be permitted to claim a property interest in iambic pentameter."

Decision stemmed from a copyright infringement suit brought by a group of publishers, including Berlin, over a special insert of Mad which contained parodies of popular songs under the cover title of "More Trash From Mad."

One standard, "The Last Time I Saw Paris," came out as "The First Time I Saw Maris," a dig at athletic heroes who become television pitchmen. Another oldie, "A Pretty Girl Is Like A Melody," was transformed into "Louella Schwartz Describes Her Malady," which needs no further explanation.

Humorous Aspects

Judge Kaufman indulged in some humor of his own in his decision. "Throughout depressions and booms, war and peace," he said, "Tin Pan Alley has lightheartedly insisted that 'the whole world laughs with a laugher' and that 'the best things in life are free.'" The judge added that the suit by the copyright owners against Mad was "an apparent departure from these delightful sentiments."

Judge Kaufman opined: "At the very least where, as here, it is clear that the parody has neither the intent nor the effect of fulfilling the demand for the original, and where the parodist does not appropriate a greater amount of the original work than is necessary to recall or conjure up the object of his satire, a finding of infringement would be improper."

Abeles Filing Appeal

An immediate appeal from the decision is being filed with the U.S. Supreme Court by Julian T.

(Continued on page 93)

'POUPEES' N. Y. FAIR EDITION AS VICTOR LP

Les Poupees de Paris," the edition of the puppet-musical show that has been created for the N.Y. World's Fair, will be put into the groove by RCA Victor.

Show features an original score by Sammy Cahn and Jimmy Van Heusen, and will have the voices of Edie Adams, Pearl Bailey, Milton Berle, Cyd Charisse, Gene Kelly, Liberace, Jayne Mansfield, Tony Martin, Phil Silvers and Loretta Young for their look-alike puppet counterparts.

Album will be released in conjunction with the opening of the Fair next month. Sid & Marty Kroft created the original "Les Poupees de Paris" which played at the Seattle World's Fair. Joe Reisman, Victor artists & repertoire staffer, is producing the album.

Honolulu Yens Batoners

Honolulu, March 24.

Honolulu Symphony's looking for a new assistant conductor—again.

First Thomas Hohstadt left after a fairly short tenure to become conductor of the Amarillo, Tex., symphony. His successor, Lewis Dalvit, is leaving after one season to return to the Beloit, Wis., symphony as director.

Cooke's 'Good News,' Beach Boys, Clancy Bros., Maxwell's 'Shangri-La,' Rooftop Singers, Cannon Top LPs

SAM COOKE: "AIN'T THAT GOOD NEWS" (RCA Victor). Sam Cooke delivers one of his best efforts in this songbag. Starting with the clicks title song, he works over a dozen varied tunes with a swinging fervor on the rhythm numbers and a sensitive approach to the ballads. Other standout tunes included in this set are "Meet Me at Mary's Place," "Good Times," "Another Saturday Night," "A Change Is Gonna Come," "Home" and "No Second Time."

THE BEACH BOYS: "SHUT DOWN—VOL. II" (Capitol). One of the foremost exponents of both the surfing and hot rod schools, The Beach Boys turn up with another swinging group of pops aimed at the teenage market. The quintet alternates between the romantic ballads like "Don't Worry, Baby" and "Why Do Falls In Love," and the fast-driving grease rock tunes like "Fun, Fun, Fun" and "Shut Down—Part II." This album is one of a flock of hot rod LPs Capitol is riding with this spring.

THE CLANCY BROS. & TOMMY MAKEM: "THE FIRST HURRAH" (Columbia). One of the finest specialty musical units to emerge from the folk boom has been the Clancy Bros. & Tommy Makem. This latest LP ably captures the fervor and excitement of the group whose specialty is songs with an Irish spirit and a folk sound. It's a highly commercial brand of Irish ditty they sell, sparked by exciting arrangements and savvy vocal and instrumental salesmanship. Mixed in are songs of love, the sea, boozing and such. All are delivered with appropriate spirit and virile zest. This is one of the group's best outings.

ROBERT MAXWELL: "SHANGRI-LA" (Decca). This is a set of dreamy instrumentals showcasing Robert Maxwell's harp against a lush orchestral background. The repertory is keyed to a class level, containing such standards as "Bewitched," "Poinciana," "The Breeze and I," "It's Magic," "That Old Black Magic," and a couple of numbers by Maxwell. One of them, "Shangri-La," is dished up with an arrestingly rhythmic format that gives it potential in the pop single market.

THE ROOFTOP SINGERS: "GOOD TIME" (Vanguard). This is another fine outing for the Rooftop Singers. In their songbag are some familiar items from the standard folk repertoire along with some lesser known tunes. All are done in spirited and well-executed treatments which should put this platter in a slick sales and programming orbit. Erik Darling, Lynne Taylor and Bill Svanoe comprise the fine unit, and excel with their vocal and instrumental virtuosity. Although they have strong folk leanings, the Rooftops have blended this knowledge with some commercial arrangements that give the disk a broader chance in the pop market. It should score nicely.

FREDDIE CANNON: "ABIGAIL BEECHER" (Warner Bros.). Pegged to his click "Abigail Beecher" single, rocker Freddie Cannon has a slick pop item with this session. Included are two Beatle numbers, "She Loves You" and "I Want To Hold Your Hand." Although he uses arrangements quite close to the originals, these version's don't have the sock appeal of the British originals. Elsewhere, he cuts through a set of driving rockers singing in wailing tones and twanging his ole guitar strongly. It's a solid rock outing which should do well for Cannon who has scored in the past with several r. & r. tunes. The beat swings and the vocals have the appropriate nasal quality to induce teener sales and deejay spins.

LOGAN ENGLISH: "THE WOODY GUTHRIE SONGBAG" (20th Century-Fox). Logan English enters the disk sweepstakes as a fullblown folksinging artist who'll assume an important niche in this area of the market. English has a rich voice and uses it with the ease and naturalness required by the folk idiom. In this set he works over a great book of Woodie Guthrie numbers, including "This Land Is Your Land," "Sally Don't You Grieve," "Talkin' Dust Bowl," "Plane Wreck At Los Gatos," "Hard Work," "So Long, It's Been Good To Know Yuh," and one fine heretofore unrecorded song, "Hard Work." A solid assist is furnished by backing voices and strings.

RIZ ORTOLANI: "MEDITERRANEAN HOLIDAY" (London). Italo composer Riz Ortolani has put together a varied and interesting score for "Mediterranean Holiday," the first film made in the new Wonderama process. He has blended pop song items, lush background scorings, even some Twist type music into a musical array that comes off nicely on this soundtrack platter. The composer has arranged his material and conducted it for this session. There also are some vocals, the singing is done by Katyna Ranieri, his wife and a w.k. Italo chirper. It's a highly musical session with lots to please both viewers of the film and others.

JAN PEERCE: "'TILL THE END OF TIME" (United Artists). This LP affords Jan Peerce a chance to exercise his fine pipes on a set of pop songs. Included are such as "Stranger in Paradise," "'Till the End of Time," "Full Moon and Empty Arms," "My Prayer," "Tonight We Love" and others. He gives them all a full-bodied reading. Backed by rich orchestrations, the singer shows savvy in handling the pop idiom without too much over-dramatics. Here's a highly musical program that deserves attention.

"BANJOS LIVE AT THE RED ONION" (Group). Among the more interesting developments of the folk fad has been the rediscovery of the banjo. This instrument has undergone one of the biggest revivals in music biz history. It now has spread out of the folk idiom to the dixie and old New Orleans styles too. A series of clubs devoted to banjo music have also sprung up around the country. One is the Red Onion in New York, where this disk was recorded by Dan McCall and his Bandjokers. It's a spirited session of twangin' and strummin' which should excite the growing legion of banjo buffs. It should lure a good share of sales and programming action.

SHIRLEY SCOTT TRIO: "FOR MEMBERS ONLY" (Impulse). The blues organ is catching on more these days and a fine user of the instrument to sell the blues is Shirley Scott. With her trio, she gets a nifty reading with this session. On one side of the platter, the trio gets some backstopping from a big, swinging horn & percussion unit. The second side reveals the combo side of her playing. Both displays register solidly. Whether working the slow blues beat or a livelier tempo, she gets a pulsating and driving sound from the organ that makes for groovy blues listening. Her combo also consists of Earl May on bass and Jimmy Cobb on drums. Both backstop strongly.

CORNELIA OTIS SKINNER: "THE LOVES OF CHARLES II" (Spoken Arts). This is an interesting platter which presents Cornelia Otis Skinner reading her original dramatic play, "The Loves of Charles II." She performs in skillful and stylish fashion, using several accents appropriate to the various segments of the piece. The selection has been directed by Arthur Luce Klein, and it has a nice pace and sound. As indicated by the title, the disk has Miss Skinner in the role of various of Charles' mistresses and she gives each a distinctive and personal touch, both in writing and performing. The women come alive in these one-way conversations while Miss Skinner not only has a fine showcase for her play but a wax stage for her acting.



LAWRENCE WELK
Presents His New Hit DOT SINGLE
"STOCKHOLM"
B/W "GIRL FROM BARBADOS"

Joe Bushkin and Friends

(Town Hall, N.Y.)

Joe Bushkin, the Leonard Bernstein of the saloons, brought his cocktail lounge jazz to Town Hall Friday (20) before a 60% house which paid $4 top to attend a Reprise recording session for a disk to be titled, unsurprisingly, "Joe Bushkin at Town Hall." The friends who supported him were very good friends, indeed: Chuck Wayne tres electrique on guitar, Milt Hinton, very great with the bass fiddle, and Ed Shaugnessy, past master of the skins game. Bushkin is as glibly facile on the Steinway as anyone could wish for and carries this dexterity over to his trumpet work. Music featured were the solid standards of Arlen, Berlin, Duke (Vernon), and Ellington (Duke), plus Gershwin, Porter, Rodgers, Youmans, etc.

After complaining of the tempi in which Sinatra and Nat King Cole sang songs he composed, Bushkin delivered a couple vocals himself. More better if he'd left the singing to the others, no matter what the beat. For Town Hall, the proceedings got a bit baggypants, what with bobbles, false starts and going back "for the tape;" references to the flowing bowl awaiting in the dressing-room; and the distraction of a pair of unkempt photographers on-stage, not only shooting, but conferring with each other.

But it was a Bushkin bunch and it gave him big hands after everything, including a rendition of Richard Rodgers' "Soliloquy" which beat that lovely melody almost out of recognition. *Leve.*

Longplay Shorts

Enoch Light, managing director of Command Records, leaves for Pittsburgh next month for four days of recording with **William Steinberg** and the Pittsburgh Symphony Orchestra . . . RCA Victor prepping early release of two Boston Symphony recordings, Mahler's Fifth Symphony and excerpts from Alban Berg's opera, "Wozzeck" . . . United Artists Records' "Money Jungle," with **Duke Ellington, Charlie Mingus** and **Max Roach,** copped the Grand Prix of the Jazz Magazine of France . . . **Ronnie Brown** will have his first Mercury LP released this month . .

Epic Records prepared a special LP, "Interview with the Dave Clark Five," for disk jockeys. Group's first U.S. LP, "Glad All Over," has just been released . . . Capitol's "Meet The Beatles LP," the topselling album for the past two months, now being packaged on tape in both mono and stereo editions . . . **New Christy Minstrels** return to Los Angeles for a three-night stand at Ledbetter's and will cut a new LP for Columbia April 10-12 . . . **Harve Presnell's** MGM LP, "The World's Greatest Love Songs," cuffoed to 200 delegates at the convention of the Federation of Motion Picture Council American Club Women.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

DUSTY SPRINGFIELD . . . . . STAY AWHILE
(Philips) . . . . . Something Special

Dusty Springfield's "Stay Awhile (MRC†) gives this British songstress a well-tailored rocking ballad which she belts with a forceful style. "Something Special" (Unart†) changes pace with a lightly textured rhythm number that also rates spins.

* * *

TONY ORLANDO . . . . . TELL ME WHAT CAN I DO
(Epic) . . . . . She Doesn't Know It

Tony Orlando's "Tell Me What Can I Do" (Valley†) is a standout rocking number with a bright lyric and tune set in a sparkling vocal and choral arrangement that has the stamp of a surefire hit. "She Doesn't Know It" (Screen Gems-Columbia†) is another good entry which this singer handles well.

* * *

THE JOY STRINGS . . . . . IT'S AN OPEN SECRET
(Atco) . . . . . We're Going To Set The World A' Singing

The Joy Strings' "It's An Open Secret" (Cotillion†) introduces this British Salvation Army group in an uptempo religioso that has adopted some of the rocking guitar sounds of the contemporary pop market. "We're Going To Set The World A' Singing" (Cotillion†) is in a similar genre.

* * *

GINETTE RENO . . . . . FIND ME A BOY
(Coral) . . . . . Here Comes The Heartaches

Ginette Reno's "Find Me A Boy" (Unart†) introduces this young French-Canadian songstress on a neat ballad with a teenage lyric which she projects very attractively. "Here Comes The Heartaches" (Januaryt) is an okay number with a familiar message of unhappy romance.

* * *

DAVE CLARK FIVE . . . . . BITS AND PIECES
(Epic) . . . . . All of the Time

Dave Clark Five's "Bits and Pieces" (Beechwood†) gives this hot British combo a lively rhythm number which should maintain their standing in the bestseller lists. "All of the Time" (Beechwood†) is another slice with a rocking beat that'll appeal to the teenagers.

* * *

AL CAIOLA . . . . . FROM RUSSIA WITH LOVE
(United Artists) . . . . . Mexican Summer

Al Caiola's "From Russia With Love" (Unart†) shapes up as a haunting pic title theme in a richly elaborated arrangement that'll earn spins. "Mexican Summer" (South Mountain†) is an okay Latin-flavored instrumental also featuring Caiola's guitar.

* * *

PAUL REVERE & RAIDERS . . . . . LOUIS—GO HOME
(Columbia) . . . . . Have Love, Will Travel

Paul Revere & The Raiders' "Louis—Go Home" (Daywin†) registers as a potent entry spotlighting this combo's hard-driving attack on a catchy idea aimed right at the Coke set. "Have Love, Will Travel" (Limax†) also has the type of sound that could break through.

* * *

FRANKIE FANELLI . . . . . TEARS, RAIN
(RCA Victor) . . . . . The Questions

Frankie Fanelli's "Tears, Rain" (Dragonwyck†) gives this newcomer a well-written ballad which he handles with a pleasing voice and a good beat that fits into the current market pattern. "The Questions" (Criterion) is a melodic entry also handled very savvily.*

* * *

THE IMPRESSIONS . . . . . I MADE A MISTAKE
(ABC-Paramount) . . . . . I'm So Proud

The Impressions' "I Made A Mistake" (Curtom†) rides a rocking ballad in a slow-tempoed groove which this fine combo gives an arresting twist. "I'm So Proud" (Curtom†) is another slow-moving rocker which packs plenty of vocal kicks.

* * *

BOOTS RANDOLPH . . . . . HEY, MR. SAX MAN
(Monument) . . . . . Baby, Go To Sleep

Boots Randolph's "Hey, Mr. Sax Man" (Forest Hills†) is a toe-tapping rhythm number with an okay lyric and a beat under the sax lead that'll get the kids hoofing. "Baby, Go To Sleep" (Combine†) is a fair instrumental entry.

* * *

NAT KING COLE . . . . . PEOPLE
(Capitol) . . . . . I Don't Want To Hurt Anymore

Nat King Cole's "People" (Chappell-Styne), from the "Funny Face" legit score, is a nifty piece of material which this performer gives one of his most wide-ranging vocals. "I Don't Want To Hurt Anymore" (Bregman,Vocco & Conn*) also gets one of Cole's expert ballad workovers.*

* * *

3 YOUNG MEN FROM MONTANA . . . . KOOKABERRA SONG
(TCF) . . . . . Make Your Back Strong

Three Young Men From Montana's "The Kookaberra Song" (Davidson County†) is a colorful adaptation of a traditional song which could mop up with the moppets. "Make Your Back Strong" (Davidson County†) is another folk number handled sharply.

* * *

STAN VINCENT . . . . . MIAMI
(MGM) . . . . . Hi-Lili, Hi-Lo

Stan Vincent's "Miami" (Davilene†) comes through a highly clever plug song for Miami in a jumping version by this newcomer who gets solid backing from a jazzy orchestral arrangement. "Hi-Lili, Hi-Lo" (Robbins) is a so-so rocking version of this pretty pic song.*

* * *

DIANE LEIGH . . . . . LET LOVE DO THE TALKING
(Fabor) . . . . . Little Boy Lost

Diane Leigh's "Let Love Do The Talking" (Fabor†) impresses as a sharply written ballad with a teenage message which the songstress handles in the approved commercial style. "Little Boy Lost" (BMI of Canada†) is an easy-going country-flavored entry.

Herm.

*ASCAP. †BMI.

RADIO SAVED MUSIC BUSINESS

The Gold in Tin Pan Alley

George Maxwell, head of the American branch of the oldtime Milan music publishing house known as G. Ricordi, Victor Herbert, attorney Nathan Burkan and the handful of other visionary music men could not have foreseen the golden dividends that would redound to their dreams of an American Society of Composers, Authors & Publishers as founded in 1914. There was something wrong, to be sure, in Shanley's Restaurant, situated in the old Putnam Bldg., now the site of the Paramount Theatre Bldg., at Broadway and 43d St., playing melodies by Herbert, Gustave Kerker, Louis A. Hirsch, Silvio Hein and others, as part of the ambience and commercial appeal of the fancy cuisine, without the composers getting some compensation. Whether the musicians then were hidden behind the potted palms or not, the music that emerged was a vivid commercial appurtenance to the business of catering.

It was not until 1921 that ASCAP was able to declare its royalty melon of $111,000. This was in an era of sheet music sales, vaudeville, silent movies and pioneer radio.

The next milestone was in 1944, after the clouds of battle with BMI had cleared, and ASCAP was able to distribute the whopping melon of $6,100,000. The Society likes to point up its milestones of affluence vis-a-vis statistics having to do with the archetype users of music—the broadcasters. The 1940s were still in the era of radio and the networks accounted for $287,600,000 in time sales, according to an ASCAP spokesman.

A decade later the ASCAP melon was $15,500,000 and radio time sales had escalated to $451,000,000 and television in 1954 accounted for $538,000,000. A decade later, lacking one year (i.e. in 1963), at the dawn of ASCAP's golden jubilee, the Society split $30,585,428, collected from users of its copyrighted music for profit, and broadcasting's billings exceed $2-billion, viz., tv, $1,384,000,000 and radio $693,000,000.

That the prime user of these pools of copyrighted works recognizes its value was evidenced by the broadcast interests setting up its own Broadcast Music Inc. BMI, too, has proved no piddling source of income for publishers and writers, per last year's $10,700,000 royalty melon.

In the spirit of free America enterprise, howsoever the music users and ASCAP negotiate their terms is a matter of subjective economic considerations. But there is no gainsaying the gold dust gleam in Tin Pan Alley, particularly so far as the ASCAP segment is concerned. It has panned more gold than dross. The musical ore has enriched the American way of life. Directly and indirectly the wealth of creative catalogs has been a musical merchandising catalyst that has stood sponsors, broadcasters, talent in good stead. Fittingly, the creators have also benefited handsomely.

The Society, in its 50 years, has come a long way from Shanley's and that 111G in '21 to the multimillion dollar big business it now is. There will be grounds for advancement, undoubtedly (ASCAP has long eyed the jukeboxes, for example) and there is also solid common ground for music users and music licensee on which both may tread in harmony.

ASCAP Invades Tin Pan Valley For that 'Nashville Sound'

By RED O'DONNELL

Nashville.

The opening of an ASCAP office here in March, 1962 was more than an extra fillip for Nashville's burgeoning status as a recording centre and focal point of country & western music. It added a generous dash of uptown, urban-type prestige. The general reaction in the trade was (and remains) that Tin Pan Valley had acquired a helping of uppercase recognition.

It was like this:

The industry hereabouts had outgrown its adolescence and developed into a healthy maturity. The major recording companies had come to stay, rather than just to look around; the music publishing firms had reached the flourishing stage, and BMI, which was the "fustest," and had garnered the "mostest," was firmly entrenced in the minds and mores of the professional tune-spirited natives, when ASCAP made its long overdue move southward.

So what's happened after a year in the hills where the Billys find gold?

It's been an uphill struggle, for sure; and is still no waltz for the ASCAPeople.

Juanita Jones, the savvy den mother of the operation, frankly admits the establishment of a beachhead has been difficult.

"It's been a long hard pull, and will continue so. However," she adds optimistically, "the Society's reception has been better than any of us anticipated. We knew we wouldn't just walk right in, sit right down—and take over.

"The introduction, or entrance to Nashville on our part has been relaxed, and at times casual. You might say we have attempted to inform and/or educate the writers and publishers with our policy and style of operation, and meanwhile compete for acceptance on a low pressure basis. The primary objective was to be accepted—and after that sell ASCAP."

Better Later Than

The efforts have been far from futile: after a year ASCAP has signed about a dozen pubberies and approximately 10 writers.

ASCAP evinced firmness of resolution to do business in Tin Pan Valley when the office was officially dedicated March 2, 1963.

Such executive-type missionaries as Jimmy McHugh, Ned Washington, Gerald Marks, Jimmy Rule, Jack Bregman, J. M. Collins, Dick Frohlich, et al, converged for the formal ceremonies, and made the Record Row scene for informal chit chat.

"It was inevitable that ASCAP should establish an office in Nashville," McHugh told newsmen on that occasion. "The city has attained important stature as a music centre. And I do not mind telling you the amazing achievement has confounded some of the so-called experts in this business."

McHugh didn't say as much but he could have expanded his re-

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CBS DEEJAY'S HISTORICAL O.O.

By BILL RANDLE

For many years official and amateur popular music historians have been nearly unanimous in making radio broadcasting the historical technological villain for the decline in sheet music sales, once a major source of revenue for music publishers and songwriters. Most music business reminiscing has to do with "the good old days" when million-plus copy sales were the "backbone" of Tin Pan Alley, the days before the incessant grinding out of hit songs on the air supposedly ended the public interest in buying songs and playing them on the parlor piano.

Actually, taking a long hard look at the realities of the music business over the past 40 years, it seems fairly clear that radio broadcasting, in combination with ASCAP, made it possible for songwriters and music publishers to survive what could have easily been economic disaster. The growth of ASCAP and the expanded small rights performance fees not only enabled the music business to withstand the impact of radical social and technological changes, but to prosper. Radio, far

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ASCAP No Secret When It Comes To Performance(s)

By HOWARD DIETZ

This is the 50th year there's been an ASCAP. The President of the United States has saluted its contribution to our national morale. The Mayor of New York has received a delegation at City Hall. And Luchow's food emporium, where ASCAP had its inauguration, has put an extra frankfurter in the lentil soup. It's been gala.

And yet, with all the rolling of drums and brandishing of gonfalons, though millions have heard of ASCAP, there are those, even among the musically inclined, who look blank when you mention this remarkable performing society. Some think you are referring to a Space Project, a patent medicine, or perhaps a Washington bureau.

ASCAP is an agent, a go-between. It collects money for the wares of its members. Its members are lyricists, composers and publishers. Its customers are restaurants, radio and television stations, hotels and similar public places that benefit by music.

If there were no ASCAP the business side of music would be in chaos, or frenzy, or some sort of Thesaurus land. The discomfiture on the part of the creators of music and the users of music would be mutual. A new contract would have to be exchanged with the performance of every song.

That's the way it was B.A. — Before ASCAP. Today the professional user of music contracts for the rights to some 8,000 ASCAP writers' works which includes the great standard numbers of the 20th century. There are some restrictions, such as theatrical duplication which constitutes what is called a "grand" right but even then special permission to perform is often granted.

Having been on the ASCAP board of directors for a few years, in charge of its public relations, I am prepared to state that its public relations, despite a few perennial dissidents, are good because its private relations are good. It has a harder working board than that of any corporation I've seen in action. The board members get no pay, except a small pourboire for monthly attendance. Some members are on three or four committees which

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Words & Music Men Get All The 'Glamor' Spotlight But Music Pubs' Savvy Is Key to the Business End

By HERM SCHOENFELD

While the words & music men tend to garner the glamor and glory associated with Tin Pan Alley and the musical stage, the publishers are the ones who supply the cash and the organizational savvy that makes the music biz go around. From the beginning, the publishers' earned their letter in ASCAP by their key activity within the Society.

In fact, the idea for the formation of a performing rights society in this country was largely sparked by George Maxwell, the managing director in the U.S. for G. Ricordi & Co., the Italian (Milan and Rome) publishing combine. Maxwell, who was rewarded for his work by being named ASCAP's first president and the only publisher to hold that post, is credited with influencing Victor Herbert to take the public leadership of the fight for ASCAP some 50 years ago. The late Nathan Burkan was the architect of the legal structure which combined the authors, composers and publishers into a single force to collect royalties on performances for profit.

Shifting Tides

The role of the publishers has changed radically over the past five decades, yet it has also remained the same. Fundamentally, the publishers have always had the role of exploiting the works of the creators. A few decades ago, the publishers kept their melodies moving in the market place via piano playing demonstrations, slides, name bands, vaudeville singers and sheet music. Today, the publisher is more closely allied with the new forms of show business—radio, television, films and the contemporary record business, all of whom add up to the biggest users of the national music product.

In tv, the publishers, particularly the big houses wth the well-endowed catalogs, have been active in supplying program producers with themes, moods, bridges and background music. In particular, publishers have served successfully as middlemen promoting viedo songs for disk packaging, a form of cross-plugging that has benefited both tv shows and the record industry.

Hollywood's Potency

In the film field, publishers have played such a vital role that the major producing studios found it highly advantageous in the 1930s to set up their own publishing arms, such as Music Publishers Holding Corp. (Warner Bros.), The Big Three (Metro-20th-Fox), and Paramount-Famous (Paramount Pictures). Currently, independent film producers in many cases turn to these same firms for their globe-girdling exploitation facilities, a factor that can be of decisive importance at the international b.o.

In the disk field, the major publishers may no longer call the shots as they once did on so-called "plug songs," but they still hold a strong hand with their vast accumulations of tunes needed to fill the LP grooves. Beyond that, the top publishers are now geared to supplement their disk services by coming up with package ideas, promotional and merchandising angles and occasional artist suggestions.

Not to be overlooked in the general decline of pop sheet music is the tremendous growth of the educational print market. With 36,000,000 instruments now owned in the U.S., virtually all of the publishers are printing music editions for everything from banjos to bongos. In U.S. schools today, there are 75,000 bands, 25,000 orchestras and 125,000 choral groups—a vast market that overshadows the potential of pop sheet music even in its heyday.

ASCAP's Constant Adjustment To A Changing World

By STANLEY ADAMS
(President, ASCAP)

Fifty years ago, the American Society of Composers, Authors and Publishers was organized by far-seeing men and women who established the principles upon which our Society was founded. Through the years, however, many changes have been made to adjust to a changing world, and many changes will continue to be made. But everything that we do has a single purpose: to insure the well-being of writers both of today and of generations yet to come.

This attitude is not news. Our efforts to impress Congress with the necessity of correcting the inequities of the copyright laws—particularly the "jukebox" anomaly—is only one example of our concern not only with the present but with the future.

In many areas, ASCAP has taken more direct action to assist the young writers who are continually being admitted to our ranks. Through the so-called Panel Awards, monetary prizes totalling more than $500,000 are given annually to members whose works fall into two main categories: those that have "a unique prestige value for which adequate compensation would not otherwise be received" and those that "are performed substantially in media not surveyed by the Society." While these awards cut across age groups, a large percentage of them are given to writers just beginning their careers in the musical theatre and also to those who create works performed largely in colleges and universities.

ASCAP has also aided young writers by conducting a series of seminars and showcases on both the east and west coasts. This fall, they will again be held at Judson Hall in New York. Anyone seriously interested in making a career in music should plan to attend these sessions, which begin on Sept. 10. Well-known writers in every field of music will be on hand to give the benefit of their experience in a program of six weekly seminars.

Following this, we shall again conduct a Showcase for young composers and lyricists planning to enter the musical theatre. These auditions will be held for the benefit of publishers, producers, agents, and others professionally engaged in the music world. The number of men and women who made valuable contacts in our first Showcase was extremely gratifying, and we look forward to aiding many other new writers in the fall.

Because we believe that young musical talent must be encouraged—whether the person is a writer or a performer—ASCAP has made generous contributions to such worthy groups as the National Music Camp at Inter'lochen, Mich., and the Brevard Music Camp in North Carolina. Many grants have been awarded, including scholarships to participants at the Bennington Composers Con-

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Jazz—Beginning Or Dead End?

By LEONARD FEATHER

Jazz today, from the point of view of composer and interpreter alike, is at a crucial stage in its development, artistically and economically.

As a manifestation of American culture, it is enjoying undreamed of prestige all over the world. Since 1956, when Dizzy Gillespie took his orchestra on the first overseas tour ever arranged for a jazz group under U.S. State Dept. auspices, there have been many such trips, almost uniformly successful, undertaken by Louis Armstrong, Dave Brubeck, Woody Herman and most recently Duke Ellington. Several tours to Eastern Europe, notably the Benny Goodman band's trip in 1962, have demonstrated the goodwill power and tremendous popularity of the music behind the Iron Curtain.

Despite such developments, jazz domestically finds itself at an impasse. As one hornman said, "You can't eat prestige for dinner."

As recent interviews in these pages with Norman Granz and Max Roach have made clear, conditions seem to be deteriorating in both the concert and the night clubs fields. The recent closing of Birdland during midweek nights, after 14 years of continuous seven-nights-a-week operation, is symptomatic of the situation prevailing in many cities.

Record sales, too, have undergone a disastrous decline in some areas. Some albums costing between $5,000 and $10,000 to produce sell as few as 1,000 to 5,000 copies nationally, though a few major names continue to rack up healthy five-figure and occasionally six-figure sales. Unquestionably, far too many LPs are being made and the sales are being spread too thin.

Another part of the problem lies in the splintering of the jazz world into more disparate, dissident factions than ever before.

The types of music now being played in the name of jazz vary from the simple, down-home folk blues of primitive southern singers and traditionalist groups to the most complex avant-garde music ever created by jazz musicians.

Between these two extremes are such categories as Dixieland jazz of the post-New Orleans variety; swing music, still being played by a few big bands; mainstream jazz improvised in the styles of the 1930s and 1940s; bop, the avant-garde music of the 1940s, still represented by Gillespie and many of his contemporaries; specialized forms such as the often cool and sometimes cerebral approach of the Brubeck group; and various representatives of the new jazz of the 1960s.

Even this last item is subdivided into various units. In one corner is the type characterized by saxophonist Ornette Coleman, who maintains a relationship to the basic beat of jazz but eschews its long-established use of keys and conventional European harmony. In another is the John Coltrane school, influenced by modal ideas and various Near East, Middle East and Indian musical concepts. Still a third group is represented by the pianist Cecil Taylor, in whose ultra avant-garde quartet heavy classical influences are brought to bear on performances that use no chords, no keys, hardly any steady meter or tempo, and a relationship between the performers that is extremely hard for the average listener to grasp. A fourth group is the orchestral classical-cum-jazz "Third Stream Music" of Gunther Schuller, et al.

Some observers complain that the most recent developments are much farther out, compared with previous jazz styles, than the first bop works of the '40s were in terms of the music that had preceded it. According to Oscar Goodstein, operator of Birdland "When you have to go out and take a course in music to understand what's going on, that's when audiences get lost."

Growing Acceptance

More relevant, perhaps, is the fact that the intellectual acceptance of jazz during the past decade, along with the increasingly frequent serious discussions in scholarly publications, magazines and newspapers, has given rise to a false impression that jazz is generally received and understood by the American public to a far greater extent than is actually the case.

While an Erroll Garner or a Pete Fountain may occasionally break through to a mass audience, a Duke Ellington or a Count Basie retains a firm hold, and an Ella Fitzgerald or Sarah Vaughan moves out of the jazz bistros into the Vegas rooms and class hotels, for every one such performer there are dozens, all analyzed and praised at great length in the press, who obtain only sporadic employment. They are mystified and understandably cynical when they read of the alleged rewards of a profession in which they are having difficulty making a living.

The foreign market is improving, but here again it is usually the big names that are involved. George Wein, whose Newport Jazz Festival was founded in 1954 and who is now enjoying great success as a promoter of jazz and folk festivals, has been touring with various units in Europe and plans next summer to take an all-star show to Japan, which during the past couple of years has become a new major focal point for the U.S. jazz names.

Commercial Aspects

In New York and Los Angeles alike, those musicians who are suitably equipped to do so are spending most of their time doing commercial work in the recording studios. Very little of the work they do there could be classified as jazz. After decades of prejudice and almost complete exclusion, Negro musicians are finally edging into this field, though there is still a tendency on the part of some contractors to hire white or predominantly white bands. Interracial big bands, both in the studios and in person, are on the increase, notable examples being the orchestras of Gerald Wilson (a big hit at last year's Monterey Festival), Quincy Jones and Oliver Nelson.

Jazz is too vital an art to be confronted with the survival problems that now face it. Those who believe in it, who are concerned with its survival, whether they be on Wall Street or in Washington, should take every step possible to ensure that what now seems to be a dead end may turn out to be a new beginning.

New Songsmiths To Fore In Current Crop of Broadway Legit Musicals

By STANLEY GREEN

Last September VARIETY headlined "ASCAP. With 17 Upcoming Musicals, Hitting Biggest B'way Tally Since '30s." Among the entries listed were "Spoon River Anthology" (Charles Aidman-Naomi Hirshhorn); "Tambourines To Glory" (Langston Hughes-Jobe Huntley); "Here's Love" (Meredith Willson); "Jennie" (Howard Dietz-Arthur Schwartz); "110 In The Shade" (Tom Jones - Harvey Schmidt); "The Girl Who Came To Supper" (Noel Coward); "Hello Dolly!" (Jerry Herman); the Italian import "Rugantino" (Pietro Garinei-Sandro Giovannini - Armando Trovaoili); "Foxy" (Johnny Mercer-Robert Emmett Dolan); and "What Makes Sammy Run?" (Ervin Drake). (Coward and the "Rugantino" triumvirate, of course, figure vicariously within the ASCAP orbit through their affiliated British and Italian performing societies' treaties with the American society.)

Others still to come or recently produced are "Funny Girl" (Bob Merrill-Jule Styne); "Anyone Can Whistle" (Stephen Sondheim); "High Spirits" (Hugh Martin-Timothy Gray); "Cool Off" (Howard Blankman); "Cafe Crown" (Marty Brill-Albert Hague); and "Idol of Millions" (Betty Comden-Adolph Green-Jule Styne).

"Golden Boy" (Lee Adams-Charles Strouse) might also fall within this galaxy since its out-of-town break-in starts in June in Philadelphia.

It is to be noted that, apart from the wide variety of style and content represented, some of the relatively newcomer songsmithing talent's works have survived the efforts of the past proved veterans. But, then again, they too are bound to encounter that ole debbil "book trouble" at some future time.

Of the above roster, nine ASCAP writers made their Broadway debuts this seasoon: Aidman & Hirshhorn, Jobe Huntley, Jones & Schmidt, Ervin Drake, Timothy Gray, Howard Blankman and Marty Brill.

Jerry Herman, composer-lyricist of the smash "Hello Dolly!" had only one previous Broadway credit, "Milk and Honey."

Of course, it is still difficult for a young writer to get a hearing. Many producers depend on composers and lyricists with greater experience to contribute their know-how and proven talent. But it is a healthy sign that the competitive world of Broadway has so much room for so many writers who are new to the field.

Another conclusion is that off-Broadway has become the most important stepping-stone to on-Broadway. Tom Jones and Harvey Schmidt first attracted notice with their delightful fantasy "The Fantasticks," which is still running. Jerry Herman did a night club revue and two off-Broadway revues before getting his first Broadway musical, "Milk and Honey." Lee Adams and Charles Strouse, who made their Broadway debut with "Bye, Bye Birdie," are both alumni of Ben Bagley's "Shoestring Revue." Howard Blankman's first theatrical score was the charming "By Hex," done off-Broadway several years ago.

If the recent and current off-Broadway offerings are any indication, their creators are assuredly on the threshhold of noteworthy careers. Last July, the Upstairs at the Downstairs presented its first book musical, "Money," by Tom Whedon, Dave Axlerod and Sam Pottle, whose bright songs were widely acclaimed. Irving Burgie's score for the off-Broadway musical, "Ballad for Bimshire," attracted considerable praise. The current hit, "The "Streets of New York," has a score by Barry Alan Grael and Richard Chodosh that has been hailed for its unhackneyed lyrics and superior quality of its music. And "Riverwind," which closed last December after a run of over 400 performances, introduced a highly talented composer-lyricist, John Jennings. Others whose recent works have enriched the off-Broadway scene are Fred Silver, Will Holt, Richard Maltby Jr. and David Shire.

This does not mean, of course, that everyone makes it to Broadway today through the off-Broadway route. Some get their training in the pop market field. Ervin Drake had several standards to his historic credit ("Tico Tico," "I Believe") before attempting the score for "Sammy," and Bob Merrill's pre-musical comedy career included many novelty hits. Others have come from even more disparate backgrounds. Charles Aidman and Naomi Hirshhorn first had their "Spoon River" songs heard at the U.C.L.A. Timothy Gray's experience was gained in writing musicals in England. Jobe Huntley is a composer of gospel music. Perhaps the most unusual training ground was Marty Brill's: he was a night club singer and comedian before concentrating on lyric writing.

In the past, there were more diversified methods for writers to break into the Broadway musical theatre. Jerome Kern began his career around the turn of the century by having his songs interpolated into European-imported operettas. Rodgers & Hart started with amateur groups. The Broadway revue, which is almost a thing of the past, once offered many of the theatre's future giants the first opportunity to hear their songs in a professional production. Among them were Arthur Schwartz, How-

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A Tale of Two Songs

By OTTO A. HARBACH

(Written for VARIETY shortly before his death)

Two stories from World War I have a humorous touch. When "High Jinks" was to be done in London in 1916, rumors were spread that the names Harbach and Friml were obviously German and thus the play would not be patronized. The producers protested we were both 100% American to no avail; and as a final recourse the hit was presented there as the work of Otto Hartley and Rudolph Freeman.

The other story was reported by Brand Whitlock, the United States Minister to Belgium, who saw the German Army entering Brussels in 1914. There was no band playing as the ranks poured into the city, but the soldiers were whistling not "Die Wacht Am Rhein" or a military march, but a song I wrote with Karl Hoschna for "Madame Sherry": "Every Little Movement Has A Meaning All Its Own."

Politics and Music

By ROBERT STOLZ

Vienna.

In Vienna politics, music always will play a certain role. Astonishing as this may be for the average music lover, it is a fact, proven over and over again. Besides the rousing and encouraging tunes of national anthems, songs praising liberty or one-man governments, songs and operas caused political upheavels. As an example to our present day politicians, I may mention that devil with his violin, Paganini, and that hypnotist with his balalaika, Rasputin.

A more lovable character seems to me that composer-singer Terpander, winner of Olympic games in music, 400 B.C. The reds and blacks in those days (meaning communists and capitalists) were holding meetings and an open outbreak of hostilities was feared. Good old Terpander invited the political bosses to a wine-singing party, having prepared lyrics and music for reconciliation. Similar things happen often today, though in less important matters. At parties guests get into an argument. A good pianist will soothe the opponents, fighting over the issue whether Susie's stocking garters are red or black.

I mentioned operas. Of such operas, praising revolution against oppressions, as Puccini's "Tosca," Verdi's "Nabucco," and many others we all are enthused. But the outstanding political opera was for all times "The Dumb of Portici" by Daniel Francois Esprit Auber. According to historians the opera caused the final separation of Belgium from Holland. This dates not so far back. After the premiere in 1830 in Brussels, the secessionists 'got active—and we know the outcome. An opera by Halevy, "Charles VI" twice caused street fighting in Paris. Emperor Louis Philip had forbidden presentation of this opera; after the monarchy fell, the Republicans in turn prohibited it. Both for the same reason: "It is too inciting, both ways," they said.

Two songs written in dark nights by soldiers became national anthems. Capt. Claude Joseph Rouget de l'Isle with his "Chant de guerre pour l'armee du Rhin" (April 24, 1792) was written three years after the storming of the Bastille. When the French troops paraded through the capital, Paris —they had just arrived and sang "Allons enfants de la Patrie"—the people titled the march as "La Marseillaise." The other soldier Francis Scott Key some years later (1814) wrote "O Say Can You See" —well, I need not tell you about *that*.

An operetta "dedicated to an ally" is Leo Fall's "The Rose of Stamboul." Turkey had refused the British demand for access to the Dardanelles during the first World War and declared war against the entente. So the Viennese librettists made a bow to that country. At the same time "Dardanella" by an American pop composer, was a smash instrumental hit in the United States. Was that anti-Turkey? I do not know. But I remember that number. After the first World War, a number I had written with Fritz Rotter was popular, "Lovely Berlin, Poor Berlin." That was 1922. Lyrics still hold good. I followed with two semi-political songs of reminiscences, "You Were a Lieutenant of The Hussars" and "Goodbye, My Little Captain." These songs are evergreens today. The young generation sings them like folksongs, taking these lyrics for granted.

Accidental 'Politicos'

Two songs, without ever intending it, became semi-political; one by my late friend Ralph Benatzky (we wrote "The White Horse Inn" together). In another operetta by Benatzky there was a song "Tied Hands" (Gebundene Hande), lyrics by Hans Weigel. When the Socialist parties in various European countries were dissolved by would-be dictators, even humming of the melody was considered an offence. The party members sang "Tied Hands" whenever they met secretly.

"A Chestnut Tree Stands in Front of My Father's House" became the "song of longing for home" of the prisoners of war. I received thousands of letters from relatives of war prisoners asking for music and lyrics of this song of mine.

Two songs had a curious life, one by Fred Raymond, one by yours truly. Raymond was commissioned by the Nazi Chamber of Music in 1943—when the strategic situation was getting worse each day—to write a "keep going ditty." There was no other entertainment than radio and when the song "Es Geht Alles Vorueber" (Everything Passes) was broadcast, the result was that the people made up their own lyrics—"Everything Passes"—the war, the Nazi leaders and so on.

With Robert Gilbert and Armin omitted since they were non-Robinson I had written a march entitled "Pals, We Are The Young" (Kameraden, Wir Sind Die Jugend). It became the official song of the Nazi Youth Organization. The lyric writers were "Aryans," and my name was "forgotten" as an enemy of the state.

Of other political songs, of course, "The Internationale," official march of the Second Workers Union Organization, should not be forgotten. Who knows today that a simple locksmith, Petrus Degeyter, of Lille, composed the music? He died in 1932 in Paris. The march was for quite a while the national anthem of the Soviet Union, but was replaced in 1943.

A "workers" song, too, was allegedly "The Horst Wessel March," the "second national anthem of the Nazis. Curiously enough, the heirs of Horst Wessel fought a long lawsuit against the performing rights society of Nazi Germany (Stagma) demanding royalties. Outcome?—nobody knows.

Some Italian youth still cling to "Giovinezza," the official Fascist song of Mussolini days. Forgotten also is the "Faccieta Nera" (Black Face) a marching song against Ethiopia.

Let me end this music-political essay in memory of a composer-pianist who, like me, found a home in America. Hermann Leopoldi had composed a song "Little But My Own (Klein Aber Mein), meaning Austria, in 1938, during the hectic days before the "Anschluss." Leopoldi was one of the first to be arrested by the Gestapo and sent to Dachau. He was one of the very few able to obtain a visa for the U.S.A. and allowed to leave. He died not so long ago in Vienna.

The resume—music in politics—better not!

ASCAP Anthem

(With genuflections to Samuel Francis Smith, non-member)

By AL STILLMAN

My ASCAP! 'tis of thee,
Sweet source of royalty,
Of thee I sing:
Give me thy guiding light,
Safeguard with all thy might
That small performing right
To which I cling.

Let music swell the breeze,
Let words and melodies
Enrich the air;
And may the jukes allot
Their portion to the pot;
From ev'ry foreign spot;
Collect thy share.

Be thy proud spirit high
When songs from B. M. I.
On charts appear;
May all thy troubles cease,
May Pinky hold his peace,
And may thy checks increase
With ev'ry year.

Keep ever watchful eyes
On rhymes that I devise
Till they're P. D.
And as thy care divine
Protecteth me and mine,
May God and Finkelstein
Watch over thee!

ASCAP Goes to School in Move To Support Serious Composers

By GENE BRUCK

(Coordinator, Concert & Symphonic Repertory)

ASCAP's new and interesting project of licensing the public performances of its members' works in colleges, universities and schools of music throughout the nation began formally only last September. Previously, there had been no opportunity for composers to be compensated for the use of their works in public performances by educational institutions, though there has long been an acute awareness among tunesmith and educators that a solution would have to be found for the confusing situation in which remuneration for composers is not recognized even though payments are being made for the other facets of concert-making — from electricity to uniforms.

This new approach will make more meaningful a statement by Dr. Walter H. Hodgson of Michigan State Univ. after judging a contest for the promotion of American music in educational institutions: "It was again demonstrated that college music departments are by far the most important single agencies for the support of serious, contemporary American music." To this should be added the performances of musical works at football and basketball games, and popular entertainments sponsored by universities and attended by so many admission-paying members of the public.

There is more than economics involved. The colleges, and not commercial concert halls, are best able to nurture our serious composers, especially the younger ones. It is in the colleges where experimentation can be carried on and performed without the commercial hazard of small audiences; it is in the colleges where adequate rehearsal time can be given to new works and where young musicians are trained to play contemporary music; and it is the colleges which employ composers-in-residence and take pride in what they produce there. But, as Morton Gould pointed out in an important speech to a convention of college bandmasters: "Because of the lack of recognition there is very little practical stimulus for a composer to create the music that is such an important part of our culture and education."

The problem stems in large part from the "for profit" clause of the outmoded Copyright Law, which some educational institutions have interpreted as an exemption from paying for the use of music. At this time the Law is being studied for possible revision in Washington. But many responsible educators see no reason to wait for possible elimination of the clause, for culture and the economic welfare of those who create it can not be suspended even temporarily.

A resolution passed by the National Music Council in December, 1962, stated: "We feel that regardless of the possible legal limitation . . . it is morally right that educational and cultural institutions recognize the right of the composer to be paid whenever his works are performed publicly." ASCAP, on its part, has never and does not now contemplate any action other than to offer a reasonable and useful contract to the colleges in order to be able to register as many performances as possible and distribute royalties to the composer whose works are played.

ASCAP, of course, does more for the serious composer than collect performance fees. It distributes royalties to the composers of serious works on the basis of a substantial multiplier and makes available to them two-thirds of the more than $500,000 set aside this year by the Society as awards to composers of works whose worth is not reflected in the number of performances that they do receive. But for all of this benevolence, the composer would rather earn his way by being paid for those performances he does get, and the educational Agreement is one of the answers.

In formulating a program for rewards to composers whose works are performed in public by educational institutions, we were well aware, through our own experience and research and that of the educational specialists we consulted, that the schools, for the most part supported by subventions, would require a special fee scale of modest proportions, and that the actual reporting of works performed should not prove burdensome. The fees finally decided upon are based on the total enrollment of an institution, ranging from an annual $25 for those under 1,000 students to a maximum of $200 for those over 10,000 — a schedule which is generally considered to be nominal and within the ability of the schools to pay.

Embraces Full Catalog

The agreement for the annual contract embraces all the works in the ASCAP repertory, including music by composers who belong to our affiliated foreign societies. (By the way, educational institutions in all those countries pay performance fees to American composers for public performances of their works.) The Agreement covers only public performances, thus excluding classroom use of music. In addition to concert, athletic events and entertainments, professional concerts presented under direct college auspices are covered, as well as tours by performing student organizations under these auspices. Whereas we seek report of as many performances as possible, including encores, in order to distribute royalties to our members whose works are performed, colleges can fulfill their obligation to report simply by furnishing the Society with available copies of programs prepared for the audiences or the information of the school.

The beneficial effects of the program to date have been substantial. Publishers are showing even greater interest in music both by resident composers and by composers who write for the smaller ensembles and choral groups of the colleges. This encourages composers to write more for the educational communities in which they work and many, who have never had the chance of being compensated before, are now benefiting from the encouragement which this program affords for performing rights.

President Stanley Adams and the Symphony and Concert Committee, Morton Gould, Chairman, are vigorously behind this unique licensing effort to compensate those who need it most — the serious composers. In discussing it with the schools, we take great heart from the statement made in the National Music Council resolution that ". . . if made fully aware of the facts, they (educators and administrators) will be in the forefront in recognizing the right of the composer not only to be encouraged by performances of his works but also to be sustained by payment for those performances."

Did Musical Comedy Life Begin at '43 With 'Okla'?

By GUY BOLTON

Regarding musical comedy there is a school of thought that maintains life began at '43—that being the year that "Oklahoma" was born. With no reflection on that fine show I would like to ask in what way is it superior to the "Showboat" of 1927? Has it a better score? Are its numbers more firmly integrated in the story? Are its characters more vivid? Is the tale it tells more interesting?

In one respect it is certainly superior—it ran longer. In fact all the hit musicals from the 1940s on have run longer than those of the 1920s and 1930s. This could mean that a larger audience has been developed for musical comedy and this in some measure may be true; but I also fancy that the real answer is the airconditioned theatre.

Before the big movie houses blazed the way for cool summer theatregoing a layoff during the torrid months was almost inevitable. The "Follies" and the "Scandals" alone braved the heat and the tired businessman responded. But the book shows were not part of the summer pattern. When the mercury hit 90 the one surviving appeal was glorified girls.

The summer layoff of a straight play was relatively easy but the musical was another thing. There was no way to hold a big show together with its trained dancers and singers, its cast of those rare performers who could not only act but put over numbers. Nor did the reopened show fare too well in competition with the newcomers of the fall. There was a sense of the "warmed over" about it, prompting a feeling that, if you hadn't seen it before, you were behind the times, and you might do better to take in one of the new ones and be an up-to-date theatregoer.

The Thirties? Let me think—who was the outstanding figure of its musical comedy theatre? Rodgers & Hart turned out some memorable shows, the longest running of which was "I Married An Angel" with 338 performances. Good as their contribution was, I think the palm should go to George Gershwin, who, in that period wrote "Girl Crazy," "Porgy and Bess" and "Of Thee I Sing," the last named being the first musical to win the Pulitzer prize.

Gershwin

Gershwin's remarkable range is illustrated by those three achievement. For a so-called "light" score I doubt if "Girl Crazy" has yet been beaten and, in the field of near opera "Porgy and Bess" is outstanding. The satire in "Of Thee I Sing" extends from lyrics to music, the recitatives being an amusing burlesque of grand opera. In such numbers as "I'm About To Be a Mother" and "Wintergreen For President" the music laughs with the words.

Kern the '20s, Gershwin the '30s, Rodgers the '40s—that's the way I would assign the laurel wreaths. Of course each of them overlapped these boundaries. In the '30s Kern wrote two outstanding numbers: "All The Things You Are" and "Smoke Gets In Your Eyes" but the scores as scores were no match for "Showboat" nor even for the infectious gaiety of the Princess shows.

In weighing the merits of the musical comedies of an earlier period and determining where they differ from these of today, it would be interesting to make a survey of some recent revivals, "Finian's Rainbow," a product of the '40s, "Girl Crazy," written in the '30s, "Oh Kay?" in the '20s and "Leave It To Jane" in the teens. They all have the same objective: to tell a story the scenes of which can be highlighted and their mood given emotional expansion by the use of music.

'Jane' Not 'Dated'

I would say that the music of none of these four plays has "dated." "Jane," the oldest, has a lovely lilting score that matches the nostalgic charm of George Ade's college story. The score of "Oh, Kay!" was decried by Brooks Atkinson as "a marvel of its kind," and it is now rated as one of the top achievements of the talented composer. "Girl Crazy" may have no single number with the haunting charm of "Someone To Watch Over Me" but the group of songs that introduced Ethel Merman to the American public were dynamic. With the long sustained high C that climaxed the singing of "I Got Rhythm" the first night audience broke into cheers, lifting the artist in a single performance to the top of her profession. As for "Finian's Rainbow" the music is a delight as I am sure it will remain for many years to come.

Accent On Comedy

In all these earlier shows, but particularly in those of the '30s, there was a greater emphasis on comedy than there is in the musicals of today. Was this because the decade started as the age of the Depression, of the forgotten man and, for a time, of the forgotten theatre? During the '30s, the great "street of theatres," 42nd, between 7th and 8th, was given over to cheap movies or flea circuses. The 10 houses that were lost included the majority of those where musicals were presented—audiences vanished, talent fled to Hollywood.

We hear a lot about the disillusionments and uncertainties of present world conditions finding their reflection in the downbeat plays of today. Surely musical comedy should be equally affected by the stresses of its period. The early '30s were a time of shock and suffering but its anxieties had, it seems, no effect in the musical comedies that graced its surviving stages. "Escapist" has become a word of disparagement but isn't it well, at such times, that we should have somewhere a fairyland in which harsh realities can be forgotten?

More Satirical Also

The musicals of the '30s may have been of lighter substance than those of today but they followed in the Gilbert & Sullivan tradition by inclining more definitely to satire, Larry Hart was especially gifted in this direction as is Cole Porter but I am inclined to think that the top achievement in this direction was the aforementioned "Of Thee I Sing." Another political satire, "I'd Rather Be Right," followed six years later. It lampooned the New Deal and George Cohan played President Roosevelt. Such numbers as "We're Going To Balance The Budget" and "Off The Record" carried the theme along and there was a duet that still lingers in my memory: "Have You Met Miss Jones?" These were by Rodgers & Hart and the same team had previously given us a satire on Hollywood called "America's Sweetheart" that contained the theme song of the depression: "I've Got Five Dollars."

Cole Porter was the composer and lyricist of "Leave It To Me" which was a pasquinade dealing with the Soviet, a subject Porter was to tackle again in "Silk Stockings." The former show is chiefly

(Continued on page 88)

Young Audiences' Music Appreciation Concerts Augur Well For Future Pops

By ROBERT BARAL

Whether or not it may turn the trick and bring back "good old-fashioned pop music" the moppets are now at least learning the difference between a guitar and French horn, which one they prefer and just what they do. This can well create that basic groundwork for more knowledgeable pop songs.

As one executive of a major publishing house said, "Yes, there's the screamie-meanie arias, rock 'n' roll and hootenany around in plenty, but interest is mounting now for the woodwinds too. Pop songs can't help but emerge stronger than ever with this kind of classroom education."

One important musical group developing selective musical tastes in the younger generation is Young Audiences Inc., formed 12 years ago. It now gives approximately 5,000 concerts annually to young pupils reaching more than 1,000,000 juniors in public, private and parochial schools. This organization with headquarters in New York covers 26 states and is nonprofit. Carol Morse is national executive director and the board includes Leonard Bernstein, Gian Carlo Menotti, Yehudi Menuhin and Isaac Stern. Qualified professional ensembles are presented through this group at a minimum cost to the community.

These young audiences are kept around 300 to assure a certain intimacy. Age limit varies of course, sometimes confined especially to the fifth, sixth and seventh grades. The main idea is to reach the tots at their most receptive periods. After a few of these musicales the youngsters can distinguish between Bach, Beethoven and The Beatles.

Quiz sessions are a part of the 50-minute programs, also games pegged to identification of the instruments. The classical programs are kept simple with accent on rich melody.

Young Audiences Inc. sometimes resorts to blockbooking to handle the flow of dates. A group will have to play two or three times a day in certain areas to meet the demand. After the first appearance there is usually a followup program. This way the youngsters are attuned to the type of musical outlay and lose their subdued attention and let the questions fly.

Besides this specialized scholastic education for the young ones there's the regular classroom music sessions which are filled with the older students. Bands are an accepted part of a school now, also for churches, clubs and other groups. When the classy uniforms arrive and the big football game or basketball tilt is scheduled there's a rush to tryout for the band. It's also reported that the demand for clarinets is extremely healthy.

These youthful bands number from 20 to 50 pieces. As another music publisher remarked: "There's more music around today than ever."

Fads, Foibles & History Reflected In Pop Songs of 50 Years Ago

By JIM WALSH

When Victor Herbert and his fellow songwriters picked 1914 as the year to found ASCAP they chose a period that was both fruitful and fateful.

That statement goes regardless of whether you consider the America of 50 years ago from either the musical or the historical standpoint. But, of course, music — especially popular music — is an integral part of history, global as well as national.

In 1914 pop music was just about at the zenith of its "golden age" regardless of whether you emphasize large sheet sales, a big and steadily growing demand for records or the creative exertions of an amazing number of cleffers, many of whom may not have been able to read or write music, but batted out one hit after another.

Unbelievable as it may seem today, there were at least 150 lyric writers or tunesmiths in those days who could be depended on to produce successful songs with regularity. The total probably was considerably larger. As evidence, the names of 25 will be given, just as they pop into mind. They are not listed in any effort to indicate importance, and the list could be stretched almost to infinity:

Victor Herbert, of course. Then Irving Berlin, Harry Von Tilzer, Albert Von Tilzer, Theodore Morse, Egbert Van Alstyne, Percy Wenrich, Ernest R. Ball, Harry Carroll, Henry I. Marshall, Ballard Macdonald, Jerome Kern, Nat D. Ayer, Benjamin Hapgood Burt, Seymour Furth, Stanley Murphy, Al Piantadosi, Jack Yellen, George L. Cobb, Ray Walker, George Graff Jr., Dave Reed, Maurice Abrahams, James V. Monaco, Ted Snyder and George M. Cohan.

One of the genuinely big names of the next quarter of a century, Walter Donaldson, hadn't quite arrived, but hit the following year with "Back Home in Tennessee."

Comic Songs & War Clouds

That year 1914 was not only one in which gifted tunesmiths kept the presses rolling with melodious ballads and amusing comic songs that the public hurried to buy, it was also one of many contrasting moods and events.

It was a year in which the average citizen in most of the nations of the earth felt a deep longing for peace. Graff and Ball had summed up this idealistic sentiment a few years earlier in a dignified number, "Let Us Have Peace," which was dedicated by permission to William Howard Taft, then President of the U.S. But it was also the year in which Europe stumbled into the butchery that was to become known as World War I, and in which the U.S. even had a minor military engagement of its own.

After a series of "incidents" along the southwest border, President Woodrow Wilson ordered a small detachment of American troops to invade Mexico. The attempted invasion fizzled out, but not before a few songs glorifying it had been written, printed and recorded. Graff and Ball laid aside their peaceful sentiments to produce "Across the Rio Grande," and Berlin wrote "They're On Their Way to Mexico." A year later, horrified by the slaughter across the sea, Berlin came through with "Stay Down Here Where You Belong," an opus in which the devil urged his son not to visit Earth, because "there's more hell up there than we've got down here below."

The biggest hit of 1914 was a British importation, "It's a Long, Long Way to Tipperary." Written by a music hall singer, Jack Judge, and an otherwise unknown cleffer, Harry Williams (not the American Harry Williams who wrote lyrics for Egbert Van Alstyne's tunes), the song had done only moderately well before British troops began marching and singing to its irresistible rhythm. It had already been on the market two or three years. "Tipperary" swept the States late in 1914 and its sale, both in sheet form and on platters, was sensational.

In a lighter vein, a dancing mania which probably has not been equalled since, possessed the U.S. in 1914. Four or five years earlier, the prevailing steps had been the rustic barn dance, the waltz, such relatively formal affairs as lancers and quadrilles and the two-step. Around 1911-12, they gave way to steps with names patterned mostly after animals—the todalo, the grizzly bear, bunny hug and, leading them all, the turkey trot. The gyrations in which the dancers indulged caused many an uplifted ecclesiastic eyebrow and stern voices were raised from pulpit and press that Americans — hobble - skirted female Americans, especially — were turkey-trotting their way down the primrose path to perdition.

Dance Styles

But by 1914 the turkey trot and all the rest of the menagerie were becoming passe. Instead, there were the maxixe, the hesitation waltz, and the one step, and, coming to take over the lead which it has never permanently relinquished, was another diversion with an animalian name.

It was the fox trot. Its advent was heralded by a 1914 ditty, "Do the Funny Fox Trot."

The name of jazz didn't appear in American record catalogs until 1917, so there were no jazz tunes recognized as such when ASCAP got under way. When the new rhythmic sensation eventually showed up it was signalized by several numbers, including "That Funny Jas Band From Dixieland." Soon another "s" was added to "jass" and before the year was out "jass" became "jazz."

But if jazz hadn't arrived in 1914, ragtime was still on hand, even though comparatively few songs with "rag" on "ragtime" in their titles were published. Foreshadowings of jazz may be found in the 1914 Victor record of Wilbur Sweatman's "Down Home Rag," as played by a Negro group, Jim Europe's Society Orchestra. Grant Clarke, Edgar Leslie and Maurice Abrahams combined their talents in "The 20th Century Rag," which was rather novel because it had a moralistic theme, warning that Americans were too much concerned with "hustle, bustle" and making money fast. Syncopation was still an unmissable feature of pop music, even though the song title didn't identify it as some sort of a rag.

It's likely that 1914 was the first year in which dance records outsold vocal renditions of pop tunes. The demand for "Too Much Ginger," a one-step played by the Van Eps Trio (Fred Van Eps, banjo; Felix Arndt, piano; and Eddie King, drums) was so great that for a long time the Victor factory couldn't meet the demand.

While a lot of dancing went on in night clubs (then known as cabarets), probably more was done in the once straightlaced American home, where formerly neither dancing nor card playing would have been permitted. Record players were sold for dance use as fast as the factories could turn them out, and Clarke, Leslie & Abrahams commented facetiously on the mania in "They Start the Victrola (And Go Dancing Around the Floor)"—a number that Victor recorded but, because of that word, "Victrola," in the title, other platter purveyors didn't.

For sojourners in small towns and villages, who had never seen a cabaret but wistfully wondered what the sinful hell-traps were like, Columbia issued a disk represented to be an authentic reproduction of gay night life in one of the most noted. It was called "A Night at Maxim's," and consisted of what sounds like a mixed quartet singing the chorus of a few pop songs such as "This Is The Life" and "I Want to Go Back to Michigan," ending with a quarrelsome "drunk" being ejected. Its effect was so soporific that probably a lot of the would-be cutups who heard it decided this here wild night life wasn't all it was cracked up to be.

Thomas A. Edison, incidentally, had hard luck in 1914. His phonograph and record plant at West Orange, N.J., was destroyed by fire in December. Edison amazed the nation by the rapidity with which he rebuilt his factories and was back in full blue ambered production by the spring of 1915. There were then no jukeboxes, as such, but coin-in-the-slot phonographs were not unknown. They mostly used Edison's "unheralded" blue ambered cylinders.

Strong competition for the dancing pastime were the movies which, largely on a 5-and-10c admission basis, were drawing the patrons in droves. One great feature of the 1914 movies was the "continued in our next" two-reel serial, which usually ran 15 weekly installments.

Films' Influences

The songwriter boys soon began to churn out masterworks hymning the heroines of these hairraising affairs. One of the first was "Kathlyn," a hesitation waltz "inspired" by "The Adventures of Kathlyn," featuring blonde Kathlyn Williams.

Charles McCarron and Ray Walker satirized "The Perils of Pauline," which starred Pearl White, when they wrote "Poor Pauline." In quick succession came "Zudora," "Runaway June" and "Lucille Love." Somebody probably also wrote a tune called "The Diamond From the Sky," but if so it hasn't been remembered. There may have even been one glorifying "The Million Dollar Mystery." There certainly was one that paid tribute to "Those Charlie Chaplin Feet."

Speaking of mysteries, there was at least one "mystery song" in 1914. A ballad, "Do You Remember?," was published, with words by Earl Carroll and music by "Z." The publishers explained that "Z" was a noted musician whose usual work was far removed from the popular field, but he wanted to find out if he could write a successful popular song. Hence, his collaboration with Carroll. The Edison supplement editor guessed that the composer of the number, which might be classed as semi-successful, was Victor Herbert. That is unlikely, because Herbert had already written much pop stuff, including ragtime. "Z" might have been Enrico Caruso, who had already written the music of "Dreams of Long Ago" to music by Carroll.

Not only was there a mystery tune, there was also at least one 1914 "sleeper"—a song that had been published in 1910, but didn't catch on for four years. When it did, "Chinatown, My Chinatown," by Billy Jerome and Jean Schwartz, swept the country. Naturally, it brought a raft of followups, among them "In Blinky Winky Chinky Chinatown" and "All Aboard for Chinatown."

Comic songs, jestingly describing the foibles of the day, were in demand in 1914. One, built on the "Everybody Works But Father" lines, was "He's Working in the Movies Now." It depicted the emergence of hitherto shiftless father as a cinematic stunt man, enjoying his work because of being surrounded by so many pretty gals.

"I'm Glad My Wife's in Europe" had a "My Wife's Gone to the Country" theme — a happy husband rejoicing that his frau was stranded abroad because of the war and couldn't get home to him. Gallantly, he expressed the hope that London bridge would break down if she tried to cross it. McCarron & Walker wrote "Fido Is A Hot Dog Now," probably the first mention in a successful song of that now ultra-familiar favorite of the American cuisine.

In those days there always had to be a few songs based on the imaginary antics of animals, usually monkeys. Arthur Fields and Walter Donovan had the big one with "Aba Daba Honeymoon." Joe Daly and Tom Allen did well with "The Pussy Cat Rag."

But sentimental ballads usually led the field 50 years and more ago, though by 1914 they had largely lost the maudlin qualities of the compositions of the '90s and early 1900s that nearly always consigned the heroine to an early grave. Perhaps the biggest "love song" hit of 1914 was Jack Mahoney & Percy Wenrich's "When You Were a Tulip," which bore a resemblance, both in theme and melody, to "Kentucky Days," which they had turned out the year before, and to Mahoney and Teddy Morse's even earlier "Dixie Gray." Other sentimental songs that went over well were "Can't Yo' Heah Me Callin,' Caroline?" (a standard today), "Rose of the Mountain Trail," "While the Rivers of Love Flow On" and "In that Blue Ridge Vale of Love." Nothing quite so maudlin as the 1913 "Curse of An Aching Heart" appeared, but Daly and Allen's "In the Heart of the City That Has No Heart" (the sad tale of a damsel who left the farm for the bright lights and became no better than she had ought to be) and "A Fool There Was" ran the aching heart pretty close.

In 1913, "On the Trail of the Lonesome Pine," whose title was taken from a novel by John Fox Jr., set off a splurge of songs about characters in books. The big one in 1914 was "Rebecca of Sunnybrook Farm," but there was also "Alice of Old Vincennes (I Love You)" and "My Daddy-Long-Legs." Musicomedy was popular with Julia Sandersin's singing of Kern's "He Didn't Believe Me" in "The Girl From Utah" being especially memorable.

Not to be overlooked is the fact that 1914 saw the beginning of the "blues" style of composition. W. C. Handy's "Memphis Blues" had been written several years before but it did not begin to catch on until 1914 when it was fitted with new words by George L. Norton. Then came the blue notes deluge.

There were faint stirrings of interest in native Hawaiian music and pop tunes depicting the delights of Honolulu and Waikiki, but the Hawaiian song madness didn't really begin to drive a vast number of other sane citizens dippy until 1915. Many greybeards still survive who proclaim the Hawaiian epidemic to have been even worse than the "mammy song" insanity of 1921-22.

As for 1914 itself, it began as a year of widespread unemployment and unsettled conditions. There was a Democratic administration for the first time since 1896, and Republicans blamed the hard times, which saw "soup" kitchens established in many cities, on the Underwood tariff act because it had drastically reduced duty on many foreign imports. The Democrats replied that the evils of the "sky-high" Payne-Aldrich tariff under Taft were just beginning to be felt. Then came the war. The fighting nations began buying huge quantities of armaments and supplies from American manufacturers, and the year ended with a war-created boom looming on the country's fiscal horizon.

Overseas, the ordinary run of comic music hall ditties and love songs had begun giving away as 1914 ended to impassioned appeals for Tommy or Johnny to get in and fight. Young Britishers were told "Your King and Country Want You" and the nation sturdily asserted "We'll Never Let the Old Flag Fall." Precisely the same pattern was followed when, three years later, the U.S. decided to make the world safe for Democracy and got into the war.

When Songs Were Written to Be Sung

By HAROLD ORLOB

We seldom hear the names of Will Hough and Frank Adams, the great early 20th century talents who wrote the words to "I Wonder Who's Kissing Her Now." That was Joe E. Howard's great hit for which I wrote the melody

The reason I accent *to* is because it was their custom to write lyrics only after they had approved of the melody. I liked this idea because it made for a smoother theme. If Adams, who strummed a mandolin, thought that the naked melody sounded well, then the appropriate words could always be written to it. Thus, I didn't even know of the title "I Wonder Who's Kissing Her Now?" until "Prince of Tonight," the show in which this song was introduced by the late Henry Woodruff.

Unlike songs in some stage shows produced today, most songs of years ago needed to be *sung*, and not just recited, if they were to become successful. However, this time something goofed; "IWWKHN" was not sung well and did not promise to become world-renowned until World War I when doughboys in the trenches began singing it, paraphrasing the words in various and humorous ways. This gave considerable impetus to its getting out of the trenches and into the open although in the past 40 years of octogenarian Joe E. Howard's career it achieved stature as his personal "trademark" song.

("Kissing Her Now" is unique in the music business in that Howard was long regarded as sole collaborator with Hough & Adams on the number. However, within ASCAP channels, the credit, somewhat belatedly overdue, Orlob has since 1948 allocated 50% of the composer's performance income to him as the basic songsmith, abetted by Howard's undeniable exploitation collaboration.—Ed.)

ANENT THE 'GOLDEN 100'

There has come to the attention of ASCAP and VARIETY some footnote commentary to the original "Golden 100" galaxy of all-time pops. As originally published in the 56th Anniversary Number (Jan. 10, 1962), the explanatory legend pointed up that this "listing (was) in alphabetical order of 'active' pop standards based on performances, sheet music and disk sales." The weighting, at the time, took in multiplicity of recordings, longevity and durability of copyright, continued public impact as a "standard" as evidenced by "revivals," performances, disk and sheet music sales, plus other intangible values which make the compilation of a "definitive" list of top 100 standards a most hazardous project. The original introduction to the "Golden 100" pointed out that "the elements of what makes for 'most popular' are frequently immeasurable."

For the record—and this undoubtedly could be footnoted ad infinitum—Harry Warren, with justifiable pride, points to many durable standards that he composed. Mrs. Peter (May Singhi Breen) De Rose points to her late composer-husband's "Deep Purple." Songsmith Milton Drake wired VARIETY heatedly about his "exclusion" but failed to mention his own song's nomination.

One veteran music biz observer, bethought himself of the following perennials that rate in any top grouping of standards: "After You've Gone," "Ain't She Sweet," "Baby Face," "Beautiful Ohio," "Birth of the Blues," "California Here I Come," "Chattanooga Choo-Choo," "Honeysuckle Rose," "I Cried For You," "I Only Have Eyes For You," "I Surrender, Dear," "I'll Never Smile Again," "I'm Always Chasing Rainbows," "I'm Forever Blowing Bubbles," "I'm Just Wild About Harry," "I'm Looking Over a 4-Leaf Clover," "Japanese Sandman," "Lullabye of Broadway," "Margie," "Mean To Me," "More Than You Know," "My Buddy," "One For My Baby," "Over There," "People Will Say We're In Love," "Remember," "September In The Rain," "Sheik of Araby," "Smiles," "That Old Gang of Mine," "Three O'Clock in the Morning," "Time On My Hands," "Till We Meet Again," "Three Little Words," "When You're Smiling," "Whispering" and "Yes Sir, That's My Baby."

When ASCAP reprinted the VARIETY "Golden 100" as a paid advertisement in its N.Y. Times Sunday supplement section last month, in connection with its own 50th anni ballyhoo—the titles all happened to be licensed by ASCAP—this put the spotlight anew on the roster.

As with most polls and soundings, the original "Golden 100" were chosen in relation to the reasons above stated. But all things, especially in the music biz, are constantly in flux and VARIETY is planning future revision of the "Golden 100" according to the changing patterns of sheet music sales, radio-tv performances, disk revivals, etc.

ASCAP'S 50th Anniversary

The Music of America 1914-1964

1964 marks the 50th Anniversary of the founding of the American Society of Composers, Authors and Publishers.

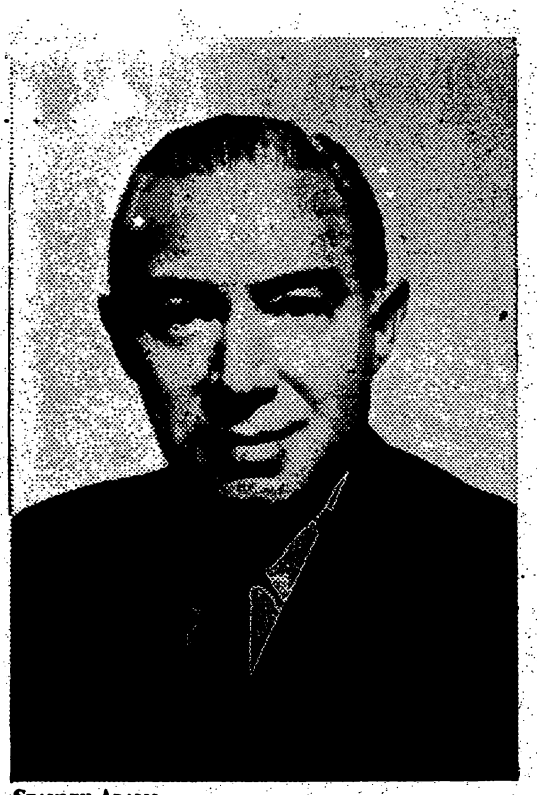
Organized in 1914 by Victor Herbert and his colleagues, ASCAP has always been an unincorporated, non-profit, membership association which today numbers more than 9,000 outstanding men and women who write and publish our nation's musical works.

Members of ASCAP represent every phase of musical literature: the popular songs of today, the standards of yesterday, the Broadway and motion picture hits, the finest symphonic, concert and religious works, jazz, folk, country and band music.

The Society serves the American public by encouraging musically creative talent. It also serves the public by making it possible for every user of copyrighted music to obtain, quickly and reasonably, the right to perform that music publicly for profit through a single ASCAP license.

The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York, New York 10022

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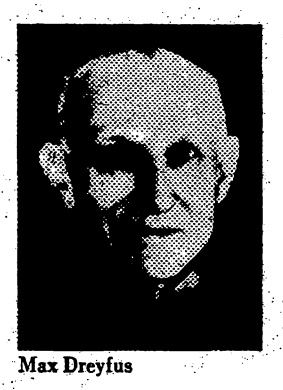
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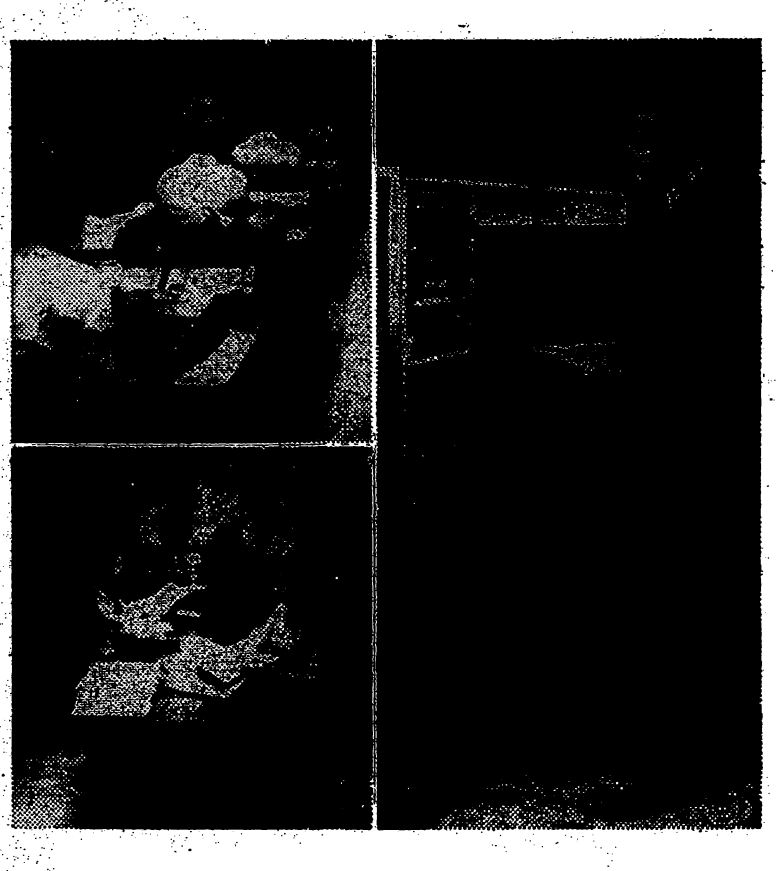


Ned Washington



Jack Yellen

HOW ASCAP WORKS



COLLECTING performance fees throughout the width and breadth of the United States is obviously a tremendous job. The American Society of Composers, Authors and Publishers, representing some 9,000 members, must see to it that all establishments wishing to use the copyrighted works of their catalogs pay a reasonable fee. The Society boasts more than 30,000 general licensees throughout the United States including such establishments and media of public entertainment as concert halls, circuses, restaurants and taverns, night clubs and hotels, fair grounds, skating rinks, etc. In addition, of course, ASCAP also licenses its members' works over radio and television.

How does America's performing right society manage to put into effect this tremendous number of licenses throughout the nation? How does the Society secure for its members a fair payment for the performance of their works throughout the nation? Obviously, from a practical standpoint, it is impossible for ASCAP to license and check every single commercial user of music all over the country, but actually ASCAP's average is high. It is kept high by the dedicated work of 77 field men operating out of 24 branch offices located from California to Puerto Rico.

ASCAP division managers and field men are a peripatetic group. They travel thousands of miles within their given territories, not only to keep the goodwill of the Society's licensees but, most important, to see if there are any new establishments that use music, or if any old establishments have switched to a music policy since their last trip. Under the supervision of the Society's Sales Department, it is the responsibility of field men to explain the Copyright Law to the operator of an establishment wishing to use the music of ASCAP writers or publishers. The field man also provides copies of the Society's license contract which gives to the operator of the establishment permission to use as much of the ASCAP repertory as he may wish. The rates for these licenses are uniform throughout the country and depend upon the size of the establishment, the number of times during a week that music is performed at the place of business, whether or not star performers are involved and other factors.

The licenses between the Society and the broadcasting industry are handled directly through the Sales Manager and his staff in the New York office at 575 Madison Avenue. The terms of the contract are the result of many months of negotiation between committees representing the broadcasting industry and the Society. Eight station relations men constantly visit broadcasters in their areas to discuss any questions which may arise under the licensing program.

The collection of payments from ASCAP licensees is only a first step. A more crucial problem facing the Society is the equitable distribution of these payments among the more than 9,000 composers, authors and publishers. Writers and publishers are paid primarily on the basis of the number of public performances of their works. Since it would not be economically possible to determine the number of performances of music in eating places throughout the country, ASCAP relies principally on the radio and television media to determine the rating of each of its members. Daily reports from the networks listing all music used by their stations are sent to the Society.

In addition, local independent stations are surveyed by spot-checking taped performances. Through the use of IBM machinery the Society succeeds in gathering an accumulated number of performances for each quarter for each writer and publisher member of ASCAP. This factor is the primary one in determining how much each member receives from the Society as a performance fee for the use of his copyrighted music. All ASCAP income, incidentally, is divided fifty-fifty between writer and publisher members after operating expenses have been deducted.

Since music is an international language, ASCAP has contractual agreements with 29 performing right societies throughout the world. This means that ASCAP collects performance fees for the use of the music of members of foreign affiliated societies in the United States. Similarly, performing right societies in foreign countries collect for the performances of American works in those nations.

Any composer or lyricist wishing to join ASCAP must give proof that he has at least one musical work published by a reputable publisher. Any publisher wishing to join ASCAP must prove to the Membership Committee that he is actively and actually engaged in the business of publishing musical works.

ASCAP is operated by a 24-member Board of Directors—12 writer members and 12 publisher members. Three writers and three publishers must be in the symphonic and concert field. The Board of Directors elects the officers of the Society in annual elections. They include the president, two vice presidents, a secretary, a treasurer, an assistant secretary and an assistant treasurer. The numerous subcommittees—foreign relations, public relations, finance, membership, relief, etc.—are chosen from members of the Board. The Society's Board holds its regular meeting once a month at which time all committees make reports to the full Board.

At the present time ASCAP has 603 employees throughout the country, 468 of whom work in the home office in New York City.

In addition to its district offices throughout the country, the Society maintains a membership office in Los Angeles since the largest contingent of ASCAP members outside New York reside there; and in recognition of the growth and importance of country and western music, the Society recently opened a membership office in Nashville, Tennessee.

§

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An ASCAP copyright delegation in Washington in 1924. *Back row:* Con Conrad, Charles K. Harris, Otto Harbach, Harry B. Smith, Irving Caesar, Max Dreyfus, Joseph Meyer. *Second row:* E. C. Mills, Nathan Burkan, Harry Von Tilzer (partly hidden), Irving Berlin, Victor Herbert, Gene Buck, Jerome Kern, John Philip Sousa, Augustus Thomas, Raymond Hubbell. *In front:* Silvio Hein.

WHAT'S WRONG WITH OUR COPYRIGHT

LAWS?

By Herman Finkelstein, General Counsel, ASCAP

Because of ASCAP's concern with everything affecting the legal rights of its members, I occasionally find myself facing Congressional committees testifying on the need to liberalize the current Copyright Laws of our country. I do the best I can, but once in a while a witness will appear who makes any and all arguments seem pedantic by comparison. One such witness was Helen Sousa Abert, the charming daughter of John Philip Sousa, whose testimony at one hearing brought the issue of copyrights right down to fundamentals that everyone could understand and appreciate.

"The other day," Mrs. Abert told the lawmakers in her impressively unemotional way, "I was thinking about our house here in Washington on Seventh Street, the house where father grew up. He lived there from February, 1855, when he was four years old, until his marriage, and it was there that he wrote all of his early compositions. We still own the house, but we don't own the music he wrote there."

That simple statement explains the limitations in our Copyright Laws as few lengthy dissertations could. There is no time limit to the legal safeguards that protect real estate property, but creative property is protected only for a limited period of time—56 years (plus an interim extension of those copyrights expiring between December 31st, 1962, and December 31st, 1965). At the end of that period, the work becomes public property; that is, anyone can perform it anywhere he chooses. This is called public domain.

John Philip Sousa wrote the famous "Stars and Stripes Forever" in 1897. Although this stirring march still inspires audiences everywhere—even in the Soviet Union—it has no monetary value to Sousa's daughter in the United States. Mrs. Abert lost all those rights in 1953. Most other countries are more considerate. They do not impose a forfeiture until 50 years after the author's death. Sousa died in 1932. Consequently, his works will be protected in all the democratic countries of Europe until 1982.

This effort to obtain a more equitable duration of copyrights is, of course, only part of the problem of seeing to it that the rights of composers and lyric writers are protected. Perhaps this could best be illustrated by imagining what it would be like if the police protection of ownership of tangible property were suddenly withdrawn. Obviously, chaos would follow. Each property owner would then be compelled to find a way to enforce the law at his own expense. Just think what the insurance rate would be! Premiums would have to be high enough to enable insurance companies to engage their own private law enforcement agencies.

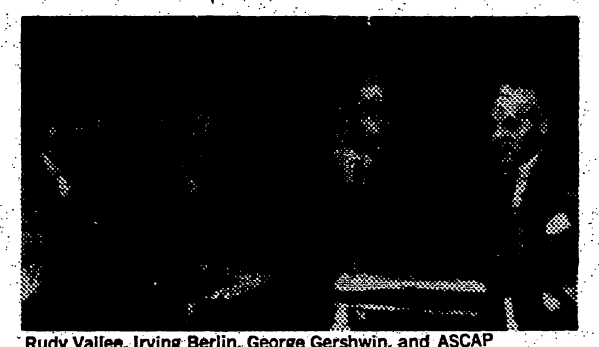
Without ASCAP, creators of musical works would be in exactly the same position. They would have no means of discovering or securing redress for unlawful performances of their works. If writers did not discover these unlawful performances, those who profit from them would be able to defy the law with impunity. On the other hand, if one writer, by chance, did discover the theft of his property, he would have to hire his own lawyers and bring a civil suit for damages in a Federal court. Preparing an infringement suit requires the services of an expert. This expert must be prepared to face a defendant and witnesses who will swear that the work was not performed; the validity of the writer's copyright will be challenged; the defendant will disclaim responsibility for one reason or another; and all that the composer or author can expect to recover—provided, of course, that he can hold out long enough and wins the case—is the sum of $250 plus counsel fees.

It is obvious that no composer or author—and no music publisher—could afford to undertake this job of law enforcement. Even the much less costly job of issuing licenses or permits in advance of the performance would be too costly for any individual writer. In a single year, a work may be performed many times in 20,000 or 30,000 establishments scattered throughout the country. Each of these users may perform thousands of works of hundreds of copyright owners every year. This, of course, is why it was so necessary to establish ASCAP—a non-profit, membership association, doing for its members—and for commercial users who require instant access to a vast supply of music—what could not possibly be done individually.

ASCAP's role becomes especially vital when we consider the lot of the average composer and author. Each year over 60,000 musical compositions are registered for copyright. Only a fraction of 1% may be regarded as successful from any standpoint. Yet there are more than 7,000 writers in ASCAP alone who compete for this market, not to mention the more than 50,000 composers and authors in other countries.

There are few professional writers in the so-called "popular" field who can boast of more than a dozen hits during an entire lifetime. If they do have a hit, it may have to carry them over several lean years. When ASCAP was founded in 1914, there was no radio or television. A hit song might sell a million or more copies of sheet music. The song writer would receive a royalty ranging from 3¢ to 6¢ per copy. A million copies would yield at least $30,000 in sheet music royalties. If two men wrote the song, the composer of the music and the author of the lyrics would each receive $15,000. There might also be a sale of one million phonograph records and piano rolls accounting for 2¢ per record to be divided with the publisher. This would add $5,000 for each writer. Songs in those days would be popular for a year or more, and would have a fairly good chance of survival throughout the years to come.

But look how the music business has changed. Today, the average hit song lasts for only a few weeks.



Rudy Vallee, Irving Berlin, George Gershwin, and ASCAP president Gene Buck at a Congressional copyright hearing in 1936.

There is almost no demand for sheet music, and sales of records rarely exceed 100,000. At 1¢ per record for the writers, each receives only $500. The real market for songs today is in the performance area—radio and television, plus night clubs, restaurants, and other places where music is an adjunct to the sale of food and beverages. All of these users must compensate the person whose skill created the music. However, the greatest commercial user of popular songs, the juke box, pays nothing to writers because of an antiquated copyright law written in 1909—long before the invention of the electronic juke box of our day.

The result of present-day means of mass communication is that a song writer cannot rely on his income from sales of sheet music or records. Royalties from performances supply the only substantial opportunity for reward to those who write the nation's songs.

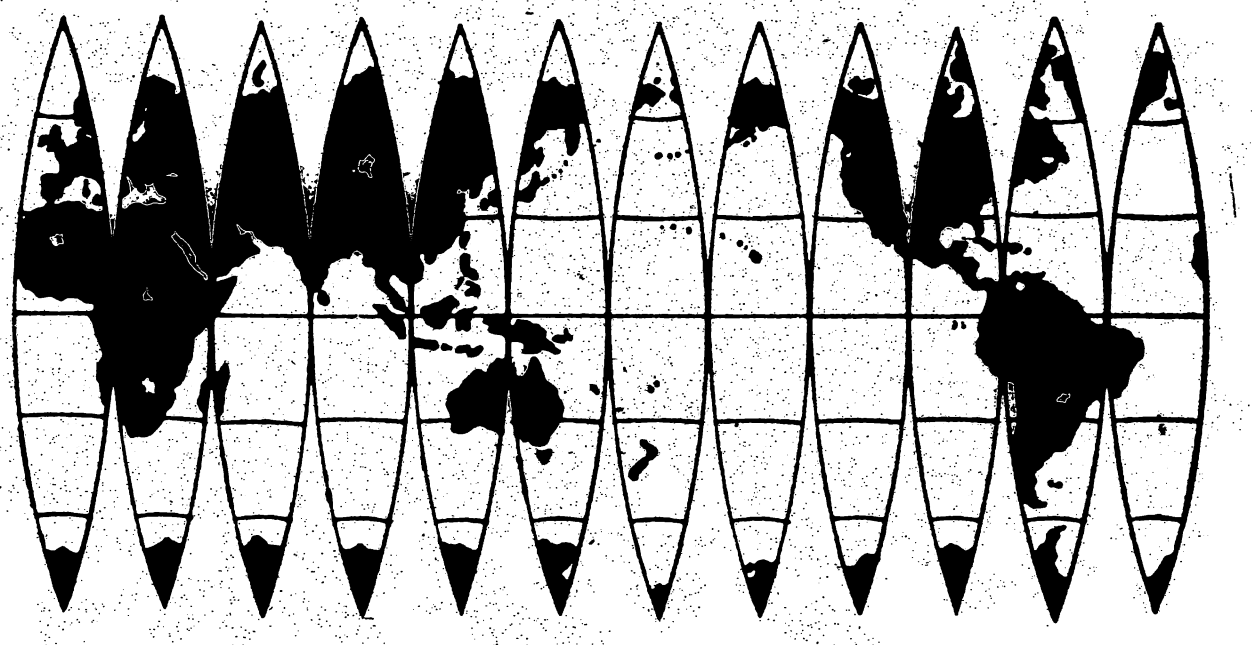
The same holds true of composers of symphonic and concert music. These works are rarely published because there would not be sufficient purchasers to warrant a publisher making the necessary investment. And there are relatively few recordings.

Opportunities for remuneration arise in those relatively rare occasions when symphonic works are presented on a commercial broadcasting station or network. But the greatest market for the performances of contemporary concert music obviously lies in educational television, which so far has made no payments. Since those who write textbooks for educational use receive a royalty on each copy, and since symphonic organizations pay for performances in their auditoriums, it would be only reasonable for sponsors of educational television to recognize their obligation to compensate the composers whose works are performed in this medium.

Enforcement of the rights which the law already secures is important. It is equally important that the Copyright Laws be liberalized. Recently, The New York Times editorialized strongly in support of three crucial pieces of legislation. "At the top of the list," the editorial stated, is the need to "establish copyright for life plus fifty years," thereby putting the United States in line with almost every civilized country in the Western World. The Times also urged enactment of that part of the tax program allowing "creative artists with fluctuating incomes to average their earnings over a five-year period." The third measure supported by the editorial is the so-called jukebox bill, which would do away with the iniquitous exemption of royalty payments that the industry has always enjoyed. "Radio stations do pay royalties for playing the same records, thus recognizing the composer's property rights." commented The Times. "The exemption for jukeboxes ought to be removed."

If these proposals do become law, all who gain a livelihood as writers will go about their work with a realization that the encouragement of the arts is truly a national goal. The members of ASCAP recognize the great debt they owe a country that permits the freedom enjoyed by all creative artists in the United States. Their number will be enlarged and their output increased as the rewards become more certain and their rights more vigorously enforced.

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50th Anniversary Greetings to ASCAP from Affiliated Performing Right Societies Throughout The World

Argentina
SOCIEDAD ARGENTINA DE AUTORES Y COMPOSITORES DE MUSICA (SADAIC)

Australia
AUSTRALASIAN PERFORMING RIGHT ASSOCIATION, LTD. (APRA)

Austria
STAATLICH GENEHMIGTE GESELLSCHAFT DER AUTOREN, KOMPONISTEN UND MUSIKVERLEGER (AKM)

Belgium
SOCIÉTÉ BELGE DES AUTEURS, COMPOSITEURS ET EDITEURS (SABAM)

Brazil
UNIAÕ BRASILEIRA DE COMPOSITORES (UBC)

Canada
COMPOSERS, AUTHORS AND PUBLISHERS ASSOC. OF CANADA, LTD. (CAPAC)

Chile
UNIVERSIDAD DE CHILE DEPARTAMENTO DEL PEQUEÑO DERECHO DE AUTOR (UNIVERSIDAD)

Colombia
SOCIEDAD DE AUTORES Y COMPOSITORES DE COLOMBIA (SAYCO)

Czechoslovakia
OCHRANNY SVAZ AUTORSKY (OSA)

Denmark
INTERNATIONALT FOBBUND TIL BESKYTTELSE AF KOMPONISTRETTIGHEDER I DANMARK (KODA)

England
THE PERFORMING RIGHT SOCIETY LIMITED (PRS)

Finland
SAVELTAJAIN TEKIJANOIKEUSTOIMISTO TEOSTO (TEOSTO)

France
SOCIÉTÉ DES AUTEURS, COMPOSITEURS ET EDITEURS DE MUSIQUE (SACEM)

Germany
GESELLSCHAFT FÜR MUSIKALISCHE AUFFUHRUNGS- UND MECHANISCHE VERVIELFALTIGUNGSRECHTE (GEMA)

Greece
SOCIÉTÉ HELLÉNIQUE DES COMPOSITEURS, AUTEURS ET EDITEURS (ESSE)

Holland
HET BUREAU VOOR MUZIEK-AUTEURSRECHT (BUMA)

Hungary
BUREAU HONGROIS POUR LA PROTECTION DES DROITS D'AUTEUR (ARTISJUS)

Iceland
SAMBAND TÓNSKÁLDA OG EIGENDA FLUTNINGSRETTAR (STEF)

Israel
SOCIÉTÉ DES AUTEURS, COMPOSITEURS ET EDITEURS DE MUSIQUE EN ISRAEL ACUM, LTD. (ACUM)

Italy
SOCIETA ITALIANA DEGLI AUTORI ED EDITORI (SIAE)

Japan
THE JAPANESE SOCIETY OF RIGHTS OF AUTHORS AND COMPOSERS (JASRAC)

Jugoslavia
ZAVOD ZA ZASTITU AUTORSKIH MALIH PRAVA (ZAMP)

Madagascar
FIKAMBANAN' NY MPANORATRA SY MPAMORON-KIRA ARY EDITORA MALAGASY (FIMMEMA)

Mexico
SOCIEDAD DE AUTORES Y COMPOSITORES DE MEXICO (SACM)

Norway
NORSK KOMPONISTFORENINGS INTERNASJONALE MUSIKKBYRA (TONO)

Peru
ASOCIACION PERUANA DE AUTORES Y COMPOSITORES (APDAYC)

Portugal
SOCIEDAD DE ESCRITORES E COMPOSITORES TEATRAIS PORTUGUESES (SECTP)

Puerto Rico
SOCIEDAD PUERTORRIQUENA DE AUTORES, COMPOSITORES Y EDITORES DE MUSICA (SPACEM)

South Africa
SOUTH AFRICAN SOCIETY OF COMPOSERS, AUTHORS AND MUSIC PUBLISHERS (SAFCA)

Spain
SOCIEDAD GENERAL DE AUTORES DE ESPAÑA (SGAE)

Sweden
SOCIÉTÉ SUEDOISE DES COMPOSITEURS, AUTEURS ET EDITEURS DE MUSIQUE (STIM)

Switzerland
SOCIÉTÉ SUISSE DES AUTEURS ET EDITEURS (SUISA)

Venezuela
SOCIEDAD DE AUTORES Y COMPOSITORES DE VENEZUELA (SACVEN)

ASCAP MUSIC-AMERICA'S BEST LOVED EXPORT

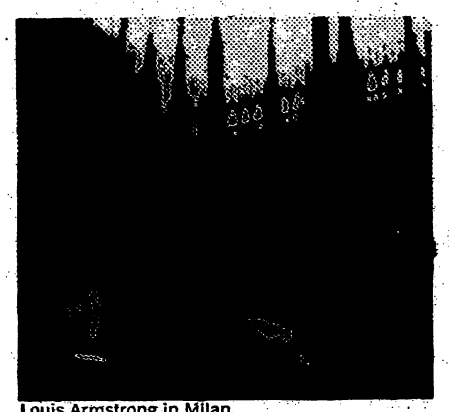
WHEN ASCAP was born fifty years ago, about the only American melody heard by a Yankee tourist abroad was "The Star Spangled Banner"...and that wasn't composed by an American!

Today, thousands of ASCAP tunes are as familiar to millions of Frenchmen, Greeks and Japanese as the Eiffel Tower, the Parthenon and Fujiyama.

Natives of Lahore, Pakistan, never tire of a song called "Aya Mehrban Aya Jane Jan" which means "My Loving One Come" in the local Urdu language. Americans, however, would recognize this Cole Porter melody more easily under the title "Begin the Beguine."

In the Dordogne section of France, pre-historic caves attract visitors from all over the world. And as they wait their turn to descend into the habitations of Paleolithic man, the tourists are serenaded by piped-in music playing Richard Rodgers' "The March of the Siamese Children."

The highly stylized drill of the guards at Buckingham Palace, is a sight that always attracts hoards of visitors who admire the pomp and precision of this traditional British ceremony. During one recent changing of the guards, the scarlet-clad guardsmen went through the centuries old ritual to the strains of a medley from the Frank Loesser musical, *Guys and Dolls*.



Louis Armstrong in Milan.

The importance of encouraging this world-wide acceptance of American music has long been recognized officially by the State Department and other Federal agencies.

Under the Mutual Educational and Cultural Exchange Act (also known as "The President's Special International Program") the State Department has sponsored 268 foreign tours by American cultural groups since 1954. These groups, which ranged from symphonic orchestras to small jazz combos, toured in 112 countries.

The enthusiasm evinced for these artists and for American music, is exemplified by Louis Armstrong's performance in Valparaiso, Chile. There, over 41,000 people overflowed the Industrial Fair at which Satchmo was the featured attraction.



Benny Goodman in front of the Kremlin.

After a performance by Duke Ellington and his orchestra in Karachi, Pakistan, a local reviewer wrote: "As an Ambassador of Goodwill, Duke Ellington was easily the most widely acclaimed visitor from the U. S. after Mrs. Jacqueline Kennedy, and the impact of his vivid brilliance... was a spell of happiness and harmony in the middle of the year's harvest of suspicion, fear and disillusionment."

Live American jazz was brought to the U. S. S. R. for the first time by the Benny Goodman band in a tour of 30 performances that covered six Soviet cities. The reviews in the Russian press were uniformly enthusiastic. Even *Izvestia* dropped its usual grim visage and brightened up to the sounds of American music.

In the field of concert music, Dr. Howard Hanson lead the youthful Eastman Philharmonia Orchestra in a highly successful tour through thirty odd European and Middle Eastern cities. In Istanbul, Turkey, the newspaper *Yeni Gun* commented "the music of the Eastman Philharmonia was like the light of the Statue of Liberty's torch which shines the light of independence from New York to all the universe."

One of the most interesting facts is the wide diversification of the performing groups. They have ranged all the way from the amateurs of the University of Utah who played Irving Berlin's *Annie Get Your Gun* throughout the Near East (under the more peaceful title of *Annie of the Far West*), through the Chad Mitchell Trio whose folk songs delighted Latin American audiences, to the magnificent *Porgy and Bess* company, which, on December 26th, 1955, became the first American acting group to appear in the Soviet Union.

And so it went—and so it goes, the best in American music interpreted by the best American performers to bring the culture of the United States to the people of the world.

In addition, however, to the Americans, an endless cavalcade of foreign performers from countries everywhere, is constantly attempting to satisfy the universal hunger for American music. It is safe to assume that at any given moment, somewhere, companies of Cole Porter's *Kiss Me Kate* (known to the Hungarians as *Csokolji Me Katam*) or Lerner and Loewe's *My Fair Lady* (*Mi Bella Dama* in Latin America) are holding forth in tongues that would utterly confound Liza Doolittle.

But while it is the live performers who bring American music to millions of our overseas friends, it is the mass media of broadcasting and films that imports it to billions of them.

ASCAP compositions are poured forth on programs of American music by thousands of foreign radio stations; some privately owned, some state controlled. These programs consistently command the highest ratings and the most devoted audiences.

Because of the universal appeal of its wartime radio operation, the Voice of America, the United States government decided to continue and intensify this important arm of our world-wide information program. Under the aegis of the United States Information Agency, the "Voice" maintains a global network around the clock. It speaks—via shortwave—in 36 languages, 761 hours a week. In addition to programs contributed by radio stations and networks, the VOA itself produces 1,000 hours of musical programs annually which are played approximately 50,000 times by foreign stations.

Supplementing the Voice of America, is Radio Free Europe. This privately operated enterprise broadcasts daily over 28 transmitters to the eighty million



Al Hirt and group in Italy.

people of Czechoslovakia, Hungary, Poland, Bulgaria and Rumania. About 20% of RFE's daily schedule is devoted



Leonard Bernstein in Tokyo.

to American music not readily available in Communist countries. Jazz, popular songs, show tunes, movie sound tracks and contemporary classical music by ASCAP composers are all included in Radio Free Europe music broadcasts.

Second only to radio as a global source for American music, is the overseas distribution of American films, which are shown everywhere. Recently, for example, when Richard Rodgers was visiting Israel, he was happily surprised to discover that the featured attraction in the theatre of a tiny Negev village was *State Fair*.



Russian Program of Porgy and Bess

American musical films distributed overseas have remarkable appeal. The Motion Picture Association reports that the eleven leading musicals of the past eleven years were seen abroad by approximately 350 million people...more than twice the number that viewed them in the U. S. A. Significantly, all the scores for these eleven hit films were written by members of ASCAP

American music is America's best loved commodity...its most widely accepted export. Regardless of race or ideology it is sought after and cherished by people of widely divergent cultures. It is a benign influence in a world filled with malignancies. Yet with all its universal appeal, it is completely and uniquely American. ASCAP members are proud that their work has been of service to their country and instrumental in the promotion of peace and good will everywhere.

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ASCAP CREDO

ASCAP is a membership association of music creators organized in 1914 to serve the public, its membership and the users of music.

ASCAP licenses all users of music in public performances for profit similarly situated upon equal terms and conditions. Every effort is made by the Society to afford an efficient service to its licensees.

ASCAP encourages new talents within its membership and endeavors to support its development by providing incentives and security commensurate with the public acceptance of their individual creative product.

ASCAP, realizing that talent is not the property of a single group, accepts its fellow composers, authors and publishers to membership without regard to race, creed or color.

ASCAP's members strive to bring an ever-widening audience a fuller appreciation of America's rich musical heritage. ASCAP is a vigorous advocate of good music in every form and on every level.

ASCAP co-operates with cultural organizations, professional groups and public service associations to enhance the public's enjoyment of music. Speaking for its membership, ASCAP endeavors to be a good citizen, proudly carrying on the best tradition of music in our modern American culture.

The American Society of Composers, Authors and Publishers • 575 Madison Avenue, New York, New York 10022

COLE PORTER

ONE MAN'S
ASCAP
FAMILY

GUS KAHN
January 20, 1921

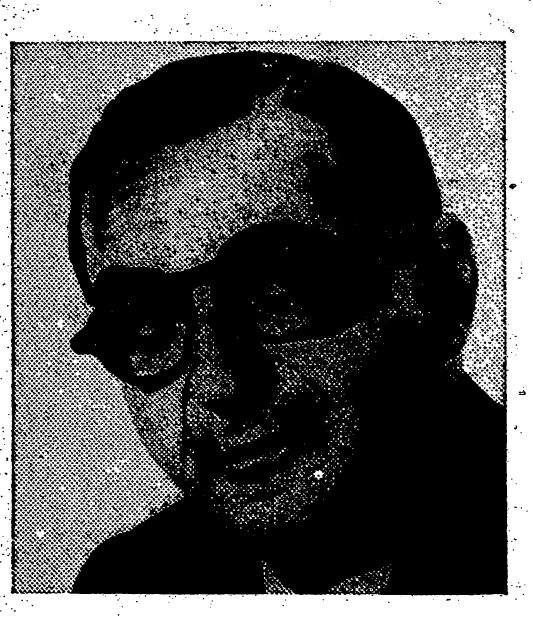
GRACE LEBOY KAHN
September 27, 1928

DONALD KAHN
June 26, 1947

GUS KAHN MUSIC COMPANY
December 11, 1952
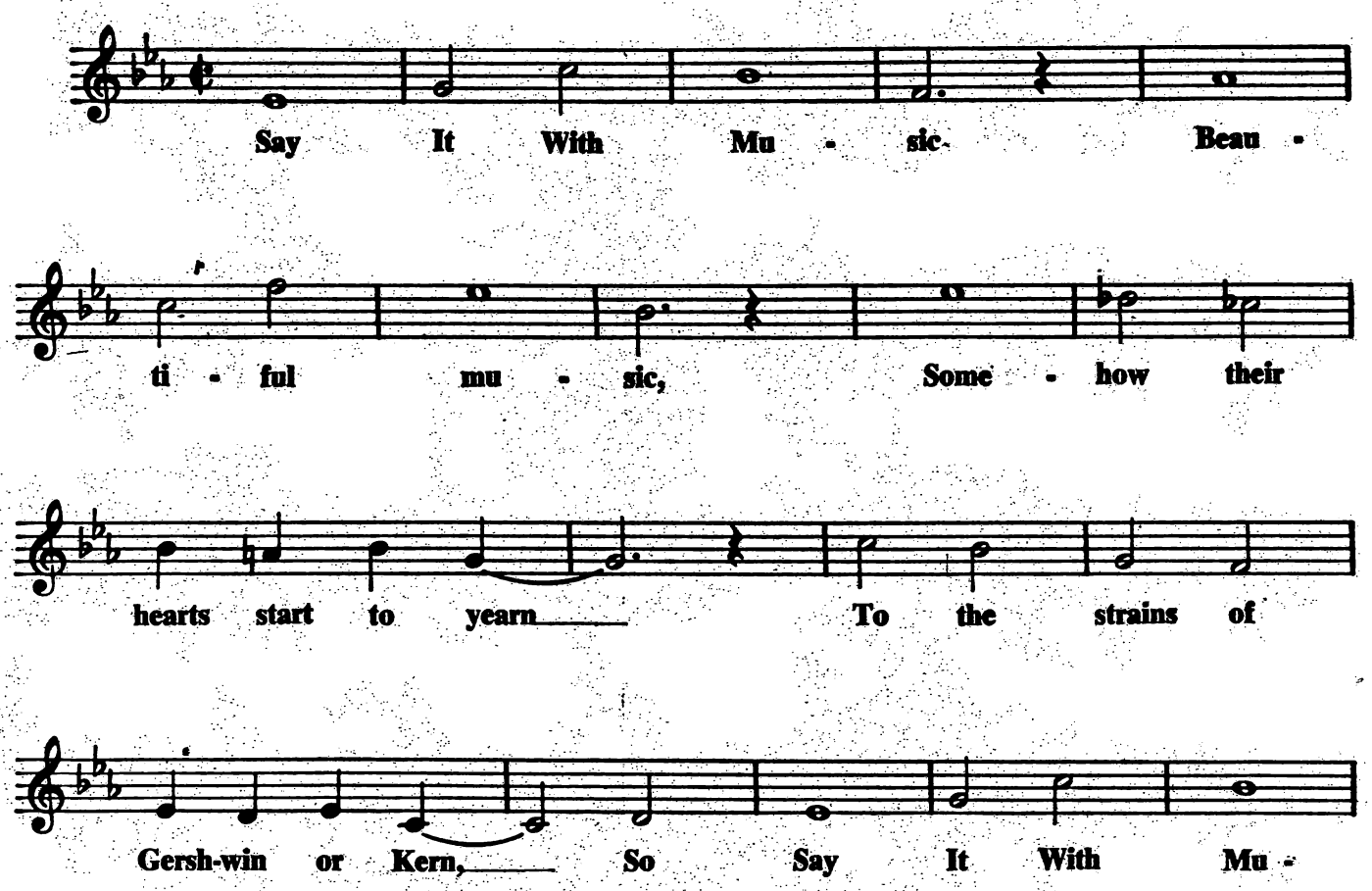
DOROTHY FIELDS

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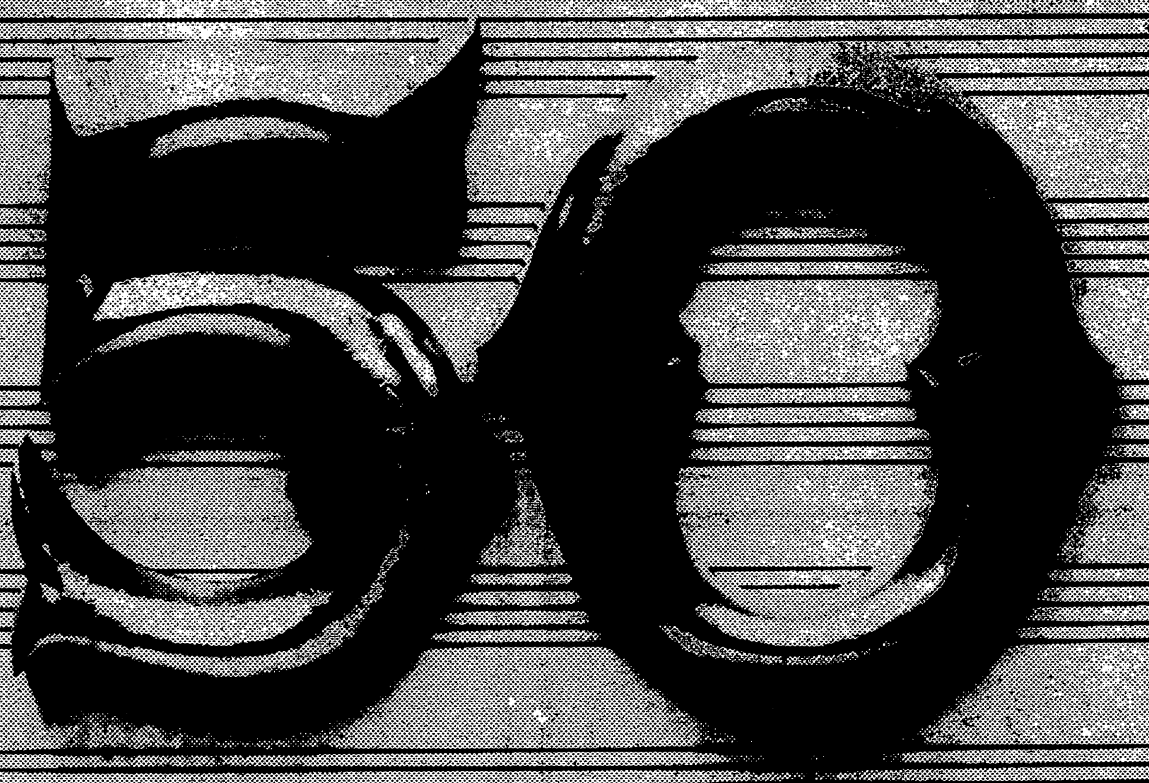
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JOHNNY MATHIS SINGS McHUGH

ALB. (Columbia)	Songs
Heavenly	WHERE ARE YOU?
Johnny's Moods	I'M IN THE MOOD FOR LOVE
Swing Softly	CAN'T GET OUT OF THIS MOOD
Romantically	TOO YOUNG TO GO STEADY
Faithfully	A LOVELY WAY TO SPEND AN EVENIING
Rapture	LOVE ME AS THOUGH THERE WERE NO TOMORROW
Johnny	I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Tender Is The Night (Mercury)	I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
I'll Buy You A Star	WARM AND WILLING
I'll Buy You A Star	WHEN MY SUGAR WALKS DOWN THE STREET
B'dway Rhythms & Ballads	DON'T BLAME ME
B'dway Rhythms & Ballads	ON THE SUNNY SIDE OF THE STREET
B'dway Rhythms & Ballads	I JUST FOUND OUT ABOUT LOVE AND I LIKE IT

BRENDA LEE SINGS McHUGH

ALB. (Decca)	Songs
Let Me Sing	WHERE ARE YOU?
Emotions	I'M IN THE MOOD FOR LOVE
All The Way	ON THE SUNNY SIDE OF THE STREET

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ALB. (London)

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FRANK SINATRA SINGS McHUGH

ALB. (Capitol)	Songs
Where Are You?	WHERE ARE YOU?
Come Swing With Me—	ON THE SUNNY SIDE OF THE STREET
Close To You—	I COULDN'T SLEEP A WINK LAST NIGHT
Swingin' Session—	I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

JUDY GARLAND SINGS McHUGH

ALB. (Capitol)	Songs
Judy At Carnegie	I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Judy	I FEEL A SONG COMIN' ON
The Magic Of Judy (Decca)	ON THE SUNNY SIDE OF THE STREET

ANDRE PREVIN PLAYS McHUGH

ALB. (Columbia) Soft and Swinging

All Jimmy McHugh Songs

SONGS (SOFT)

THIS IS A LOVELY WAY TO SPEND AN EVENING
I'M IN THE MOOD FOR LOVE
TOO LATE MY LOVE
DON'T BLAME ME
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
I MUST HAVE THAT MAN

SONGS (SWINGING)

ON THE SUNNY SIDE OF THE STREET
IT'S A MOST UNUSUAL DAY
EXACTLY LIKE YOU
WHEN MY SUGAR WALKS DOWN THE STREET
I'M SHOOTING HIGH
DIGA, DIGA, DOO
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

ANDY WILLIAMS SINGS McHUGH

ALB. (Columbia)	Songs
Warm And Willing	WARM AND WILLING
Days Of Wine & Roses	EXACTLY LIKE YOU
Days Of Wine & Roses	IT'S A MOST UNUSUAL DAY

NAT COLE SINGS McHUGH

ALBS. (Capitol)	Songs
Let's Face The Music	WARM AND WILLING
Let's Face The Music	WHEN MY SUGAR WALKS DOWN THE STREET
This Is Nat "King" Cole	TOO YOUNG TO GO STEADY
This Is Nat "King" Cole	LOVE ME AS THOUGH THERE WERE NO TOMORROW
This Is Nat "King" Cole	I JUST FOUND OUT ABOUT LOVE AND I LIKE IT

ELLA AND BASIE SING McHUGH

ALB. (Verve)	Song
Ella And Basie	ON THE SUNNY SIDE OF THE STREET

ROBERT GOULET SINGS McHUGH

ALB. (Columbia)	Song
The Two Of Us	DON'T BLAME ME

FRANK IFIELD SINGS McHUGH

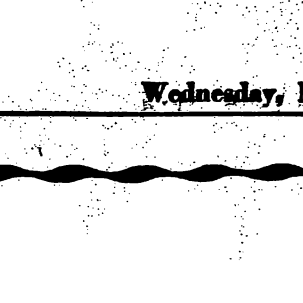
DON'T BLAME ME—Sgl. (Capitol)



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Song-I'm In Love With A New World", "Water Lilies", "Harlequinade", "Fairy Ballet", "Longing-Piano Solo", "Moon Dawn", "Valse Christine", "Marche Mignonne", "Reflection-Piano Solo", "Valse Elise", "Wistful", "Hesitation", "Hanuske", "Valse Nanette", "Senorita", "Love Thoughts", "Hugette Waltz", "Scherzesa", "Valse Distraite", "Adoree", "Forest Murmurs", "Piano Pieces", "Aubade", "Mignonnette", "Melodie", "Menuette", "Bohemian Dance", "Russian Romance", "Staccato Etude", "Tarantelle Mignonne", "Staccato Caprice", "Grand Concert Mazura", "Egyptian Dance", "Larghetto", "La Bonderie", "Etude In F", "Humoresque", "Reverie", "Moment Religieux", "La Dance Des Demoiselle", "Chant Sans Paroles", "Berceuse", "Canzonette", "Romanza", "Spanish Serenade", "Tarantelle", "Mazurka Trieste", "Ballade", "Bohemian Suite", "Lullaby", "Zertick", "Dumka", "O Vermeland", "Ach Neni Tu Neni", "Butterfly Dance", "Veil Dance", "Valse Coquette", "Day In May", "Dawn", "Barcarolle", "Noontide", "Evening Prayer", 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(Operetta)", "Aubade", "Mignonnette", "Melodie", "Menuette", "Bohemian Dance", "Russian Romance", "Staccato Etude", "Tarantelle Mignonne", "Staccato Caprice", "Grand Concert Mazura", "Egyptian Dance", "Largh Etto", "La Bonderie", "Etude In F", "Humoresque", "Reverie", "Moment Religieux", "La Dance Des Demoiselle", "Chant Sans Paroles", "Barcause", "Canzonetta", "Romanza", "Spanish Serenade", "Bohemian Suite", "Lullaby", "Zertick", "Dumka", "O Vermeland (A Swedish Folk Song)", "Ach Neni Tu Neni (A Bohemian Folk Song)", "Tarantelle", "Au Soir Reverie", "Marche Carnevalesque", "Amour Coquet", "Glorianna (Operetta)", "Phantom (Violin & Piano)", "Andante", "Four Piano Pieces", "Andante", "Cantabile", "Etude", "Allegro Moderato", "Russian Dance", "Reminiscene", "Lagoon", "Vagaries", "Shepherd's Lullaby", "Frolic", "A Day In May", "Dawn", "Barcarolle", "Noontide", "Evening Prayer", "Fireflies", "Mood Pictures", "Idyl", "Penserose", "A Question", "Valse Triste", "Contentment", "In The Fields", 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Parisienne", "La Gondola", "Chanson", "Aurore", "Bohemian", "Bouderie", "Chanson Matinale", "Romance", "Valse", "Crepuscule", "Danse Bohemienne", "Danse Des Demoiselles", "Egyptian Dance", "Mignonnette", "Moment De Reve", "Moment Religieux", "Ozenil Se Stary Tulak", "Petite Histoire", "Russian Romance", "Sedi Slipka Na Bidelku", "Solitue", "Tarantelle Mignonne", "Tulacka", "Valse Romantique", "Vitr Feuka", "Ballade", "Romance", "Contemplation", "Mazurka Triste", "Ne Viele D'Amour", "Oberek", "Polonaise", "Sevillana", "Spanish Serenade", "Suite Of Four Pieces", "Tarantelle", "Valse De Concert", "Venetienne", "Bygone Days", "Danse Bohemienne", "Drifting", "Dumka", "Etude Fantastique", "Evening Song", "Festival Of Roses", "Four Easy Pieces", "From Spanish Days", "Hymne Celeste", "Legende", "Little Butterfly", "Marche Grotesque", "Mazurka", "Melodie", "Mountain Cascade", "Music-Box", "Na Strune Lasky", "Oberek", "Old Monastery", "Orange Blossoms", "Orangeblutten", "Pensee Fugitive", 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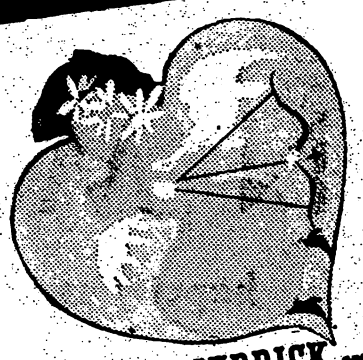
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I'M YOURS
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I REMEMBER YOU
IT COULD HAPPEN TO YOU
IT'S EASY TO REMEMBER
JINGLE JANGLE JINGLE
JUNE IN JANUARY
JUST ONE MORE CHANCE
LONESOME ROAD
LOUISE
LOVE IN BLOOM
LOVE IS JUST AROUND THE CORNER
LOVE LETTERS
LOVER
LOVE WITH THE PROPER STRANGER
MIMI
MONA LISA
MOONLIGHT BECOMES YOU
MOON LOVE
MOON RIVER
MY IDEAL
MY OLD FLAME
MY SILENT LOVE
NEARNESS OF YOU
ONLY A ROSE
OUT OF NOWHERE
PENTHOUSE SERENADE
PLEASE
SILVER BELLS
SING YOU SINNERS
SMALL FRY
SOME DAY
SONG OF THE VAGABONDS
STELLA BY STARLIGHT
TANGERINE
THANKS FOR THE MEMORY
THAT OLD BLACK MAGIC
THAT'S AMORE
TO EACH HIS OWN
TWILIGHT ON THE TRAIL
TWO SLEEPY PEOPLE
VAGABOND KING WALTZ
WHEN I TAKE MY SUGAR TO TEA
WITH EVERY BREATH I TAKE
WITH THE WIND AND THE RAIN IN YOUR HAIR
WIVES AND LOVERS
YOU BROUGHT A NEW KIND OF LOVE TO ME

FAMOUS MUSIC CORPORATION
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And Much Appreciation
BUZZ ADLAM

Congratulations
and
Here's Wishing You Fifty More

FRANK SKINNER

AL STILLMAN

I WANT A GIRL
WHEN MY BABY SMILES AT ME
ROW, ROW, ROW

plus our current hit

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I'M ESPECIALLY PROUD

TO BE ASSOCIATED

WITH THE SOCIETY ON ITS

50TH ANNIVERSARY

AS EVERY COMPOSER MEMBER SHOULD

Sincerely,

Sammy Fain

RAMONA

IN A LITTLE SPANISH TOWN

IT HAPPENED IN MONTEREY

I UNDERSTAND

LITTLE MAN YOU'VE HAD A BUSY DAY

DON'T WAKE ME UP, LET ME DREAM

IT HAPPENED IN HAWAII

DREAMER'S HOLIDAY

AS LONG AS YOU'RE NOT IN LOVE

WHY DON'T YOU FALL IN LOVE WITH ME

(PARTIAL LIST)

Composed by



MABEL WAYNE

★
★
★

Congratulations

ROBERT ARMBRUSTER

MGM

Congratulations on the 50th

JOHN SCOTT TROTTER

ZEZ CONFREY

Congratulations

RENE TOUZET

DON'T YOU KNOW
Adapted by Bobby Worth
Recorded by
DELLA REESE—RCA
JERRY VALE—Col.
THE LIVING STRINGS—Camden
BOB CROSBY—Dot
JOHNNY MADDOX—Dot
Soon to Be Released:
EARL GRANT—Decca

HIS EYE IS ON THE SPARROW
Recorded by
DELLA REESE—RCA

SCARLET BIRD
Words and Music
JERRY LIVINGSTON
PAUL FRANCIS WEBSTER
Recorded by
RUTH OLAY—Everest
Soon to Be Released:
EARL GRANT—Decca

AN OL' TIN CUP
(And a Battered Ol' Coffee Pot)
Words and Music by:
MAX RICH
Soon to Be Released:
LORNE GREENE—RCA

SNOWS OF KILIMANJARO
Words and Music by:
AL J. NEIBURG
HARRI WOODE
Recorded by:
EARL GRANT—Decca

THE WIND AND THE SEA
Words and Music by:
AL J. NEIBURG
HARRI WOODE
Recorded by:
RUTH OLAY—Everest
Soon to Be Released:
EARL GRANT—Decca

WON'CHA COME HOME, BILL BAILEY
Recorded by:
DELLA REESE—RCA

AND THEN YOU'LL KNOW
Soon to Be Released:
DELLA REESE—RCA
EARL GRANT—Decca

I BEHOLD YOU
Words and Music by:
MAX RICH
Recorded by:
DELLA REESE—RCA

AND NOW
Words and Music by:
CREATORE - PERETTI - GEORGE WEISS
Recorded by:
DELLA REESE—RCA
VINCE EDWARDS—Decca
SHANI WALLIS—Phillips

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408 W. 57th St. New York
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It's Great to Be a Member of
a Wonderful Organization
for 41 Years

FERDE GROFE

These—

Back Home Again in Indiana

Rose of Washington Square

Dreams For Sale

Zing Went the Strings of My Heart

Sleepy Valley

—and many other hits

are a lasting tribute to the memory of

JAMES F. HANLEY

Congratulations

HOAGY CARMICHAEL

Congratulations

FRED KARGER

Congratulations to the Best of all Possible Worlds
"The Wonderful World of ASCAP"

NED WASHINGTON

CONGRATULATIONS ASCAP ON YOUR GOLDEN ANNIVERSARY—I am proud to have had the privilege of sharing 42 of your 50 years as a member of your great organization.

HARRY TOBIAS

SWEET AND LOVELY
IT'S A LONESOME OLD TOWN
NO REGRETS
I'LL KEEP THE LOVELIGHT BURNING
AT YOUR COMMAND
I'M SORRY DEAR
THE BOWLING SONG
MOON ON MY PILLOW
IN GOD WE TRUST
ROCKY MOUNTAIN EXPRESS
ZEI GEZUNT
GO TO SLEEPY LITTLE BABY
MISS YOU
SAIL ALONG SILV'RY MOON
WAIT FOR ME MARY
WILD HONEY
LOST AND FOUND
LOVE IS ALL
WEDDING OF THE BIRDS
GOTTA BIG DATE (With a Little Girl)
STAR OF HOPE
GOODNIGHT MY LOVE
OO ERNEST (Are You Earnest With Me)
I'M GONNA GET YOU
WHEN THE CIRCUS COMES TO TOWN

and many others

Congratulations to ASCAP on Its 50th Year

HAROLD ADAMSON

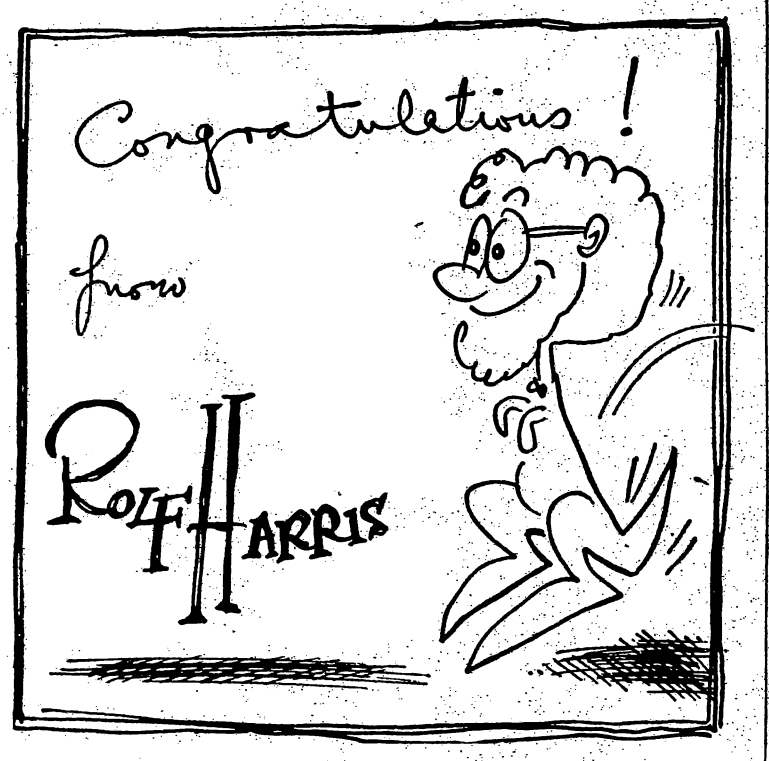
Happy to have been a member for 32 of them.

JOSEPH MEYER

AS OF CAP

Congratulations to ASCAP
on its 50th Anniversary
Proud of my association
of more than a quarter of a century.

JOSEF MYROW



MANY CONGRATULATIONS

KENNY BALL

Musical Life At '43

Continued from page 53

memorable through having introduced Mary Martin to the public with a song "My Heart Belongs To Daddy."

In speaking of satire one must not forget Irving Berlin. Together with Moss Hart he wrote a brilliant revue called "As Thousands Cheer." I shall never forget Helen Broderick's impersonations of Mrs. Herbert Hoover and Aimee Semple McPherson and I frankly confess that it was seeing the Los Angeles evangelist in this show that suggested her as a character for Ethel Merman when Plum Wodehouse and I sat down to write "Anything Goes."

Revue was in vogue in the '30s. Twelve successful ones were produced during the decade against seven in the '40s and four in the '50s. They seem to be on the way out. The competition of such tv shows as those of Ed Sullivan and Perry Como may be a partial factor. Perhaps if they're novel and zany enough they will still find a public. "La Plume" and "The Thurber Carnival" handsomely fulfilled these requirements.

Where Are Intime Shows?

An outstanding difference between the musicals of yesterday and today is one of size. The small musical of the type of "Peggy Anne" or "Leave It To Jane"—these are gone. This seems to me a pity. Charm, which we who wrote in the '20s and '30s, considered a prime essential, was easier to capture in the smaller dimension. Exceptions? Of course! What could be more charming than "My Fair Lady?" But, mark you, it is a charm born 60 years ago. And while on the subject let me further remind you that the best libretto ever provided for light opera, "The Chocolate Soldier," was written by the same author in 1898!

With the advent of the '60s the attitude of the critics toward musical comedy has changed profoundly from what it was in earlier decades. No longer is the "musical" regarded as something to be given no more than a patronizing notice. If it was once the frisky youngster tagging behind a sedate parent it has now reached man's estate while poor Papa is having some trouble finding audiences to listen to his tales of privation, unnatural vice and dope addiction.

For a time with such plays as "Allegro" and "Carousel" it looked as if musical comedy was following the downbeat direction of drama but then along came a masterpiece of comedy equipped with a brilliant score called "Guys and Dolls" and the same authors have now topped their previous achievement with the uproarious satire: "How To Succeed In Business Without Really Trying." And they are not alone, "A Funny Thing Happened" on the Way to the Forum" is not so far behind the leader and even off-Broadway reaped the benefit of a return to comedy with a new version of "Anything Goes."

Gilbert & Sullivan are in a class of their own—the classics but, leaving them aside, I would say the standard of excellence is higher today in the musical comedy field than ever before. Surely "My Fair Lady" has never been topped in charm or pleasure for the eye, ear or mind in the history of musical comedy entertainment. In only one respect has musical comedy deteriorated—the cost of the tickets.

Congratulations
and
Gratitude

JOHN GREEN

GLADYS SHELLEY

HAPPY FIFTY
FROM A HAPPY SEVENTY

DAVE RINGLE

AND

"WABASH BLUES"

In Grateful Appreciation to ASCAP
The Estate of
PIERRE NORMAN CONNOR (Rev. J. P. Connor)
ASCAP 1925

As a proud member writer I salute ASCAP
on its shining golden anniversary.

BILL SNYDER

Hot Pop Single & Spoken Word LP Series Lift 20th-Fox Label Into Black

The 20th Century-Fox disk operation, launched a few years ago, has finally got off the ground with one hot pop single and a series of spoken word LPs which has tapped the resources of the Fox Movietone News newsreel unit. New look at the 20th label coincides with the move-in a year ago of Norm Weiser as general manager of the disk company.

The diskery hit documentary paydirt last year with its "March on Washington" LP, a soundtrack of the sounds and speeches at the civil rights demonstration in the nation's capital. The LP was so successful that Martin Luther King Jr. asked for and received royalties for his speech which was included in the set. This LP has sold over 60,000 copies and is still moving.

The company's biggest click to date has been the "John F. Kennedy—The Presidential Years" documentary LP which was among the very first disks to hit the market after the assassination. This LP has sold about 500,000 copies.

A new 20th LP, on Pope Paul VI's journey to the Holy Land, has just been released. Another spoken word LP, Art Linkletter's "Where Did You Come From," has sold 25,000 copies and may be picked up by a major drug house in a premium tiein deal.

One of the company's major upcoming projects is a documentary on President Lyndon B. Johnson. It'll be titled "The First 120 Days," and like the other LPs, will utilize soundtracks of the Movietone newsreels in recording the major speeches and events of this period.

Because of its picture company tiein, there is a natural accent on the film soundtracks. "The Longest Day" and "Cleopatra" LPs have thus far shaped up as major sales items for the company in this genre.

While clicking with a teenage single in Diane Renay's "Navy Blue," Weiser is also angling for a more adult image with artists like Lena Horne, Don Cornell, and Kitty Kallen who are being given both the single and album treatment. Company, in addition, is spreading into the country & western division with the recent inking of Eddie Rabbitt, formerly known as Eddie Martin, and Gordon Young.

Col's LP of 'MFL' With Israeli Cast

Tel Aviv, March 24.

Ettore Stratta, international a&r man of Columbia Records, has arrived here to supervise the recording of "My Fair Lady" in Hebrew, to be released in mid-April as performed by the Tel Aviv "MFL" company, starring Rivka Raz, Shay Ophir and Joseph Bomba Tzur.

This LP represents the first effort on behalf of the recently started Israeli Record Co., affiliated to CBS of New Work, locally headed by Simon Schmidt. The tapes will be flown by Stratta to New York, and then brought back to Israel for local pressing. Though some interest might be shown in the Hebrew version in the United States, the record is mainly and primarily intended for the Israeli market, and would sell here for the usual price, approx. $3. Later distribution in the U. S. is contemplated.

Stratta, who had recorded the Italian version of "MFL" with the original Italian company in Milan, last December, has had some previous experience with Israeli performers, having been in charge of production of the Yafa Yarkoni "Garden of Allah" record. His experience with foreign-language recordings of such performers as Eydie Gorme, Steve Lawrence, Frankie Lane or Dion, enables him to be a good judge of the local production, which he rates very professional and highly successful, especially due to the personality of Rivka Raz, the ex-women's Army jailer who sprang to sudden fame as "Liza Doolittle."

Sorias' Orient O.O.

Mr. and Mrs. Dario Soria of RCA-Victor left Saturday (21) for the Orient. They're checking music market possibilities in Hong Kong, Bangkok, Singapore and Japan.

Dorle Jarmel Soria is program director of Stadium Concerts, producer of the Soria series at Victor. Her husband is veep in the company's international department. Just before leaving for Asia Mrs. Soria completed the production aspects of the European-recorded "Carmen" with Leontyne Price, Franco M. Corelli, Robert Merrill and conducted by Herbert von Karajan.

Met Tooters' New Pact Libretto: 'Up Our Base Salary'

The Metropolitan Opera orchestra, comprising 90 longhair musicians, will be pressing for wage parity with other major orchestras when negotiations for a new pact open shortly. Current three-year pact, okayed by the American Federation of Musicians only after the intervention of then Secretary of Labor Goldberg (now U.S. Supreme Court justice) as arbitrator, runs to theend of the current season in June.

The "Goldberg award" raised the base scale for Metopera musicians from $7,500 to $8,400 a year. This, however, compares to earnings of about $14,000 for members of the N.Y. Philharmonic, the Boston Symphony and the Philadelphia Orchestra. One of the factors depressing the take-home pay of the Metopera musicians is the absence of recording fees since most of the operatic LPs are being cut in Europe by RCA Victor, which has a tiein with the Metopera.

The Metopera musicians also will be putting forward demands for higher rehearsal pay, sick leave, vacation pay, regular arbitration procedure and an end to a system which has them on virtual 24-hour call.

Deadlock Still Continues In Tooters' Pay Dispute With Roch. Philharmonic

Rochester, N.Y., March 17.

No solution has appeared as yet in the long struggle between the businessmen controlling the Rochester Philharmonic and Local 66 of the American Federation of Musicians. This dispute has dominated civic consciousness for some time and has received a great deal of space in the local press. A failure of the recent campaign for $259,000 (it was $10,000 short) complicated the money clash between the tooters and the auspices.

Philharmonic here owed its impetus to the will of the Kodak founder, George Eastman. His bequests also gave the community its Eastman School of Music, Eastman Theatre and other cultural assets. But inflation has lately caught up with the local orchestras (there are two) and the outlook is bleak.

Colpix-Dimension Tap Meisel for Promo Post

Lenny Meisel has been named eastern and southern promotion director for Colpix and Dimension Records as one of the first moves made by Ray Lawrence, newly appointed sales chief of the Columbia Pictures' disk subsid. Lawrence also hooked up with Mangold Distributors in Baltimore for Colpix Records, and Becherman Distributors in Milwaukee for both labels.

Lawrence, meantime, has embarked on a series of meetings with distribs to acquaint them with his new policies.

Mexico's Pedro Vargas, A Hip Tenor, Scores In Carnegie Hall, N. Y., Bow

In conjunction with an RCA Victor recording session, Pedro Vargas, one of Mexico's top show biz personalities, made his debut at Carnegie Hall, N.Y., last Friday night (20) before some 2,000 members of Gotham's Mexican community.

Vargas made a deep imprint with his superlative tenor pipes and his unpretentious delivery. Only proper promotion is needed to give such a talent wider exposure in the U.S.

Vargas worked through a repertory of about two dozen Spanish language songs, some of which, like "Besame Mucho" and "Frenesi," are widely known in this country. He also did "Deje Mi Amor En San Francisco," which is the translation for "I Left My Heart In San Francisco." All were handled with effortless, tasteful style.

Firstrate backing was supplied by a 24-man recording orchestra under Chucho Zarsosa, and an eight-man mariachi combo which was not used enough.

After the intermission, Norman Racusin, operations v.p. for RCA Victor, introduced Mexican ambassador Dr. Antonio Carillo Flores who decorated Vargas with a special award from his home state of Gunanajuato. *Herm.*

Deadline's April 1 For Chi Musician Local Integration

Chicago, March 24.

Merger negotiations between Negro Local 208, American Federation of Musicians, and the predominantly white Local 10 resumed Friday (20) with a new April 1 deadline posted by national AFM prexy Herman Kenin. If an agreement is not reached at that time, the national board can send in a monitor and the merger will be arbitrated instead of mediated as it has for the last six months.

While both sides have agreed to a blackout on news during the negotiations, it's understood that the sole remaining issue is the appointment of one or two members of Local 208 to board of directors of the merged union. A source close to Local 10 prexy Barney Richards says that officers of the big white local are willing if the appointment would wrap things up, but that attorneys for both sides have not been able to find a method that would not violate existing labor laws.

Already discussed and discarded as illegal are: (1) divvying up Local 208's finances among its members; (2) adding Local 208's professional staff to the merged local's personnel; and (3) "job security" for the Negroes, or proportional representation in hiring.

'MFL,' 'STORY' TOP '63 W. GERMAN LP HITS

Frankfurt, March 24.

Music from two American musicals topped the list of bestselling LPs in West Germany in 1963.

Last year about 5,000 records were brought out in this land, including 1,800 LPs, 850 EPs, and around 2,350 singles. Of the singles, about 40 sold more than 100,000 copies.

LPs are now proving the biggest sellers in West Germany, and the most popular disks in this category for 1963 were:

1. "My Fair Lady" (Philips).
2. "West Side Story" (CBS).
3. "Heimweh nach St. Pauli" (Homesick for St. Pauli) (Polydor).
4. "Wiener Spaziergaenge" (Vienna Walks) (Polydor).
5. "Stegreifgeschichten, Juergen von Manger" (Improvisations) (Philips).
6. "All Star Festival, United Nations for Refugees."
7. Van Cliburn, with Tchaikovsky's First Piano Concerto (RCA).
8. "Halunkenpostille" (Scoundrel's Sermons) (Electrola).
9. "Porgy and Bess" (CBS).
10. Play Bach, Parts 1, 2 and 3 (Decca).
11. "The Great Starparade 1963" (Polydor).

Yank Pubs Love Those Anglo Tunes In Wake of British Artists' Disclicks

London, March 24.

Hot disk sales of such British artists as the Beatles, Dave Clark, Dusty Springfield, the Searchers, Swinging Blue Jeans and several other performers, have cued a massive hunt for British songs—with the Americans doing the hunting.

Coincident with the recent Beatle-inspired appeal of British artists in the American disk market (one source contends that more than 50 British platters have been released in the U.S. in the past couple of months), the American field is also opening for this island's cleffers.

Pacesetters in the song export market are, of course, John Lennon and Paul McCartney, the two cleffing members of the Beatles. In association with Dick James, a pubber of 11 years' standing, their Northern Songs setup now has more than a score of numbers in the top three positions of the Yank bestsellers, counting both the singles and the album charts.

Beatles Responsible

But while it is automatic that where Beatles disks are hits and their own songs are also clicks (because they write by far the greater percentage of them), nevertheless they have awakened the American biz to the fact that there are other hit-writing cleffers in Britain.

Ironically, the British music business only recently found out the same thing. As James says: "A couple of years ago you couldn't give away a British song. In fact, if a song was labelled as British, it was the kiss of death."

Situation was brought about by the flooding of the British market with something like 15,000 American songs a year. Many of them sprang from the mushrooming American independent producers.

Tide Turned in '60

Reversal began slowly in 1960-61 when local pop singers—in the main emulating American counterparts—began to come up with one or two of their own numbers. Today, it is the young cleffers like Lennon & McCartney, Mitch Murray, Gerry Marsden, Sammy Samwell, Tom Springfield, Mike Hawker, Ivor Raymond, John Schroeder et al. who are collecting the cream from beat-idiom songs.

Prestige of British songs has increased to the point where Yank publishers like Ambassador Music, which has been ferrying British tunes to the U.S. for a number of year (and currently has four British songs in U.S. Top 10), is readying an even bigger drive. Lee Pincus Jr., in charge of the London limb of the pubbery, planed to the U.S. last week (Tues.) to help push the campaign.

Other pubs report that through their British subsids, the Americans are scouring the British market for anything that is likely to go in the U.S. at all.

To avoid the usual sub publishing deals, James of Northern Songs is opening American offices himself. Also, Leeds Music's Lou Levy reports that some Yank pubs are pushing British material to such an extent that it now reps 90% of their current plug list.

Italian Disk Best Sellers

Rome, March 24.

Una Lacrima sul Viso....Solo (Ricordi)
Ogni Volta ....Anka (RCA)
Quando Vedrai Ragazza (UA) Pitney
Non ho l'eta Amarti..Cinquetti (CGD)
Sabato Sera .....Filippini (MRC)
Un Bacio Piccolissimo (Carosello) Robertino
Stasera No No No ...Germani (Jolly)
Che me ne importa..Modugno (Fonit)
Prima che Incontro..Ferretti (Ri-Fi)
Citta Vuota .....Mina (Ri-Fi)

5 Tooters' Axing Sparks Strike Vs. D. C. Nat'l Symph

Washington, March 24.

Amidst verbal bombs and bomb threats, the National Symphony Orchestra's musicians went on strike yesterday (Monday).

Main issue was dismissal of five musicians and the reseating and probationary measures taken against 11 others. All 16 were involved in the near walkout of last fall which was settled at the last moment with White House intervention.

American Federation of Musicians Local 161 President Sam Jack Kaufman said there were no plans for negotiations between the union and orchestra management.

The union had refused an orchestra suggestion to submit the dispute to Federal mediators, averring it could not compromise.

Strike came after a rehearsal was interrupted by a telephone threat of a bomb in Constitution Hall. None was found by police.

Several scheduled performances have been cancelled.

Employes Picket Coast Indie Pressing Plant In Move Against 'Lockout'

Hollywood, March 24.

Employes of United Superior Record Manufacturing Co., backed by their union—Local 1421 of United Electrical Radio Machine Workers of America—are striking against what they charge is a lockout.

United Superior, with plant in Hollywood, last Friday (13) announced to its 70-odd employes that it had sold its machinery to another company, and was closing its operation as of that day. Pickets since Monday (16) have been marching in front of plant.

United Superior Co. had been pressing disks for indie waxeries such as Cadet Records and its subsid labels—Crown, Kent, Modern and Talahoochie. According to union spokesman, Mrs. Clara Fiering, the major stockholder of United Superior, also owns Cadet Records.

Aside from fact that workers were given no notice, main beef of Local 1421 is fact that United Superior employes have been denied opportunity to apply for jobs with the new employers, reportedly slated to take over operation next week.

Col Inks Distrib Deal For Portuguese Mkt.

Columbia Records has made a deal with Radio Triunfo, a Portugal company, for distribution of its records in that country. Col uses the CBS Records imprint for its disks sold overseas.

Peter de Rougemont, Columbia's v.p. for European operations, handled the negotiations.

No Aberbach Deal, Say Mills Toppers

Any talk about the sale of Mills Music to Jean and Julian Aberbach is way out of line, according to Mills Music toppers. Mills Music has engaged in no actual negotiations with the Aberbachs and neither have they received anything that can be considered as an offer.

Reports of a sale of Mills Music have cropped up periodically even since a $5,000,000 deal was almost closed with the Jack Wrather company a half-dozen years ago. Mills Music prexy Jack Mills and his brother, vice-prexy Irving Mills, want the money in front and not out of subsequent profits.

It's known that the Aberbachs are always looking to expand their base of operations, having built Hill & Range into the biggest affiliate of Broadcast Music Inc. and also developing a strong American Society of Composers, Authors and Publishers catalog via their Ross Jungnickel firm.

MUSIC RIGHTS' GLOBAL JACKPOT

Continued from page 1

Right Society (PRS) of Great Britain with its more than $11,250,000 estimated for 1963, are right up there.

In these global samplings it is notable that relatively small countries like Australia, Denmark and Switzerland have been collecting from jukeboxes for the public performance for profit of its works. This is something for which ASCAP is currently fighting in Washington in the form of new legislation.

GEMA's $25,000,000

By HANS HOEHN

Berlin.

Muniched-headquartered Gesellschaft fur Musikalische Auffuhrungs und Mechanische Vervielfaltigungscrechte (GEMA, for short) collected $98,500,000 Deutsche-Marks (nearly $25,000,000) in 1962 from public performances and mechanical rights. The '62 take marked a 6.57% increase over 1961, which totaled 92,500,000 D-Marks. This past year (1963) — final figures not in yet — projects another 5.45% increase, which means that 100,000,000 D-Marks ($25,000,000) will have been surpassed for the first time in the history of the German performing rights society.

While this $25,000,000, more or less, puts GEMA second only the American Society of Composers, Authors & Publishers for annual gross revenue, the figures are deceptive in that it intermingles mechanicals with performing rights. GEMA is one of the few licensing agencies which collects for its songsmiths and publishers both from performances and mechanicals.

The 1962 roundup report said that there was a decline in collections coming from the film branch —yet at the same time there was a decrease from radio and television. Collections from records were also on the decline which is partly explained by the upward trend of longplay recordings at the expenses of single records.

Disproportions

With regard to export and import licenses, GEMA deplores remarkable "disproportions" although the income from abroad has slightly increased: Collections from abroad amounted to 6,970,000 D-Marks (about $1,742,500) in 1962 as against 5,610,000 D-Marks ($1,400,000) in 1961. This isn't really too much, taking into account the import figures. Much to the dismay of GEMA's members, the import of foreign music has further increased. In 1961, GEMA paid 16,180,000 D-Marks (about $4,045,000) to foreign publishers, composers, etc.—in 1962, it was 18,580,000 D-Marks ($4,620,000). The lion's share was captured by England, France, Italy, Austria and the U.S.

"But these countries do more for their creative talents," the report said. Examples were given: The British Radio & Television Safeguards Committee asked to curve down the foreign share to 10% and partly reached its goal. The French Service Artistique of Radio-Television Francaise set up a quota plan to drastically cut down the share of foreign works. in Austria, the ministry of education applied to all concert and theatre directors in the country to play as much Austrian music as possible and also was very successful. In Germany, however, the market is fully open which means that one can import as many musical works as one desires.

GEMA stressed the fact that many of its members are in all but rosy shape. Some 75% of GEMA's members have an annual income of not even 10,000 D-Marks (about $2,500)—this is more than modest if taken into account that the average wage or salary of a W-German employee has come up to 7,700 D-Marks (about $1,925) per years.

Germany's GEMA, the performing rights society, differs from SACEM, ASCAP, PRS and others, in that it intermingles payments for public performances with mechanical rights. Latter, in turn, is collected via an affiliated AMRE.

France's $21,000,000

By GENE MOSKOWITZ

Paris.

SACEM, the Societe des Auteurs, Compositeurs et Editeurs de Musique, is conceded to be the daddy of all performing rights societies.

SACEM's technique, whereby music users in the lowliest bistros must self-record the titles, etc., thus makes collections and distribution most scientific.

J.L. Tournier, managing director of SACEM, estimates the French performing rights society will collect some $21,000,000 in 1963, after all figures are audited. He, too, groups it in bulk, sans breakdown of category, from cinema, broadcasting (radio-tv), cabarets, musichalls, theatres, dancehalls and the like.

Tournier stresses that, unlike Germany's GEMA, this is strictly performing rights income, and does not include mechanical reproduction rights which figure in the German society's income.

PRS' $11,250,000

By ROGER WATKINS

London.

The Performing Right Society Ltd. (PRS) estimates a $350,000 income tilt for 1963, or in excess of $11,250,000, as against the 1962 gross. No final audit is ready until June for the preceding year.

An indication of revenues is indicated in the 1962 breakdown (total of $10,690,043) as follows:

Broadcasting (radio-tv)	$4,556,202
General (stage, cafes, cinemas, etc.)	$2,884,456
Overseas	$ 484,775
From affiliated societies abroad	$2,726,839
Odds & Ends (bank interest, etc.)	$ 257,771

PRS spokesman also points up that while Germany's GEMA (Gesellschaft fur Musikalische Auffuhrungs under Mechaniesche Vervielfaltigungsrechte) is a highly successful collection agency, the gross figures include mechanical rights, i.e. payments not collected by either ASCAP or PRS, which tend to distort the economic picture.

Japan Up 20%

By DAVE JAMPEL

Tokyo.

JASRAC (Japanese Society of Rights of Authors & Composers) hit its peak in 1963 with a gross of $1,190,348 in collections, as indicated herewith, of which tv and radio contributed the bulk, $722,371, followed by niteries, bars and clubs, $219,529; followed by films, $98,345; concerts, $92,629; and stage (legit, variety, musichall, burlesque, etc.), $57,474.

These figures, of course, are just performing rights and have no bearing on mechanical royalty income which is true of virtually every performing rights society globally (with rare exceptions), and it marks a 20% tilt above the 1962 collections.

Down Under

By ERIC GORRICK

Sydney.

Prexy Jack Woodbridge of APRA (Australasian Performing Right Assn. Ltd.) reported a $606,000 intake in 1963, dominantly from radio-tv, cinemas, clubs, hotels and jukeboxes.

Woodridge points out that APRA does not collect from major legit producers such as J.C. Williamson Ltd. and Garnet Carroll because royalty payments are made direct to the authors when a stage deal for Aussie is set, but does collect when radio, tv, bands, etc., perform the legit scores.

Tandem Swiss Societies

By GEORGE MEZOEFI

Zurich.

SUISA—the Societe Suisse des Auteurs et Editeurs—is the Swiss equivalent of ASCAP with an important difference.

Like GEMA, in Germany, SUISA handles mechanical rights, but does it via its joint company, Mechanlizenz. Thus this and SUISA constitute one society but, for administrative reasons, Mechanlizenz handles the mechanical rights only, as its title indicates.

Here, too, the big jukebox industry pays a royalty, which is something ASCAP hopes to achieve, and it is pyramiding even more importantly. Considering the 9,000-10,000 jukes in this small country, compared to Germany's approximately 16,000 coin-catchers, in a country 10 times the size of Switzerland, this is quite a potential.

About the same $84,000 increase is expected in 1963 as was achieved in 1962 compared to the '61 takings.

In 1962 SUISA collected $1,172,600 and Mechanlizenz $289,000.

SUISA's gross totes up as follows:

Cinemas	$291,600
Radio	255,800
Jukeboxes	158,000
P.a. systems	144,200
Cafes	115,300
Nonmusical Private Clubs	39,200
Longhair Concerts	26,000
Jazz concerts, revues, cabaret, variety, etc.	20,300
Choir assn., accordion clubs, etc.	17,300
Brass bands (military & civil)	11,000
Church music	10,900
Fairs, sporting events	6,200
Circus	3,700
Yodel clubs (sic!)	3,700
Dancing schools	100
License fees for records & tapes	$118,000
Paid by Swiss radio-tv for studio recordings	102,000
License fees for tapes used for public performances	36,000
License fees for music boxes	28,000
Fees paid for use of copyrighted music in motion pictures	5,000

It is estimated that 75% of royalty melons are distributed to authors abroad and 25% to authors residing in this country. As for the U.S., SUISA pays out four times the amounts it receives from the States, a surprising ratio considering the size of Switzerland. For example, in 1962—the last audited period—SUISA paid $96,000 to ASCAP and BMI but received only $24,000 from the U.S.

The SUISA and Mechanlizenz totals break down to 45% paid to authors abroad; 15% royalties to Swiss-domiciled authors.

SUISA's overhead is 29½%—as against ASCAP's 19-20% — and about 2½% of royalties of unidentifiable authors go back into the kitty if the writers can't be found, and this of course tends to bring down the operational costs. There is also an 8% deduction for Social Security and pension funds.

Greece's 2 Societies

By RENA VELISSARIOU

Athens.

Societe Hellenique des Compositeurs, Auteurs et Editeurs is the formal name for the Greek performing rights society better known as ESSE.

In 1963, ESSE collected 1,943,225 drachmas, or $64,774, from public performances in cinemas, niteries, radio, etc. It is all grouped in one lump sum here.

Incidentally, there exists in this country also a Literary Performing Rights Society which handles playwrights' income, as against ESSE's music business. The LPRS' 1963 take exceeded ESSE with a gross of 3,997,041 drachmas ($123,234), broken down as follows: $91,064 from legit (straight plays) and $42,171 from musical shows.

If all three categories were totted this small country accounts for $198,081 in total fees to songsmiths and dramatists from performing rights. However, ESSE alone is affiliated with ASCAP.

In Israeli Pounds

By AZARIA RAPOPORT

Tel Aviv.

Israel's ACUM (Assn. for Composers & Writers) paid out, during the fiscal year April 1, 1962-March 31, 1963, a total of 446,843 Israeli Pounds ($156,395) to both registered members and nonmembers. For the past nine months, ending Dec. 31, 1963, the totals have already passed the preceding entire year by 12% which indicates an increase of about 16-20% (figures not yet audited). The escalated totals, however, indicated both better controls of music rights payments and increased activities.

ACUM is conducting some pioneering work, based on existing European formulae, and improving on them. Broken down into four broad categories, collections are as follows:

Performing Rights

Films	13,805 Israeli Pounds	($ 4,831)
Bars, cafes, settlements	48,962 " "	($17,136)
Br'dcasting services	227,687 " "	($79,690)
Concerts	6,060 " "	($ 2,121)
Symphony & Chamber	3,810 " "	($ 1,333)
From Affiliated Foreign Societies	40,970 " "	($14,339)

Federation Representation Rights

Film	LI 4,043	($1,145)
Theatres	LI 4,990	($1,663)

Federation Mechanical Rights

Records Mfrs. (BIEM)	LI 33,058	($11,016)
From Affiliated Societies	LI 20,851	($ 6,490)

Federation Reprint Rights

A total of LI 42,607 ($14,202)

KODA's Jukebox Coin

By J. R. KEITH KELLER

Copenhagen.

The Danish performing rights society is known to its global affiliates as KODA which is a nonjawbreaker for the formal title of Internationalt Forbund Til Beskyttelse Af Komponistrettigheder I Danmark which literally means the Danish Assn. for the Protection of Composers' Rights. Sven Erik Tarp is chairman of KODA and is himself a prolific composer of primarily classical works.

Collections in Denmark total 5,444,931 kroners ($789,514) income from abroad, 619,163 kroner ($89,778).

The Danish "krone" has the general exchange of 6.75 to the dollar, but the purchasing value is considerably less.

Radio and tv are State-owned and contribute 2,084,559 ($302,261) and 1,093,282 ($158,525) kroners respectively.

Unlike ASCAP — which, as is now generally known among its international affiliates, is legally fighting to achieve the same copyright protection privilege — Danish jukeboxes are an important source of performing rights income. It ranks third with 260,000 kroners ($37,700). Restaurants, 815,176 kroners ($118,200); concerts, 61,000; ($8,939); Faroe Islands Radio (that's the offshore commercial station), 9,593 ($1,340) various sources, 415,467 kroners ($60,242).

Including 'Weddings'

By HANK WERBA

Madrid.

SGAE which stands for Sociedad General de Autores de Espana, breaks down its 250,000,000 pesetas ($4,250,000) 1963 colections in to three broad categories, and the Miscellany comprises not only performing rights but disk royalties.

Thus it becomes obscured how much constitutes phonograph record royalties and how much performing rights because the largest segment of $2,500,000 broadly embraces radio, television, disks, cabarets and weddings. (That "weddings" is possibly unique only unto Spain).

Cinema accounts for $1,000,000 in performing rights and theatres $750,000.

Sweden's Melon

By SVEN G. WINQUIST

Stockholm.

Foreningen Svenska Tonsattares Internationella Musikbyra is the formal name for the Societe Suedoise des Compositeurs, Auteurs et Editeurs de Musique in international language for the local Swedish perfroming rights society, popularly known as STIM. It is the closest parallel to ASCAP and, unlike some other European countries, does not concern itself with mechanical rights such as motion pictures, disks, etc. NCB (Nordisk Copyright Bureau), based in Copenhagen, is the licensee agents for mechanical reproduction for motion pictures etc. in the Scandinavian countries.

Dr. Sven Wilson, president of STIM, estimates that the 1963 income will show a 500,000 kronor ($100,000) rise over the 7,500,000 Swedish kroner disbursed in '62. Thus an 8,100,00 royalty melon for this past year is estimated (over $1,600,000).

Jukes Pay In Belgium

By JOHN FLORQUIN

Brussels.

Local SABAM (Societe Belge des Auteurs, Compositeurs et Editeurs) reported $3,770,440 performing rights income for 1963, the bulk of which, $1,728,880, came from jukeboxes.

Like Germany's GEMA and a couple of the other global performing rights societies—but differing from ASCAP, PRS, SACEM et al.—SABAM also collects on mechanicals. Thus, the recording industry locally contributed $245,120; plastic arts (another small right usually handled by the copyright owner direct) accounted for $8,420.

Breakdown of categories to complete the $3,770,440 total is as follows:

Radio	$171,340
Radio Distribution	$ 26,500
TV (music)	$184,120
Rights from Aboard	$322,380
TV (sets)	$167,140
Cinemas	$181,620
Theatres (including opera)	$ 94,600
TV Plays	$ 39,720
Literary Works (prod.)	$ 1,280
TV (same category—prod.)	$ 7,280
Radio (same category)	$ 31,600
Foreign Mechanicals	$155,060
Radio & TV Mechanicals	$107,280
Radio Distribution	$ 19,360
Average Users	$276,720

AKM's $1,693,000

By EMIL MAASS

Vienna.

Austria, with its 7,000,000 population, last year (1963) enriched the Gesellschaft der Autoren, Komponisten under Musikverleger (AKM) with nearly 44,000,000 Austrian schillings or $1,693,000 U.S. Collections for the "small rights" within Austria itself totaled $1,050,000 and income from foreign affiliates—SACEM, GEMA, ASCAP et al.—totaled $643,000.

AKM is privately operated under state grant and collected, within these borders, as follows:

Mechanical (jukeboxes)	$ 7,200
Radio	$ 5,900
Television	$ 8,000
Cinemas	$ 6,000
Live music, serious music, special events, etc.	$15,800

Footnotes to music usages: the ceiling is virtually reached at the moment for radio with its 1,000,000 sets (out of a 7,000,000 population) which pay a 25c license fee per month, of which AKM gets a percentage.

Austria's 1,300 cinemas pay an average of 2c. per seat per year to AKM.

Live music — the bar or cafe owner either pays a fixed sum, or a "music protection ticket" for each customer averaging 4c.

Jukeboxes and music boxes in bars and cafes — owners pay according to the size and capacity.

Television—in this category the ceiling has not yet been reached. There are 500,000 tv sets in operation now. Owners pay $2 a month license fee of which a percentage goes to AKM.

Warming Up In Chile

By HANS EHRMANN

Santiago.

ASCAP's Chilean affiliate, Universidad de Chile Departmento del Pequeno Derecho de Autor (could be translated as "small rights" department) breaks down its 1963 takings from public performance rights of $204,189 into six broad categories.

Of these, Cinemas, with $77,600, accounts for 38% of the melon; radio (receivers in licensed premises), $36,750 (constituting 18%); radio (transmissions and scripts), $32,673 (or 16%); vaudeville and revues (10%), $20,409; Wurlitzers (jukebokes) (also 10%), garners $20,417; and orchestras's $16,340 fees comprise 8% of the take.

Chile's total population is 7,500,000. Neighboring Peru has only recently started a performing rights society. Composer Augusto Polo Campos, author of "Limena" and other top pops in Peru, is prominent in sparking this new society.

THERE IS ONLY ONE DUKE (ELLINGTON, *Of Course*)

SUNDAY TELEGRAPH
FEBRUARY 23

ROYAL DUKE

By IAN CHRISTIE

ONE sure indication of the musical worth of visiting American bands is the number of British musicians to be seen at their concerts. The band that always brings them out in force is the Duke Ellington Orchestra, and its present tour is no exception. Musicians even turn down work in order to hear the band.

The acclaim accorded to the Ellington band is often accompanied by a considerable degree of hero-worship, and fans jostle for position hoping for a few words of conversation with one of the players and the privilege of buying him a drink. One dedicated follower, friendly with the band from previous visits, has left home temporarily and moved into the hotel where the Ellingtonians are staying.

The almost universal admiration for Ellington himself is well justified, for he is probably the most creative musician in jazz history, a magician who can accomplish the impossible. The mere fact that he has been able to keep a big band in existence for over 30 years is an astonishing achievement in itself, and that he has been able to do so without compromising his music to any degree is even more amazing.

Ellington has managed to combine the freedom and spontaneity characteristic of the small jazz group with the rich harmonic and tonal possibilities open to a larger band, thereby having the best of both worlds. His music, throughout the history of his band, has reflected the changes in the course of jazz evolution, yet it has always been unmistakably his own.

On this tour there is happily no vocalist to diminish the band's playing time, and the soloists, particularly the savage and sonorous Cootie Williams were on shattering form when I heard them. Don't miss it.

THE OBSERVER WEEKEND REVIEW,
FEBRUARY 23, 1964

DUKE JAZZ

by BENNY GREEN

THE alchemy of the big band in jazz is apparently mysterious. Duke Ellington brought his orchestra here five years ago and disappointed many of his most fanatical admirers. Last year's visit was considered a big improvement. But the tour currently under way has been so magnificent that British jazz connoisseurs are staggering from concert to concert searching hopelessly for superlatives that might do justice to the performances.

And yet on paper the present Ellington band looks weaker than on either of its two previous trips. The defection from the trumpet section of Clark Terry and Ray Nance has meant a drastic reduction of solo strength. At the opening concert in London last weekend the band's prima donna, saxophonist Paul Gonsalves, was too ill to appear, and the British musician Tubby Hayes was recruited as an eleventh-hour substitute. These should be crippling handicaps, and yet Ellington has blithely ignored them and given us music so wonderful that nobody who has heard the band in the past week will ever forget the experience.

The mystery resolves itself only when we remember what Duke Ellington is. He is neither composer nor musician nor leader in the accepted sense, but a unique combination of all three. Great as his individual musicians are, they rely for their effectiveness on what Ellington gives them to play, and it seems that at last Ellington realises that, so far from being bored by his more ambitious works, British audiences hope and pray for performances of some of the longer suites. That is why the present tour is the most rewarding jazz experience that even veteran jazz-lovers can remember.

This triumph is symbolised by the revived suite "A Tone Parallel to Harlem," in which individual talents are subordinated to the sumptuous textures of Ellington's orchestral writing. It is a work in which the jazz technique of soloists like Johnny Hodges, Lawrence Brown and Jimmy Hamilton has been brilliantly adapted to produce the kind of ensemble effect that no other living composer could achieve. It is a giant contradiction, a masterly jazz performance without solos, a work that suggests that it is not improvisation that matters in jazz so much as the preservation of its spirit.

Eastern themes

Apart from old standbys like Johnny Hodges playing "Things Ain't What They Used To Be," Ellington is currently presenting two facets of his more recent career. Two fragments from his suite of eastern themes reflect that love of the exotic which so often tempts Ellington to laugh at himself. Two extracts from his Stratford, Ontario, music for "Timon of Athens" are more puzzling. The alto saxophone theme is conventional love music, but Sam Woodyard's long drum solo might make it difficult for theatre-goers to catch Shakespeare's dialogue at certain points.

In the meantime, Ellington's band is playing jazz more modern than John Coltrane's, more steeped in tradition than Louis Armstrong's. For Ellington and his men the awful harmonic dilemma of the contemporary soloist simply does not exist. The fruit of 40 years of bandleading and composing is there for all to see.

DAILY TELEGRAPH
FEBRUARY 18

ELLINGTON AS RICH AS EVER

The Duke Ellington Orchestra played the opening concert of their British tour at the Festival Hall on Saturday as if the years had not rolled by.

The famous players, including Johnny Hodges, Cootie Williams and Cat Anderson, played almost as delicately as ever. But they were joined by an unexpected newcomer.

Tubby Hayes, the British jazz man, stepped hurriedly in to replace Paul Gonsalves, taken ill suddenly. Without any rehearsal he caught the mood and followed the complicated scoring like an old master. But then, we are all Ellingtonians.

R. F. D. G.

LONDON DAILY MAIL
FEBRUARY 18

James Greenwood writes

The achievement of Duke Ellington seems endless.

In two short hours he began his present tour of Britain, playing enough that was old and enough that was new both to remind one that here is the greatest genius (almost the only true genius) of jazz and to reassure one that the fount—even after almost 40 years—shows no sign of drying up.

He played *Black and Tan Fantasy*, *Creole Love Call* and *The Mooche*, their colours as fresh and exciting as they were when they were first performed in the 1920's, and he played (for the first time) fragments of two new suites—the *Eastern Suite* and *Timon of Athens* (written for the Stratford, Ontario, Shakespeare Festival)—that demonstrate him to be still the particular master at marrying subtle orchestral sound and hard swinging jazz.

The soloists were all in form, notably trumpeter Cootie Williams, alto saxophonist Johnny Hodges—sensual and charming as ever, trombonist Lawrence Brown, and that exciting new piano discovery — Duke Ellington himself.

DAILY EXPRESS
FEBRUARY 18

Among the novelties in the memorable programme were two striking items from the Duke's recent suite for "Timon of Athens" at the Canadian Shakespeare Festival at Stratford, Ontario.

"Far East Impressions" had its attractive moments, "Harlem" staggered by its virtuosity as a full-scale jazz tone-poem. Trumpeter Cat Anderson climbed ever higher, and Johnny Hodges played smooth and sophisticated alto.

The calendar says the Duke will be 65 this year. It could be wrong. But he could never doubt that, to return his own greeting, "we love him madly."

SUNDAY TIMES
FEBRUARY 18

It was a dazzling evening. After almost 40 years, the Ellington orchestra remains the most satisfying, most wondrous jazz orchestra in history. The ensemble sounds have a unique richness and subtlety; the soloists — from Hodges, with his deftly swooping lyricism, to the powerful, primeval trumpet voice of Williams—are brilliantly contrasted. Newer works, jostling the ducal classics, included dramatic movements from the "Timon of Athens" score and "Impressions of the Far East," a suite which is still being written.

Hear this live while you can: one day, as my least favourite nightmare has it, Ellington will not be around to play.

NEW YORK CARNEGIE HALL CONCERT

Easter Sunday, MAR. 29th

A SALLE PRODUCTIONS *Presentation*

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	9	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	20	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	4	7	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
4	3	6	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
5	6	14	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
6	7	4	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
7	5	23	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
8	13	33	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
9	8	9	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
10	11	7	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
11	10	9	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
12	9	5	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
13	14	27	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
14	12	6	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
15	23	2	**JOHN GARY** (Victor) **Encore** (2836)
16	20	19	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
17	16	19	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
18	18	9	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
19	15	15	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
20	22	9	**VENTURES** (Dolton) **In Space** (2027)
21	17	4	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
22	21	17	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
23	25	2	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
24	26	2	**MARKETTS** (WB) **Out of Limits** (W 1537)
25	30	11	**RICK NELSON** (Decca) **For You** (DL 4479)
26	44	32	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
27	38	10	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
28	19	124	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
29	36	51	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
30	31	15	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
31	27	15	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
32	33	62	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
33	—	1	**RAY CHARLES** (ABC-Par) **Sweet & Sour** (480)
34	—	1	**AL HIRT & ANNE-MARGARET** (Victor) **Beauty & the Beard** (LPM 2690)
35	24	48	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
36	28	7	**KINGSMEN** (Wand) **Louie Louie** (657)
37	29	31	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
38	34	24	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
39	35	3	**FRANK FONTAINE** (ABC) **How Sweet It Is** (470)
40	39	3	**PEGGY LEE** (Capitol) **In Love Again** (T 1969)
41	32	50	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
42	37	21	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
43	41	95	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
44	41	19	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
45	42	12	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
46	46	47	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
47	43	7	**JAN & DEAN** (Liberty) **Drag City** (LRP 3339)
48	45	18	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
49	48	55	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
50	49	11	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)

MOM WINS PIRACY SUIT OVER 'DADDY'S HOME'

Plaglarism action brought by Mom Music against Hull Records, Keel Music and cleffer James Sheppard over the song, "A Thousand Miles Away," was upheld in N.Y. Federal Court by Judge Irving Ben Cooper last week. He ruled that the defendants' song, "Daddy's Home," was a copy of "A Thousand Miles Away," written in 1956 by Sheppard and William Miller.

Odd angle is that Sheppard, writer of the original song, was named as defendant since he also wrote "Daddy's Home" in 1961 with Charles Bassett and Clarence Baskerville and assigned it to Keel Music. Keel Music also initially published "A Thousand Miles Away," but had assigned that copyright to Mom Music. Court granted Mom an injunction and an accounting of the profits.

Tin Pan Valley

Continued from page 51

marks and noted the city's sound and style had made impact and contact globally.

It has long been the hub of the country & western picking and singing, but in the past decade has come to the fore as a ranking—right up there with New York and Hollywood—disk producer in the pop field.

Forixample

The likes of Burl Ives, Al Hirt, Elvis Presley, Anita Bryant, Teresa Brewer, Brook Benton, Fats Domino, Timi Yuro, Ann-Margaret, Patti Page, Rusty Draper, Joni James, the Kim Sisters, Bobby Vinton, Johnny Tillotson, et al have been in frequently for sessions; and come away with beaucoup clicks.

And this contingent of domestics, have been augmented in recent years by such top foreign artists as Germany's Freddy Quinn (MGM-Polydor); France's Johnny Halladay (Mercury-Phillips) and Sylvie Vartan (RCA Victor) and England's Lonnie Donnegan (Pye-Hickory) — plus others from Canada.

These sessions are generally supervised by such local a. & r. experts as Owen Bradley, Chet Atkins, Shelby Singleton, Don Law, Wesley Rose, Fred Foster and others.

By way of reciprocity, as it were, Brenda Lee, Bobby Moore, Roy Orbison, Jim Reeves and other Nashville-based artists have traveled to Europe, South Africa and the Far East for recording and soundtrack assignments.

There are relatively few (if any) places on the earth where the so-called "Nashville Sound" has not been, or isn't being heard.

It was this "sound"—country & western or folklore in its orgin—and its tuneful by-products which prompted ASCAP to join the party.

Pubberies contracted by the Nashville operation since, include Prize, Cross Keys, Denny, Milene, Terry, Alamo, Northern, Hermitage, Queen-M and Vanilla.

Beasley Smith, the old pro of "Lucky Old Sun" and "Old Master Painter" royalties heads the list of songsmith. Others are Teddy Bart, Paul Wyatt, Francis Craig, Jim Wetherington, Vep Ellis, Nell Evans and Stanley Bonham.

Performances

Continued from page 51

meet regularly. The president — here's where I bring an apple for teacher—Stanley Adams is conscientious enough and smart enough to be president of anything. Because anything can use a man like Adams.

Ten years ago when VARIETY said cheerio to ASCAP on its 40th anniversary, I imagined a wave but didn't make a ripple when I suggested that the ASCAP technique might be applied to other arts. I implied that there might be a Novelists' ASCAP, a Poet's ASCAP, a Playwrights' ASCAP. After all I am told that horse-breeders keep a claim of a sort on horses they once bred. If there can be a Horse's ASCAP, I don't see why there can't be an artist's.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	9	**SHE LOVES YOU** **Beatles**	Capitol
2	2	10	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
3	9	2	**TWIST & SHOUT** **Beatles**	Tollie
4	4	6	**PLEASE PLEASE ME** **Beatles**	Vee Jay
5	5	5	**FUN FUN FUN** **Beach Boys**	Capitol
6	3	7	**DAWN (Go Away)** **Four Seasons**	Philips
7	14	4	**MY HEART BELONGS TO YOU** **Bobby Vinton**	Epic
8	11	4	**HELLO DOLLY** **Louis Armstrong**	Kapp
9	15	4	**GLAD ALL OVER** **Dave Clark Five**	Epic
10	7	10	**JAVA** **Al Hirt**	Victor
11	16	2	**SUSPICION** **Terry Stafford**	Crusader
12	6	7	**CALIFORNIA SUN** **Rivieras**	Riviera
13	10	5	**KISSIN COUSINS** **Elvis Presley**	Victor
14	8	7	**NAVY BLUE** **Diane Renay**	20th-Fox
15	23	4	**HI HEEL SNEAKERS** **Tommy Tucker**	Chess
16	32	2	**THE WAY YOU DO THINGS** **Temptations**	Gordy
17	28	2	**SHOOP SHOOP SONG** **Betty Everett**	Vee Jay
18	20	4	**STAY** **Four Seasons**	Vee Jay
19	26	4	**FROM ME TO YOU** **Beatles**	Vee Jay
20	17	5	**BLUE WINTER** **Connie Francis**	MGM
21	21	6	**PUPPY LOVE** **Barbara Lewis**	Atlantic
22	12	7	**STOP AND THINK IT OVER** **Dale & Grace**	Michelle
23	19	7	**I LOVE YOU MORE AND MORE** **Al Martino**	Capitol
24	—	1	**CROOKED LITTLE MAN** **Serendipity Singers**	Phillips
25	34	2	**MONEY** **Kingsmen**	Wand
26	13	7	**SEE THE FUNNY LITTLE CLOWN** **Bobby Goldsboro**	UA
27	18	7	**GOOD NEWS** **Sam Cooke**	Victor
28	—	1	**THINK** **Brenda Lee**	Decca
29	22	2	**IT HURTS ME** **Elvis Presley**	Victor
30	—	1	**DEAD MAN'S CURVE** **Jan & Dean**	Liberty
31	29	2	**I SAW HER STANDING THERE** **Beatles**	Capitol
32	—	1	**NADINE** **Chuck Berry**	Chess
33	—	1	**NEEDLES & PINS** **Searchers**	Kapp
34	31	4	**PENETRATION** **Pyramids**	Best
35	—	1	**STARDUST** **April Stevens & Nino Tempo**	Atco
36	24	6	**I WANT TO BE WITH YOU** **Dusty Springfield**	Philips
37	25	9	**OH BABY, DON'T YOU WEEP** **James Brown**	King
38	27	11	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
39	30	9	**A FOOL NEVER LEARNS** **Andy Williams**	Columbia
40	35	7	**ABIGAIL BEECHER** **Freddie Cannon**	Warner Bros.
41	33	6	**SHELTER OF YOUR ARMS** **Sammy Davis Jr**	Reprise
42	37	3	**BIRD DANCE BEAT** **Trashmen**	Garrett
43	36	4	**UNDERSTAND YOUR MAN** **Johnny Cash**	Columbia
44	41	6	**WHO DO YOU LOVE** **Saphires**	Swan
45	45	6	**I WISH YOU LOVE** **Gloria Lynne**	Everest
46	38	10	**UM UM UM UM UM UM** **Major Lance**	Okeh
47	40	7	**MILLER'S CAVE** **Bobby Bare**	Victor
48	44	10	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
49	39	10	**WHAT KIND OF FOOL** **Tams**	ABC-Par
50	50	5	**HE WALKS LIKE A MAN** **Jody Miller**	Capitol

Inside Stuff—Music

A recorded composition written by pianist Glenn Gould, "So You Want To Write A Fugue," has become the first paper laminated disk to be used in the editorial section of a magazine in the current issue of HiFi/Stereo Review. Produced by Auravision, a subsid of Columbia Records, these disks have been used heretofore as promotional items. Gould composed the work to illustrate an article of his in the mag. It is performed on the 6½ inch. 33 rpm monaural paper disk by Elizabeth Benson Guy, Anita Darian, Charles Bressler, Donald Gramm and the Juilliard String Juartet under the baton of Vladimir Goldschmann.

The Big Three Music Corp. (Robbins-Feist-Miller) has reorganized the operational pattern of its New York professional department along ad agency lines. From now on, each of the professional men will be responsible for specific disk labels to service artists & repertory staffers in the manner that account execs service industrial clients. Actual lineup of the Big Three staff continues with professional men Oscar Robbins, Murray Baker, Al Kohn, Hy Ross, Al Rockey, Dick Milfred and Buddy Manning reporting to coordinator Ed Slattery with the entire operation under v.p. Mickey Scopp.

Sun Never Sets On Brit. Rock

Continued from page 49

dickering for dates in the iron curtain country of Poland.

According to Miss Shapiro's manager, Alan Paramor (of Lorna Music), the Poles want her for a 14-day tour in October. And approaches have been made from Hungary and Czechoslovakia for other Shapiro engagements.

Also about to carry British beat to the Communists are the Swinging Blue Jeans who will invade Moscow in connection with the Circlorama film, "Circlorama Cavalcade." It is scheduled to open in the Russian capital in the fall. (SBJ, incidentally, is among the local groups currently being sought by Ed Sullivan for his vidshow.)

Other groups, like the Merseybeats, are set to tour Norway, Denmark and Sweden. Jazzer Kenny Ball, still riding high though the trad-jazz wave which swept him to international prominence has since subsided, is also set for a Scandinavia visit. Dusty Springfield, too, is Scandinavia bound in June, following a U.S. trip in April, and a tour of Australia.

In fact, many of the groups at present negotiating U.S. visits also have other summer and fall treks abroad lined up. A case in point is Brian Poole & the Tremeloes. They are to hit Las Vegas in May, then will go on to play South Africa and Australia.

Trade sources here feel that, with the increase in local performers' overseas engagements, the breakthrough in the international market brought about by the Beatles will be maintained and perhaps even bettered. Realization that now U.K. performers have a big offshore appeal, it's held, has the local diskeries "sharpening up" in this direction.

Intensity of foreign language recording for "difficult" markets like Germany, Italy and Spain is on the increase. It's also reported that local British hits are being re-recorded in one or two foreign languages to catch the growing potential of the non-English-speaking markets.

As one music industryite says: "It's too early to say that Britain has taken over the world market, but the signs are that we are making significant inroads."



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Song Parodies

Continued from page 49

Abeles, attorney for the publishers in the suit. It's anticipated that a key point in the appeal to the high court will be Judge Kaufman's acknowledgement that his ruling runs counter to a previous decision by the Supreme Court in which the latter upheld Loew's claim that a Jack Benny parody of "Gaslight" on the CBS-TV network had infringed on the original film.

Judge Kaufman noted, however, that since this decision was based on an equally divided court, it could not become an authority for the determination of other cases in his or lower courts.

Several years ago, Robbins Music, also represented by Abeles, brought a similar suit against Song Parodies, a mag publication, and won the case.

Changing World

Continued from page 51

ference in Vermont, which was created to encourage performances of works by the young composers. The annual competition among young composers sponsored by the National Federation of Music Clubs has been supported by ASCAP.

There is much to be done and much that will be done to implement ASCAP's never-ending concern with the future of the men and women who create the musical literature of our country. Our doors are always open to suggestions, and all our members are encouraged to speak their minds about whatever problems they might have. For ASCAP must always be attuned to the needs of its members, and be receptive to new ideas. That it has grown in prestige and influence is a mark of ability not only to welcome changes but to profit from them.

BEECHWOOD VICTOR IN 'SURFIN' ' INFRINGEMENT

Beechwood Music, Capitol Records' BMI publishing subsidiary, has won its copyright infringement action against Garrett Records and Willong Publishing over the recent hit single, "Surfin' Bird," by the Trashmen.

Jack L. Levy, Beechwood v.p., said that substantial portions of "Surfin' Bird" were copies of two songs owned by his firm, "Papa Oom Mow Mow" and "The Bird is the Word."

As a result of the decision, Garrett and Willong agreed to transfer all rights to "Surfin' Bird" to Beechwood, and Garrett is paying the publishing firm a retroactive royalty on all disk presses. Steve Wahrer, claimed composer of "Surfin' Bird," renounced his authorship. The Rivingstons, a vocal group, are now recognized as composers of the tune.

Decca Inks Jimmie Davis To Lifetime Exclusivity; Other Disk Artist Deals

Louisiana Gov. Jimmie Davis, a Decca recording artist since the formation of the label 30 years ago, has now signed a lifetime deal with the diskery. Pact was announced at a testimonial dinner at Baton Rouge, La., last week on the occasion of Davis' forthcoming political retirement after serving two terms as Governor.

Coral: The Crests

The Crests, a long established combo on indie labels, have been signed by Coral Records. First sides under their new affiliation will be "A Love to Last a Lifetime" and "You Blew Out the Candles."

WB: Turners, Rocky Fellers

Ike & Tina Turner, formerly with Sue Records as rhythm & blues performers, have joined the Warner Bros. Records roster.

The label also signed a teenage combo, The Rocky Fellers, who had a hit last year in "Killer Joe."

PHONOGRAPH SALES HIT 5,029,229 IN '63

Phonograph sales in 1963 rose above the previous year's totals, Electronic Industries Assn. reported.

Distributor sales of portable table models were 3,405,420 in 1963 compared to 3,260,315 in 1962. Console model sales reached the 1,623,809 mark last year over the 1962 total of 1,581,495.

Portable table model sales in December were 583,077, a big boost over the November mark of 379,735. On a similar pattern, console sales jumped from 182,440 in November to 261,174 in December.

New Songsmiths

Continued from page 52

ard Dietz, Vernon Duke, Yip Harburg, Harold Arlen, Jimmy McHugh, Dorothy Fields, Johnny Mercer, Ralph Rainger, Burton Lane, Harold Rome, Richard Adler, Jerry Ross, and Cy Coleman.

In the past, adult summer camps, particularly Green Mansions and Tamiment, gave invaluable training to many fledgling writers. The movies, which now does only an occasional original musical, helped develop such superior composers as Jule Styne and Frank Loesser. Alan Jay Lerner, who served his theatrical apprenticeship by writing radio scripts, wrote his first musical with Frederick Loewe for a shortlived Detroit stock company. Original television musicals have provided the training ground for only a few successful Broadway writers, perhaps the most notable being Ervin Drake and Carolyn Leigh, who have also done well in the general pop market area.

No one says that getting started on Broadway is easy—even with the best possible training. As Oscar Hammerstein 2d once wrote, "To be successful in the theatre, you must have an irrational love for it. It is not enough to have talent. Good theatre people are made up of a combination of ambition and industry, as well as talent." It is abundantly clear that the writers who brighten our musical theatre today have all three.

On the Upbeat

New York

Vet songwriter **Joseph Meyer** placed a song, "L'Amor De Ma Vie," direct with one of Mexico's largest publishers, Compei Music, while visiting south-of-the-border . . . **Irving Fields** opening at the Park Sheraton March 30 for his third date within one year . . . **Mack Wolfson** named national sales manager of Golden Crest Records.

Cy Coleman opening a new publishing firm, Notable Music, with **Eric Colodne** as general manager . . . **Clancy Bros. & Tommy Makem** into the Crescendo, L.A., May 6-24 . . . SESAC launching big band package of 10 LPs at the National Assn. of Broadcasters convention in Chicago, April 5-8 . . . **Leonard Bernstein** and **Julius Rudel** will baton the memorial concert for the late **Marc Blitzstein** at Philharmonic Hall April 19.

Italian baritone **Luciano Virgilli** kicking off a three-week concert tour of the U.S. at Carnegie Hall, April 11. **Erberto Landi** is producing. . **The Dillards,** bluegrass combo, set for the "Andy Griffith Show" March 30. . **Barbra Streisand** cutting "The Ballad of the Salad of the Mad Cafe" for Columbia, from the new revue opening April 1 at the Masque Theatre. . "Country Music Cavalcade of Stars" playing Madison Square Garden, May 16-17.

Then Ventures formed their own label, Unity Records. . **Sammy Price** slated a concert tour of Europe this year. He's signed **Les De Merle,** 18-year-old drummer, to the troupe. . **Erroll Garner** opens at the Off Broadway club in San Francisco April 3. . **Harriet Wasser** managing the folk duo, **Doug & Victoria** who will be recording for **Wes Farrell's** KFK Productions. . **Alfred Rosenthal** named v.p. of Chips, Philly distribs.

Laurie Records releasing disks by **The Spotnicks,** from Scandinavia. . Fully recovered from a recent illness, **L. Wolfe Gilbert** back on the monthly L.A. to N.Y. route to attend ASCAP board meeting . . **Joel Hirschhorn** joined **Ivan Mogull's** Four Star TV Music Co. in New York as staff writer and assistant to Mogull . . **Chubby Checker** into the Sands, Las Vegas, May 13-26.

Earl Wrightson and **Lois Hunt** concertize at the Ritz Theatre, Valdosta, Ga., March 26. . **Donna Lynn,** 14-year-old songstress, inked for Palisades Park, N. J., opening March 29. . **Tommy Morris,** one-time child star, marking his 30th anni in show biz working as a stagehand. . Scot singer **Martin Walker** to tour the country plugging his ABC-Paramount disks.

London

Little Richard, who made a sock tv special with Granada, set to revisit the U.K. in May when he will concertour with British group, **The Flintstones** . . . Following **Stan Getz's** triumph during his stopover at London's Ronnie Scott Club, **Sonny Stitt** is due May 1 to toot at the same spot . . . **Peter, Paul & Mary** get April 8 exposure on the commercial tv web here in Associated-Rediffusion's series, "They've Sold a Million."

Guitarist **Irv Martin** joined Bron Music . . . **Harry Norton** to Rye Records as exploitation manager in charge of Yank labels following **Valerie Avon's** shift to Mellin Music . . . Pubber **Ed Cox** moving back into the pop biz. Currently, he's managing guitarist **Rhet Stoller** and is publishing two sides of the latter's new disk . . . **Hal Shaper** ankled Robbins Music to move into business for himself via Sparta Music. He plans a U.S. trip in September to acquire material.

EIMAC ACQUIRES CAP'S TRAVELING WAVE TUBE

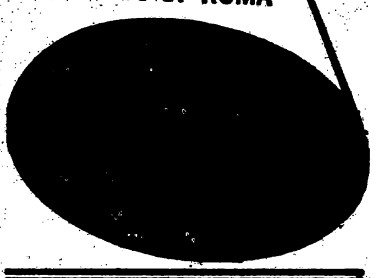
Eitel-McCullough Inc. (EIMAC) has bought a portion of Capitol Records' electronic business known as pulsed traveling wave tube (TWT). Latter was developed by its EMI division and marketed by its subsid, Electra Megadyne.

Included in the deal are all designs and laboratory and manufacturing facilities of Capitol's TWT operation, including the lease of a 20,000 sq. ft. plant in Los Angeles.

Deal will not affect Capitol's marketing of tubes and broadcasting equipment, which will continue to operate out of EMI facilities in New York, Chicago and L.A.

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Flamingo, Las Vegas

Las Vegas, March 19.

Mitzi Gaynor, Carazini, Russ Black Orch (15); presented by Morris Lansburgh; lighting, Hugo Granata; choreography, Robert Sidney; written by Shirley Henry, Livingston & Evans; costumes, Robert Carlton; $5 minimum.

Multi-talented Mitzi Gaynor is back in the Flamingo Room with a burst of charm that tops her previous triumphs here. From her delightful entrance to bowoff, which seems too soon, she generates excitement which is theatre at its best.

The versatile Miss Gaynor can remind you of a little girl (her "Honey Bun" number), she can make you cry (as in "Make Someone Happy"), she can pull the laughs (while impersonating past film queens), she can make you want to stand and cheer ("Saints Go Marching In"), and she can be sexier than any sexpot on the Strip (in her black briefs while singing "My Man").

She has the figure of a 16-year-old, she's a top-level song salesgal, she's a superb dancer, and her warm personality makes an audience feel as if she loves to entertain.

Miss Gaynor has fine assistance from song-and-dance men Bob Street, Burnell Dietsch, Bryan Da Silva, and Bill Damion in fluid routines by imaginative Robert Sidney, who cracked the whip as producer-director-choreographer.

Jerry Fielding's arrangements are translated with the proper flair by Herbie Dell fronting Russ Black's orch (15), with Miss Gaynor's drummer Frankie Hudec backboning. Costumes are by Robert Carlton, and the lighting is by Hugo Granata.

There is no chorus line here, but magician Carazini warms up the audience with an unbelievable display of smoking—he literally eats cigarettes, and the smoke keeps coming from his mouth, along with such assorted objects as handkerchiefs and small cue balls. First-nighters gave him enthusiastic applause.

This bill, presented by Morris Lansburgh, in until April 16 when Juliet Prowse and the Smothers Bros. open. *Duke.*

Latin Quarter, N. Y.

"Diamond Fair," with Eddie Albert & Co. (5), Jack La Cayne & Gel Somina, Dino Formichini, Rolly & Arry, Ana Raines, Hill Roberts, Jeanne Michelle; Diamond Fair Show Girls (12); L.Q. Showcase Dancers, (14); Diamond Escorts (4); Jo Lombardi Orch; $7.50 minimum.

Messrs. E. M. Loew and Ed Risman, following their policy of bringing in new acts and fresh faces every two or three weeks, have Eddie Albert as a boxoffice lure for the next three weeks.

It's a tough time of year, with Holy Week starting only a few days after he opened, but Albert is a pro who should draw them in if anybody can. His current act is the one he launched late in January in Houston, and it seems little changed from that teeoff appearance.

This is a Broadway nightclub debut for Albert although he started his career as a singer and guitar player in clubs. He's best known perhaps for his work in films and Broadway legit. In fact, one of his standout tunes is "You Got Trouble," from "Music Man," in which he appeared for a time on Broadway. As the act now plays, he has a novelty switch of doing the song in Russian, German and Japanese which seems a bit extraneous despite the excellent way in which he does the three-language bit.

Albert works with Marlene Aragon and Caryl Rowe, two comely femmes, who help on the song-and-dance chores. Two other gals, just as attractive, appear in the finale but are uncredited. Albert's old standby, "September Song," continues to clean up. Misses Aragone and Rowe are introed in a Salvation Army number but possibly too far down in the act. They also do a "Tea For Two" bit, as Albert dons a strawhat for some terping with the gals.

His "In Texas Down by Rio Grande" is a powerful ballad, which points up his dramatic flair, but "John Henry" continues to slow up the whole act. Why Albert doesn't use more comedy material is somewhat of a mystery because he does so well with a fence-straddling senator story and other gags. Faultlessly attired and trim in appearance, he scores easily despite the minor flaws.

Dino Formichini, from the Met, had the crowd clamoring for more. His top number is "La Donna e Mobile" from "Rigoletto," but he also clicks with "Be My Love" and "Granada." Rolly & Arry, two rotund comics from England, are best with their hat manipulations. Their comedics smack of burlesque.

La Cayne & Gel Somina, comedy aero dancers, are holdovers. Their act now stresses the terp routines, and is a solid turn. Jo Lombardi plays a sharp show, which is loaded with more musical numbers than usual. Gigi continues to preside at the tape. *Wear.*

Deauville, Miami B'ch

Miami Beach, March 22.

Eddie Fisher, Loman & Lawrence, Les Rhode Orch; $5-$7.50-$10 minimum.

Eddie Fisher, with the season fading (the bottom literally dropped out of nightclub patronage for most top acts), wisely chose to avoid the paucity of midnight-cafegoers, doing one show nightly in the big Casanova Room with two on weekends. Soundness of the change from the norm was evidenced opening night with a sellout house and healthy biz indicated for ensuing performances.

Only the Diplomat, up the ocean line in Hollywood, has utilized that policy with varying degrees of success. Fisher may well have set the pattern for next season, if payoff scales can be worked out for such a policy.

Withal, Fisher could well be doing two sessions nightly, on the basis of the aud-enthusiasm which kept him onstage for nearly two hours at opening show. They simply wouldn't let him off; Fisher indulged their every request-whim, to finally walk off the singing hit of the season.

There's a mature approach now to his songbook, to his easy, engaging, smile - raising chatter, which incidentally, contains little reference to the Liz-Burton biz—except for a toss-off in which he wishes the "couple" lots of luck.

Rest of his banter carries a line of innuendo now and then when introing a tune concerned with love-won, love lost. But it's swept up in the continuing build he maintains with a deftly balanced and staged act.

Fisher's very much the showmanly performer, attuned to the auditors, building rapport and winding in the big-belt aura when he projects the Jolson-themed medley that rouses increasing encore demands.

The songalog contains plenty of the currents in the Top 40, notably a full toned reading of "What Kind Of Fool Am I," plus the requested platter-toppers he introed. Underlying warmth and desire to please is a plus; end result, a solid score.

Loman & Lawrence tee off the bill with expert patternings in lifts and spins, even making the now tired "West Side Story" basics look good. Eddy Samuels and aides lead the Les Rhode orch for the Fisher session in sharp style.

Room closes end-week until next winter, unless op Morris Lansburgh decides on a revue insert for the summer. *Lary.*

Dino's Lodge, L. A.

Los Angeles, March 18.

Betsy Duncan, Jack Elton and Steve LaFever; no cover, no minimum.

Five years ago Betsy Duncan was the first thrush to warble at Dino's. Some 150 singers later, the pattern of pretty girls with pleasing personalities and at least average-to-good voices which she set still applies, and she's back to continue the trend.

Miss Duncan well fits the spot. And, for the first time, club has made a four-week instead of two-week booking. Singer has a soft, sweet voice, and communicates fully with her audience. She's breezy, light and charming, vocally handles herself with aplomb.

Technique is solid, particularly appealing in ballads like "I'm Your Girl" but also strong in the swing sell of "Brotherhood of Man." Miss Duncan provides a little more showmanship than the usual femme talent in the room, and plenty of zest and personality to put it over.

Jack Elton, piano, and Steve LaFever, bass, continue to back with polish. Pair are marking their fifth year at the club. *Dale.*



NELSON EDDY and GALE SHERWOOD

Now readying their second 1964 tour, Harold Whitehead, Montreal Gazette, said last month: "When they sing together, they sing beautifully; when they laugh together, they laugh heartily. That is the simple spirit of one of the handsomest and likable shows you are likely to come across in a cabaret."

A.P.A., Inc., handles

Sombrero, Phoenix

Phoenix, March 20.

Phyllis Diller, Paul Gilbert, Mel & Clora Bryant, Clifford Guest, Kobelt Sisters (2), Elaine McKenna, Bill Clifford Orch (10); $4.50-$6 admission.

This marks the 16th season of winter strawhat theatre for the Sombrero Playhouse under the aegis of Richard Charlton. But it's the first year that he's found his established showcase in a duel with Buster Bonoff's spanking new Phoenix, in-the-round, Star Theatre. Unfortunately, Charlton is coming off second best.

This bow-out Sombrero production, a meandering, piecemeal attempt at a Music Hall concept, with a lineup of acts who have played—and in many instances closed—the local defunct nitery circuit will do little to beef up Charlton's fiscal gross.

Phyllis Diller, an eerie, hilarious comedienne, armed with a foot long cigarette holder prop, is the singular item that salvages this bill. But by the time this charming weirdo explodes on the scene her auditors are too dreary to really appreciate her remarkable talent.

None the less, the bizarre, foible full world of the eccentric Miss Diller apparently suits her giggly distaff payees to a tee. They happily share with her the bewildering hazards of motherhood, husbands, checking accounts, freeway driving, Playboy Bunnies and the philandering, split-level, suburban lotharios.

If a club has opened in Phoenix, Paul Gilbert has played it. Consequently, the local night people find a too familiar ring listening to the same patter that they have heard too many times before. Even his hallmark, the addlepated, myopic surgeon could stand a bit of updating.

Gilbert is a uniquely talented comic with a marvelous sense of timing, a wholesome respect for the customers and an unerring ability to alter his material to suit the mood of the outfronters. But his routines need realignment.

Elaine McKenna is a fragile thrush with a fetching Down Under accent. Mel & Clora Bryant, a sister and brother song and dance duo; Clifford Guest, an accomplished ventriloquist, and the terp sisters Kobelt round out the bill.

Bill Clifford, an old hand at showbacking, batons his 10-man crew with an admirable adroitness. *O'Haf.*

Blue Angel, N. Y.

Rolf Harris, Ketty Lester, Dan Elliot, Frank Owen Orch; $5-$6 minimums.

The Blue Angel last season came up with Rolf Harris, an Australian comedian who impressed as one of the unusual operators in this field. Harris is probably one of the more inventive buffoons to appear on the scene in a long time. He gives the impression of changing his act to meet the whim of the moment and provides a fresh and spontaneous air to his offerings.

Much of his material at Max Gordon's hospice was exhibited on his previous visit. But with each rendition, either Harris adds a fresh ingredient or the customer gets the impression that there was something he missed in the previous show.

Thus, he can repeat his own composition "Tie Me Kangaroo Down, Sport" and give it new and fresh meaning, or he can give the one-liners that epitomize Edwardian drama and get fresh laughs. He can even take on a serioso tune and gives it a new angle.

Harris comes on with odd instruments such as a thin tin plate. By bending it, he can get a sharply defined rhythm which the Frank Owen Orchestra builds around. Then there's an Aussie rhythm pipe from which emanates odd sounds. By pre-recording, this serves as a base for a tune. He also works the accordion.

Harris displays his versatility by working in front of a painted curtain, which he made while taping an Ed Sullivan Show sequence the previous day. Unusual and entertaining, he will continue to be a challenge to viewers and producers alike. He rates an evening by himself in a theatre.

Also having unusual entertainment values is Ketty Lester, the Negro stylist, who comes off especially strong in this room. She shows a wide range by making even an overranged "Sophisticated Lady" come off well.

Miss Lester provides a rousing finish with "Fare Thee Well" which utilizes strong rhythms, induced by handclapping and the natural rhythm of the song. Her costume, a skintight set of overalls, or whatever they're called these days, sets her figure off well.

Dan Elliot, other act on the show, is under New Acts. *Jose.*

More Night Club Reviews On Page 99

Sahara, Las Vegas

Las Vegas, March 17.

Tony Bennett, Moro-Landis Dancers (16), Louis Basil Orch (15); produced by Stan Irwin; $5 Minimum.

Tony Bennett is highly effective in his Congo Room concert, singing about 26 songs including individual numbers in medleys. Of course the big one is his trademark "Left My Heart You-Know-Where," which other singers should leave to Bennett, because no one else can give it quite the flavor that he can.

His distinctive tones combine with superb showmanship and he lets you know he likes to sing—in fact if the management would allow it he probably would do 50 or 60 tunes.

Bennett's repertoire has pleasant change of pace as he offers such as "Strike Up The Band," "Sing You Sinners," "Rags To Riches" and "Moment of Truth."

Piano-conductor Ralph Sharon fronts the fine Louis Basil orch (15) and bassist Hal Gaylor and drummer Billy Exiner are abroad for Bennett.

A new Moro-Landis production number, featuring the voice of Peter Salby and the dancing of Toni Madsen with the 16 "Most American Girls In the World" is the curtain-raiser.

This Stan Irwin production is in until April 15 when Victor Borge returns. *Duke.*

La Tour Eiffel, Mont'l

Montreal, March 18.

Suzy, Phyllis Price; no cover, no minimum, closed Sunday.

The downstairs lounge of La Tour Eiffel, one of the real haute cuisine restaurants in Montreal, is like a corner of Paris, where the chantoosing is warm, amourish and unashamedly sentimental. It's been this way for many years, and with a singer who goes only by the name of Suzy, the management appears to have latched on to a winner.

Suzy, a looker, has that European mien which tags her as French—actually she's Greek with a fluency in quite a few languages. She also has a warm contralto which she balances expertly in a bright song-alog. There's heavy emphasis on French, of course, but not omitting the English and one or two other tongues.

She's become a draw along nitery row, even more so because her presentation is backed up by an atmosphere which is as typically Parisian as you can get—in Montreal.

Phyllis Price does a very able accomp job on the piano, and provides some nice playing between the showings of Suzy. *Laza.*

Desert Inn, Las Vegas

Las Vegas, March 17.

Milton Berle & Co., Donn Arden Dancers (26), Carlton Hayes Orch (17); produced by Frank Sennes; presented by Wilbur Clark; $5 minimum.

Milton Berle is still playing a character called Milton Berle, and the DI bosses are happy with that character because he's not only a yock-puller—he pulls in members of the gaming fraternity.

Berle's fast, well-staged revue is saturated with the Berle image and is a masterpiece of comic inventiveness which can serve as a model for comedians of every type. The star revives some of his classic material and devices, adding much topical dialog for overpowering effect.

Leonard Sues conducts the Carlton Hayes orch (17) for Berle, is an ideal foil, and also registers smoothly with his trumpet impreshes. The Royal Quartet, two males and two femmes, has well-trained voices of operatic calibre, and of course is joined by Berle as a baggy-pants clown for many laughs.

He also gets involved with the two acrobatic Amin Bros. in a balancing stunt that is not only funny but very dangerous for a non-acrobatic comedian. Dancer Lou Wills Jr. adds gasps with his somersaults and laughs with his "square dance caller at Cohen's Spanish Villa."

For Berle's engagement, the 35-minute Donn-Arden holdover production number has been trimmed to 12 minutes.

Phil Harris and Caterina Valente open April 14. *Duke.*

Harolds, Reno

Reno, March 17.

Trini Lopez, Johnny O'Brien, Don Conn Orch; no cover, no minimum.

Current stanza marks Reno invasion for Trini Lopez, and he comes on like a conqueror. If opening night turnout—and the big plus response—is any indication maitre d' George Ownens will have his work cut out for him for Lopez' six-week turn. He's creating more excitement than any debut act to play this intimery in recent memory.

Surprisingly, it is the more mature folks (with a sprinkling of young adults) who are filling the room for each of Lopez' three shows nightly. And, ere the party's over, he has them all in the swing of things. He's an infectious entertainer who frequently asks tablers to join the act in singing and clapping.

Backed by Mickey Jones on drums, and Dave Shiver on bass, the Lopez instrumentation seldom strays from the sameness of an intriguing beat that's a combination of r&r, calypso and jazz, albeit there's a variety in the material essayed. It's an area that needs attention to break the monotony of instrumental similarities — particularly for a nitery act.

The same cannot be said anent Lopez' vocalistics. He ranges from "Never On a Sunday" to "Green Green," from "Kansas City" to "America." On all he works with enthusiasm, occasionally accenting the uptempo with a bit of body English, a la a subdued Elvis Presley. And, repeating, he has tablers on his side, but completely.

Lopez is short on between-title chatter (wisely, since the folks came to hear him sing and play guitar), but tends to devote too much time to each offering. Careful editing of the arrangements would allow for a couple of additions to the songfest. He's generous with requests, and, natch, includes his big disclick (on Reprise): "If I Had a Hammer." Lopez is sure to stir more excitement on the nitery circuit.

In opening slot is Johnny O'Brien, who's no newcomer to this area. Neither is his material. He's billed as a "harmonica humorist." He rates the first part of the title. But for the second, his corn is not too fresh off the cob. Punctuating his stories with his familiar "it's possible" line, he sells his comedic wares in low-key style, with no cerebral efforts involved. On the harmonica he's highly knowledgeable, but makes the mouth organ demonstrations all too brief, compared to the storytelling.

For this booking Don Conn's music men have little to do. They open, they close, hit a couple of refrains for the headliners and that's it. But, as per usual, what they do they do well.

Next show change slated for April 28. *Long.*

Ringling Exclusive Use of Arenas Pays Off, Sez Treasurer Rudy Bundy

The Ringling Bros. and Barnum & Bailey Bailey Circus is now a self-sustaining show thanks to its entry into areas, Rudy Bundy, treasurer and assistant to the president as well as the show's top administrative executive, declared last week.

Because of its use of arenas, Bundy said, the management has been able to shelve excess help and trim expenses to the point where it pays for itself every season. The big top could not have survived in this era, he added, under its canvas format.

The Ringling show, which opened last night (Tues.) at Madison Square Garden, N. Y., used to borrow money to come to the Garden, where it would make a bundle. It would then lose it on the road, and borrow again to return to the Garden. All that is true, said Bundy. However, the circus now makes money over the season even though all stops are not profitable.

Due to the hardtop showings, he pointed out, the Ringling show has been able to lengthen its season so that there is only a couple of months' layoff. It can prepare its new edition in a shorter time. Moreover, it has trimmed its non-performing payroll from about 800 to 75 persons. Road expenses have also been reduced considerably since canvas, seats and a huge roustabout roster no longer are necessary.

World's Fair Stint

The Ringling show will be at the New York World's Fair this summer in a one-ring Continental circus under management of Harry Doob. It will run continuously. Admission will be by silver dollar at a turnstile. Those presenting reduced rate tickets will redeem the coupon for a slug to be dropped into special turnstiles.

There will be an intermission at the show when the customers can go through the Ringling Museum at no extra cost. The showings will be continuous to prevent possible loss of trade by having to advertise

(Continued on page 96)

BRITISH RESORT MAPS $7-MIL. 'DISNEYLAND'

Morecambe, March 24.

Plans for a $7,000,000 entertainment centre in this northwest England vacation town have been disclosed here. Leading sponsor of the project is Jimmy Jewel, English vaude and tv comedian. Latter's attorney, M. A. H. Bates, said here that a company has been formed, and coin to back the scheme has been arranged.

To be known as wonderama, venture is already being compared to Disneyland in America. According to Bates, it will be an entirely new idea of a comprehensive entertainment, cultural and educational centre.

Entire project would cover about 80 acres. If Morecambe officials okay the plans, building will start soon. The centre would be ready to open by early 1966.

Eddys', K. C. Ends Act Policy April 11

Kansas City, March 24.

An entertainment era here comes to an end April 11 when Eddys' Restaurant closes its floor show policy at the windup of the George Kirby show. Owners George, Sam and Ned Eddy are shifting to a straight restaurant policy plus a cocktail lounge thereafter, with no cover, no minimum, no tax.

Difficulty in obtaining acts with name value that the club and the public could afford is cited by George Eddy as a principal cause for abandoning the long-established policy. Other factors admittedly compounded the difficulty, including the Government scare over income tax expense account limita-

(Continued on page 98)

Isle of Man Rejects U.S. Group's Bid for Casino

Isle of Man, March 24.

The Planning Committee of this northwest England holiday island has rejected a proposal site for a new casino on grounds that it would be too close to an existing amusement park.

An American syndicate, which holds the casino concession, had asked permission to build a $1,500,000 casino hotel on land adjoining the existing White City Amusement Park, at the end of Douglas promenade.

A six months' stay has been granted the syndicate. The island's attorney-general, David Lay, said the casino had already paid the island government over $60,000 in taxes.

Court's Padlock Order Folds N.O. Strippery For Yr.

New Orleans, March 24.

The Guys and Dolls nightclub was padlocked for a year last Tuesday (17) under orders of Civil Judge Fred J. Cassibry. This marked the first time that a Bourbon St. strip joint has been physically closed down since crusading District Attorney Jim Garrison entered office.

Guys and Dolls and four other French Quarter strip emporiums were ordered padlocked after civil district court trials 13 months ago, but they were allowed to remain open pending appeals. Judge Cassibry said the Guys and Dolls violated the good faith of the court because there have been numerous arrests there since the first padlock order in December, 1962.

Harry Mendoza operates the club. The property is owned by Leo Menendez. Garrison said his office will make sure other clubs will be padlocked if they violate the good faith of the courts and

(Continued on page 98)

New Chi Ordinance Hits B-Girls, But AGVA Sees Litle Effect on Strippers

Chicago, March 24.

The star performers failed to show at a Chicago City Council committee meeting last week, but advance notice that two strippers would take the stand built up a crowd that forced the hearing from the committee room to the larger Council Chambers.

Under discussion (and eventually passed) was an ordinance "to prohibit any female, employee or otherwise, from soliciting any patron or customer on the premises of a liquor licensee to purchase alcoholic or non-alcoholic liquor for herself or any other person therein".

Till now the law has put the onus entirely on the owner or manager, and prosecution required his knowledge or participation in the B-girl activity. The new amendment for the first time makes the B-girl liable to arrest and makes the manager more responsible for controlling such activity in his club.

The two peelers stayed in the wings at the behest of Chuck Williams, head of the Chi office of the American Guild of Variety Artists, who was on hand to make sure that the aldermen did not pass a bill that would impinge upon the civil rights of the approximately 150 Windy City union strippers. When it became apparent that the ordinance was directed primarily at non-entertainer drink hustlers, Williams canceled the strippers' appearance.

The ordinance was requested by Police Superintendent Orlando W. Wilson as part of a recent crackdown on about a dozen strip-and-clip joints said by the police to be backed by the crime syndicate.

Wilson, in his zeal to put the damper on the stripperies, had also requested that all females (including performers) be prohibited from "mingling." However, the city's Corporation Counsel took the stand to say that this would prevent an entertainer at even the high-class clubs from joining friends after her show. He also said the pro-

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FOLD OF KY. CASINOS SPURS CINCY NITERIES

Cincinnati, March 24.

Passing of big name bookings at Kentucky casinos across the Ohio River from Cincy, due to a gaming shutdown, has paved the way for a growing number of small night spots in downtown Cincy.

Latest entry is the Penthouse, headed by Dick Pike, exec and miker of WNOP-Radio, in the basement quarters of Hotel Metropole, formerly occupied by Variety Club Tent 3. Room seats over 200 and kicked off last week with singer Bill Henderson, local comic Jack Clements and the Dee Felice Trio.

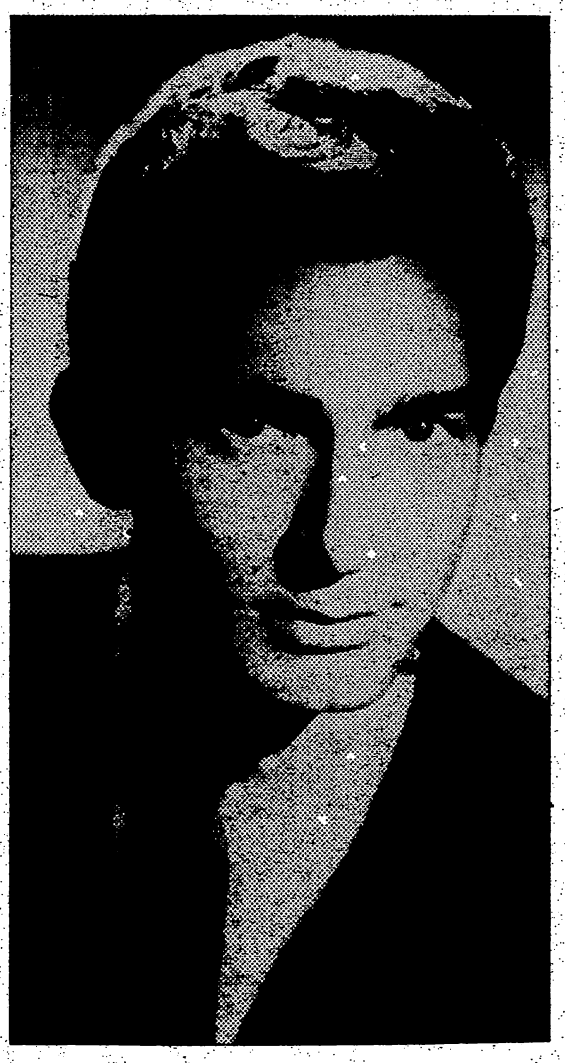
Bunched on Walnut Street between Fourth and Seventh are the Gibson Girl Lounge in the Sheraton Gibson, the Caucus Room, Living Room, Blue Angel, Apartment and the long established Hangar Bar and Barn, plus the Penthouse which is closest to the Playboy Club, due to open at Seventh and Walnut at an early date. These rooms offer combos, pop and jazz singers.

AGVA Continues Economy Drive

The American Guild of Variety Artists is continuing its economy kick. In a three-day executive committee meeting, which ended early Friday (20) morning, the Baltimore office was consolidated with the Washington office. Nat Nazarro Jr. of the Pittsburgh office was let out, and a move to enlarge the AGVA Foundation Welfare program to include senior citizens as well as youngsters was defeated.

Another major step was the passage of a motion which will for-

(Continued on page 98)



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New York Daily News
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ROBERT SALMAGGI
New York Herald Tribune
"Alberto Rochi, tall, dark and liltingly Latin, pleasing the ladies with 'Et Maintenant,' 'More,' 'Al Di La,' and a mike-less 'Granada'. He gets the message across loud and clear with his engaging manner and sexy demeanor."

TONY ZOPPI
DALLAS AFTER DARK
"The handsome Rochi is the most exciting entertainer to come galloping out of the Argentine since Rudy Valentino played the romantic gaucho. If ever a tall, dark and handsome male was just waiting to be discovered by Hollywood, it's Rochi."

LEONARD HARRIS
New York World-Telegram
"The romantic baritone now singing at the Living Room has everything—a mobile, velvety voice, obvious appeal to women and a real Latin fire.
"The Italian pop tunes, such as 'Al di La'; the Spanish, 'Granada,' for example; the American, 'Moon River,' and yes, 'Hava Nageela,' never sounded better than the way Rochi does them."

JACK THOMPSON
New York Journal-American
"Rochi is a slim handsome guy with a good voice and ingratiating style."

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Britain Preps Beatles' First TV Spec; GAC Lines Up Aug.-Sept. U.S. Tour

London, March 24.

Britain's hottest disk export, The Beatles, are in line for their first tv spectacular built especially around them. Tieing up the details with the group's manager, Brian Epstein, is Elkan Allan, Associated-Rediffusion light entertainment topper.

Idea is to mount an hour special in A-R's Studio 5 which will feature not only the Beatles but such other Epstein artists as Cilla Black (current chart topper here) and Sounds Incorporated (which Epstein iis relaunching). Show will be played before some 500 teen fans and will be shot live, i.e. no miming.

It's said in trade circles that should such a show materialize the export potential will be stratospheric with Beatles disks riding high in about a dozen nations throughout the world.

One of the loose ends still to be tied up is whether A-R gets the world rights from Epstein or whether he comes across with U.K. rights only.

Would Play Big Arenas

The Beatles will go on an American tour next Aug. 18. Dates are being lined up by General Artists Corp. and will concentrate on major arenas and auditoriums. Nothing has been pacted as yet, since the itinerary must be approved by Brian Epstein, the Beatles' personal manager.

Under present blueprints, the Beatles will start their jaunt in Los Angeles or San Francisco, and wind up in New York Sept. 13. Under this plan, Madison Square Garden, N.Y., would be out inasmuch as it'll be occupied at that time by "Ice Capades."

The tour would also include Chicago, Minneapolis, Detroit, Cleveland, Pittsburgh and Philadelphia with other cities still to be announced. Also to be selected are the acts that will go along with The Beatles. Possibility is the retinue will travel in a chartered plane.

Rainbow Room, N. Y., Back to Talent April 6

The Rainbow Room atop New York's RCA Bldg. returns to an entertainment policy April 6 with the opening of Lenny Herman's Orch. It marks the first time the cafe has had live talent since pre-World War II days when it was a show case for top acts.

Room, on the RCA Bldg.'s 65th floor, was taken over recently from the Rockefeller interests by Jerome Brody. He's a former top exec with Restaurant Associates. In recent years the cafe has operated strictly as an eatery.

Negri-McNully's Musical Revue to Preem April 1 At Suburban Pitt Nitery

Pittsburgh, March 24.

Joe Negri and Bob McNully, who wrote "An Evening Without Desdemona Fink," two years ago, have written a new musical revue which will be presented for six weeks starting April 1 at Gammon's Restaurant in suburban Mount Lebanon.

"Fink" enjoyed a lot of local success here, getting a long run at the Little Lake Theatre and a special showing by KDKA-TV at Carnegie Music Hall here and for the Masque and Wig Club in Philadelphia.

The new show will use area in the eatery that is not utilized after the dinner hour, much in the same manner as Kramer's Back Room is used by Don Brockett. The show will be a topical revue with both Negri and McNully appearing as performers.

Others in the cast will be Esther Lapidus, a comedienne, and Phyllis Sidney, the singing wife of a local dentist who has appeared many times on the "John Reed King Show" on KDKA-TV.

200G Facelift to Make Hirt's N.O. Spot a Jazzery

Al Hirt, jazz trumpeter, is spending $200,000 to remake his Dan's Pier 600 bistro in New Orleans into an arena-styled jazz club. Hirt, now riding high with an RCA Victor LP bestseller, "Honey In The Horn," was originally a house musician in the Bourbon Street club, but later became a part, then full owner of the spot.

Opening night of the club is set for May 11. Hirt is conducting a contest for the best painting with a jazz subject which will mean a $1,000 prize for the winning artist. Bandstand will be set in the center of the room and will be able to revolve in either direction.

Report U.S. Unit Acquires Beirut Casino for $9-Mil

Paris, March 24.

An American financial group in New York, with some local investors, reportedly has bought out the lush casino in Beirut, Lebanon, for $9,000,000 cash for 60% of the shares. Lebanese agent Tony Azzi will handle the show bookings for the new setup, which begins in May.

Besides such items as the "Folies Bergere," the Beirut casino will try for big Yank and foreign names such as Marlene Dietrich, Yves Montand, Sammy Davis Jr. et al. plus inaugurating a mixture of American and regular continental gambling which will be watched by European casinos.

Cliff Jones, Yank casino operator in the Caribbeans, will head the gaming rooms. The new group will retain the present Casino De Paris show of Charlie Henchies till about August when it will put the star policy into action.

Helen Traubel Under Knife; Cancel Cafe Dates

Helen Traubel, stricken on a ship en route from Naples to Southampton, was transferred to London by air. Later she was flown over the North Pole to Los Angeles. She went under surgery at St. John's Hospital, Santa Monica, Monday (23).

At least two of the singer's cafe dates are cancelled resultantly. They are the Americana at Cleveland, and Sutmiller's in Dayton.

Benny Clicks With Aussies As He Does Show Sans 1 Joke About Kangaroo

Melbourne, March 24.

Jack Benny's relaxed and polished patter is much to the liking of Aussie audiences who are with him all the way. Although most of his material appears familiar, he manages to make it seem as if it's the first time around.

Benny's chatty approach takes in a fair bit of Australiana too, giving the impression that he's been pretty observant since coming Down Under (actually he was originally here 20 years ago). But he's never in any way patronizing and gets a big hand on a line in his finale thought-soliloquy when he says: "I went through my show without one joke about a kangaroo."

Jack Benny Show

Presented by J. C. Williamson Theatres Ltd., in association with Aztec Services Pty. Ltd. and John Neary Pty. Ltd. Stars Jack Benny. With Lorrae Desmond, Johnny O'Keefe, Cynthia O'Brien, Thomas Tycho Orch.; executive producer, Irving Fein; producer, Gil Rodin; associate producer, Ron V. Brown; stage manager, John Leibner. Opened Comedy Theatre, Melbourne, March 16, '64; $5.62 top.

In his violin sequence, Benny has as his foil Sydney teenager Cynthia O'Brien who's an audience-winner in making her stage debut.

Featured on the bill with Benny are topline Aussie singers Lorrae Desmond and Johnny O'Keefe, who have their own tv shows. Although Miss Desmond is more than easy on the eye and is able to put over a number, she seems to lack a vibrant personality. She warbles "Let's Do It" a la Noel Coward, which appears to be a mixture of the original lyrics and locally-written ones and it doesn't come off.

O'Keefe is a singer of the rock 'n' roll-cum-ballad category with an enormous following Down Under. But he isn't everyone's cup of instant-tea, and with the loud brassy orchestral backing the theatre could well provide earplugs whilst he's on-stage.

Both Miss Desmond and O'Keefe have their moments of patter on-stage with Benny whose immaculate polish shows them both at a disadvantage. *Stan.*

Friars Go Mellow For Irving Mills'

By JOE X. PRICE

Hollywood, March 24.

Lotsa the bawd and color was deleted from Saturday (21) night's Friars dinner for Irving Mills. Though the personalities present represented some of musicdom's wittiest and earthiest, and though fete had George Jessel on the dais, affair was (1) dampened by fact it was mixed and (2) stiffened by aura of formality—uniform of day being black tie.

Nonetheless, tribute which centered around Mills' 50th wedding anniversary to wife Bess, must have tickled the fancy of those old enough to appreciate tunes from the '20s and '30s and those young enough to have missed the "good old days" of World War II.

President of Friars, Jules Covey, kicked off show by introducing Jessel who harked back nostalgically to the old days when publisher Mills agented for such bands as Duke Ellington and Cab Calloway and recapped how Mills and brothers "built an empire." Ben Oakland, Joe Myrow and Gene DePaul sang a flock of oldies. Jessel then introduced Harry Ruby for his medley and "Three Little Words," (I love you), and several others.

After Leo Robin followed with "My Ideal," "Love In Bloom," "June in January," and excerpts from others, one man's voice began sounding as bland as the other's; in fact, whole show started taking on an A.K. yawnorama.

Gene Barry surprised all with some impressive warbling of "Make Someone Happy," and a

(Continued on page 98)

Ringling

Continued from page 95

a wait until the start of the next performance.

Bundy revealed that for the first time in years, talent buyers for the show have been asked to scout acts in the Iron Curtain countries. Circus prexy John Ringling North is currently in Vienna, and will go to Budapest at the invitation of the Hungarian government to look at talent for export purposes.

Bundy noted that the Ringling show will continue with the multi-ring style. He feels that it has more to offer than the one-ring layout as shown by the recent visit of the Moscow State Circus. European audiences also liked the three-ring version.

Bundy also believes that the many circus shows on video help the Ringling boxoffice. In his opinion Ringling rarely has lost a customer because the public can see circus shows on television.

Among innovations for this year is wild animal act in the second half of the show, and the use of a flying act to close the first half. In both cases, these turns were used at the beginning of each half, and patrons frequently complained that they missed them because they lingered in the lobby too long.

Bundy also disclosed that at the end of the 1957 season the Ringling show was $1,650,000 in debt. That was the year when it closed abruptly in Pittsburgh on July 16 following picketing by the Teamsters Union and the American Guild of Variety Artists.

The circus went into arenas the following year and cut the nut to the point where it has been making money. Bundy said it was one thing to pay union wages to 800 employees and to performers as well. It can afford to do that now with only about 75 non-performing employees on the payroll.

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Mike Lewis, operater of the Thruway Plaza, in Cheektowaga, New York, just outside of Buffalo, details the type of acts favored by the shopping centres. As he describes it:

"Subtle humor is lost on the frenetic traffic of a shopping centre.

"A 15-20 minute act whose novelty piques the interest and induces her (the housewife) to come to our plaza to shop is ideal. Once there, we wish to keep the customer busy watching the act just long enough to satisfy the honor of our advertising but our chief aim, naturally, is to get them into the stores. This type of act is spotted at strategic points on our shopping mall at intervals during the shopping hours.

"For instance, we booked Charlie Sander, alias 'Daddy-Long-Legs' for the 'back-to-school' period. This is an ideal illustration of what we mean. He moves around, passing out lollipops to the kids and he doesn't create congestion. In his case the crowds don't congregate even for the 15-20 minutes yet Sander provides enough entertainment and creates word-of-mouth interest.

"There is one pseudo-automaton act which does well and is similarly ideal. Actually the technique is not new; he has always fascinated me ever since I first saw one dressed as Uncle Sam, standing unblinking and motionless in front of Hurtig & Seamon's, some 40 years ago, on 125th St., in New York's Harlem sector."



KEN COLMAN

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Now in its 158th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc. (30 Pages).

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BILLY GLASON, 200 W. 54th St. New York City 10019, CO 5-1316

Blue Angel, N. Y., Retains Intime Talent But Short Joins Jacoby in Caprice

Pianist Bobby Short found himself in the middle between one-time Blue Angel (N.Y.) partners Max Gordon and Herbert Jacoby and, after the former felt he wanted to essay a straight dansapation policy, he has now decided to continue the intime boite entertainment as heretofore.

Short meantime threw in with Jacoby in a new venture, Le Caprice, on the site of a current class restaurant known as Le Malmaison (at one time Nino's etc.). The latter will operate straight for luncheon and dinner, with Short's pianistics coming on at 10:30 p.m.

Caprice will open around April 10. Principal partner in the venture is Martin Scheer, with Jacoby and Short having minority interests.

Ralph Strain, who has also been around the class Florida and New York boites with his Steinwaying, will alternate with Short during the cocktail and postdinner semesters.

Originally, Gordon and Short were heralded as going into a straight "music room" policy at the Blue Angel, sans any other acts.

When Jacoby split with Gordon, after many years, he preemed his Red Garter, now a click Greenwich Village spot. New room's decor is being done by Stewart Chaney, better known for his theatrical designing.

Irving Mills

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cute piece of special material, "Thank Heavens for Irving Mills."

After Harold Adamson's turn, Harry Warren, who was having mike trouble, fed Jessel a straight line when he grabbed the mike and said, "Hello, testing," to which Jessel retorted, "Which reminds me of my personal life." Warren clicked with "42nd Street," "Getting To Be A Habit" and a half a dozen other hits, accompanying himself on the 88.

Jessel left early to make a speech in Florida the following morning but, before exiting, turned the mike over to Covey who intro'd Wolfie Gilbert for one of the high points of the show.

After Sammy Fain finished his turn, the 84-year-old Rudolph Friml took the piano and, without singing a note, played with the same skill audiences of all generations remembered. A hush fell over the audience as he masterfully served up "Love, Here Is My Heart," and, in the midst of it, joked the modern composer by playing riffs from "80 Days," then wrapped with "Indian Love Call," "Only A Rose," and sundry other tunes. Friml received a standing ovation.

Show ended with sing-along-with-Mills, as latter climbed onto stage and led audience in vocalizing many Mills catalog tunes, after which he thanked everyone for making the evening possible, including the then-gone Jessel

Mathis-Mancini's 20G For Aug. 15 Forest Hills Date

Bookings for the Forest Hills (N.Y.) Tennis Stadium Saturday night concerts have already started. The first bill set is Johnny Mathis & Henry Mancini who go in Aug. 15 on a deal set by General Artists Corp.

Understood the duo will get $20,000 plus 60% of the gate over $48,000. Limelite Productions (Bill Grumman) is again promoting the Forest Hill concerts.

AGVA

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bid the union from admitting new members unless the full $150 initiation fee is collected. The board found that many initiation fees were still unpaid after the members had been in the union for some time.

The move to close Baltimore and have the Washington office take over was an aftermath of the scandals which shook AGVA as the result of last year's probe into the union by the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.). The committee's Washington hearings disclosed that many B-girls were enrolled as AGVA members in the Baltimore area.

The board also included the stipulation that the manager of the Baltimore office, Jerry Greene, be dismissed. His duties will be assumed by Mel Small of the Washington local.

The executive committee took a long look into many of the union's operations. It's likely that other economy moves will be made at the next national board meeting slated for June in New York.

Eddy's, K. C.

Continued from page 95

tions, and small capacity of the room at only 200 maximum.

When the spot opened Feb. 1, 1949 in a building designed for the purpose, it was the center of the Baltimore Ave. white way with at least two nearby hotels also booking imported acts and bands. The Hotel President on the south was the first to relinquish a talent policy, and the Hotel Muehlebach abandoned live shows a couple of seasons later.

Eddys' had gone it alone as the deluxe entertainment spot in the midwest for past several years. A number of acts made notable stands with some boxoffice punch, especially Nelson Eddy & Gale Sherwood, the Crew Cuts at the height of their "Sh-Boom" days, the Dukes of Dixieland, Carmel Quinn and others.

Trying to fill 26 shows a year with names on a budget necessarily limited by the size of the establishment became more and more forbidding, especially against the rise of television and Las Vegas talent pay It's also increasingly difficult, George Eddy said, because the amount of new talent on the rise is but a trickle of what is needed.

The restaurant may have to feel its way for a time until a satisfactory policy sifts out. Brother George believes that deluxe dining and free parking is the apparent answer, although Brother Sam leans toward dinner dancing with a sharp combo. Brother Ned is away tending other business in Birmingham, Ala.

After the George Kirby date (a repeat from last fall) with the Fred Muro Continentals (5) gone from the stand, it will be luncheon, dinner and cocktails, the only entertaining being the piano bar in the Debonaire Lounge.

Reefer Rap Hits Dallas Stripper Penny Dollar

Orange, Tex., March 24.

A felony charge against Penny Dollar, Dallas stripper who testified in the Jack Ruby trial, has been filed by District Attorney James A. Morris. Miss Dollar, whose real name is Patricia Ann Kohs, was originally charged with a misdemeanor, possession of dangerous drugs.

However, substance found in her purse was sent to the identification laboratory of the Houston Police Dept. and analyzed as marijuana. She is now charged with possession of narcotics.

BOB HOPE NABS WOW 116G IN 3 DIXIE DATES

Hollywood, March 24.

Bob Hope racked up a take of $116,000 in three Dixie one-nighters last week, each on a college campus. Gross Saturday (21) in Fieldhouse at Baylor U. was $52,000; night before he pulled $26,000 at Tulane U., New Orleans.

On Thursday (19) Hope drew $38,000 at Louisiana State U. Only touring act that Hope carried was Molly Bee. He used two other acts each show but booked them locally.

Temperance Groups Hit Dakota Cocktail Hours, Seek 5 to 7 p.m. Closing

Fargo, N.D., March 24.

North Dakota's United Temperance Movement (UTM) is heading a drive to try to eliminate this state's cocktail hours. It previously successfully sponsored a measure which bans the sale of food and alcoholic liquors in the same establishment.

UTM already is circulating referandum petitions requiring 10,000 signatures to put the proposal on the ballot at next November's election. If it gets on, and a majority of the voters approve it, all North Dakota nightclubs and bars will have to shutter daily between 5 p.m. and 7 p.m., referred to as "the cocktail hours."

Measure, however, will be designated "the supper-hours closing law." Proponents claim that too many people indulge in cocktails now during the two specified hours and this is detrimental to their family lives. What's wanted, it's explained, is to get imbibers out of liquir dispensing places and into their homes with the families.

The North Dakota Women's Christian Temperance Union and churches of many demoniaation has lined up behind the proposed law and are helping to raise the $30,000 needed to finance the campaign.

Chi Ordinance

Continued from page 95

vision was probably illegal, and it was rejected by the committee.

Chi AGVA chief Williams said that he did not think that the new ordinance would put the legitimate striptease parlors out of business. He said that eliminating the bar butterflies would tend to shift the emphasis back on the entertainment and could result in better shows.

However, he added, the present code in regards the peel parlors is a "patchwork law" and needs a complete overhaul that will spell out the limits for owners and entertainers.

An AGVA field rep said that the strippers were relieved at the new ordinance because they could not now be forced to hustle drinks in order to get work as a peeler.

N. O. Strippery

Continued from page 95

continue B-drinking and prostitution operations.

In December, 1962, Judge Cassibry ruled that systematic obscenity, assignation and prostitution occurred in the Guys and Dolls.

Garrison said two other clubs raided by his staff at the time, El Morocco and Jazz Ltd., are no longer striptease places. Two other spots, the Flamingo and Frieda's Parisienne, are still open pending appeals.

Garrison stated that despite efforts by his office and police to eliminate B-drinking and prostitution on Bourbon St., "it has continued almost as openly as it had in the years past."

Welk Opening His Annual Spring One-Niter Tour At Flat $20,000 Per Evening

Hollywood, March 24.

Lawrence Welk's annual spring one-nighter tour opens in Albuquerque April 5. Following that date he does successive bashes in Dallas, Tulsa, Greensboro, N.C., Charleston, W. Va., Louisville and New Orleans.

Welk troupe gets flat $20,000 per night, and is not on a percentage deal as outfit has been on similar past treks. Advance in New Orleans already is $32,000, according to Welk's manager, Sam J. Lutz.

Ohio Expo's Dickers

Columbus, O., March 24.

Ohio Expositions Commission, successor to the Ohio State Fair board of directors, is trying to sign Lawrence Welk and his tv show for the 1964 fair for a two-day stand, manager E. J. Keirns said.

He added that nothing definite has been worked out because Welk wants a flat guarantee instead of a percentage of the gate. Tentative date for the Welk show is Aug. 29-30.



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Living Room, N.Y.

Denise Darcel, Alberto Rochi, Richard Pryor; $4.50 minimum.

The Living Room seems to be a victim of its own overbooking in this show. It has come up with two singers, either one of whom can headline, but because of routining requirements, a strong act such as Alberto Rochi is forced to open so that a comic, Richard Pryor, can come between him and closing act Denise Darcel.

However, Rochi's opener gives the show strength from an unexpected quarter. He is a vigorous singer with sufficient ham in him to reach out and give color to all his offerings. He is one of the alumni of Los Chavales de Espana who are on a long run at the Chateau Madrid.

Rochi, sometimes accompanying himself on the guitar and more frequently relying on the skilled Bob Ferro Trio, makes a strong impression with songs reverently and passonately delivered and received equally as strong.

But the major surprise of the evening is Miss Darcel. For she has acquired new strength and new dimension. For example, she has developed a lovely high register, and apparently is paying attention to lyrics and music. Much of her turn is well plotted and sound. She is fine when she sticks to the script, but in answering one request, "Milord," she seemed to destroy nearly all she built up. Her conversational forays also need further study.

However, it's a new delightful Darcel. She gives vigor and roundness to her numbers and takes on the many mannerisms of a pro. There is little relation to her ability as an entertainer today and what she exhibited in niteries some years ago. Now she approaches a mature artist.

Richard Pryor, completing the bill, is under New Acts. *Jose.*

Cave, Vancouver

Vancouver, B.C., March 18.

Kim Sisters (3) with Lenny Esposito, Duke Art, Dancing Debs (4), Fraser Macpherson Orch (8); $2.50 admission.

Current Cave stand of the Kim Sisters looms as the nitery's biggest draw of the still young year and emphatically proves, despite such passing phenomena as Beatlemania, that pure talent still pays off.

Every element of the three Korean girls' dynamic turn has been finely polished to a high professional degree. What emerges is a unified and artfully staged performance that captivates audiences with its pace and power.

Elegantly packaged in sparkling blue or black slit sheaths with matching pumps, the Kim Sisters are young, lithe and lissome. They cap their visual and vocal display with an aural assault on a variety of instruments—16 by actual count on show caught—to round out a stimulating performance of all-round entertainment versatility.

Not that the girls pretend to be virtuosos on any one instrument. They don't have to be with all the choreographic and vocal excitement they create, but their instrumental work is a solid and essential part of the act.

Trio opens strong with "Shanty in Old Shanty Town" and high spots are hard to pick from this point as the girls keep building from one climactic number to the next. A medley of Jolson hits registers big with tablers, along with instrumental gem on "Fever" and twist tune, "Charlie Brown".

On an individual basis the spontaneous humor of Ai-ja Kim, a natural imp, is both refreshing and infectious, Sui's intros and brief bits of patter are deftly handled, and Mia's dazzling solo drum closer is a showstopping finale. Brilliantly backing them all the way is the trio's own drummer, Lenny Esposito, who also helms the Fraser Macpherson house orch from his percussion perch. Turn goes a solidly entertaining 50 minutes and has to beg off.

Duke Art provides an unusual visual opening act with his clay modelling routine. He slaps gobs of pliable mud on an upright easel and comes up with an array of such recognizable heads as Winston Churchill, Buffalo Bill and Miss Pulchritudinous Canadian Female. He works smoothly and quickly, has an amusing line of chatter and makes his 15 fascinating minutes count the most with hefty audience reaction.

Dancing Debs "Jake and Joan" number is the curtainraiser and Fraser Macpherson orch purveys pleasing intermission dance music in addition to fine job of showbacking.

Bill is in for two weeks with satirist Shelley Berman following April 2. *Shaw.*

Bon Soir, N. Y.

Danny Meehan (with Everett Gordon), Tony & Eddie, Lou Alexander, Marilyn Evans, Three Flames; $5-$6 minimum.

There's a potential mop-up attraction for the class rooms in young singer-personality Danny Meehan, on the shuttle from his second male chore in Ray Stark's "Funny Girl" tuner at the Winter Garden.

Meehan has had his hapless history, but that should be past him. The pint-sizer, doing a Sahl in sweater sans cravat, uncorks a blast of inimitable songology that, laced with some facile repartee, keeps him in authority all the way. He is a sharp showman whose appeal is diffuse. He is warm and hip, and that map of Erin (a point he doesn't exploit) is an obvious asset.

Meehan is clearly indebted to his legit schooling. But in all respects his image has been given a savvy transfer to the specific demands of bistro showcasing. Along with the plus for mien and movement, the lad has put together a smart song book that's offbeat (but not recondite) ASCAP, witty and romantic, shrewdly paced, rendered with moxie and perception.

He's been a quondam nitery act about a year now, and the opener last Tuesday (17) marked his second Bon Soir bow. Session, by the way, made good some cracking-on-the-square re his long "road-show" servitude in "Funny Girl," a hip bit since this is the show oft-delayed as to critics' preem while the repairs go on between public previews.

The Three Flames, house regulars, make good their support of Meehan, with the latter's own arranger, Everett Gordon, simpatico at the keyboard.

In the semi-windup slot, repeaters Tony & Eddie score heavily with their clever demi-musical tape mimicry, spanning from "MFL" to very grand soap opera, the video medics, a voodoo number, and some artful kidding of tele blurbs.

Comic Lou Alexander delivers a diffuse turn of one- and two-liners that blurs any identity he might have. The GACer evidences an adlib resourcefulness, and can modulated ballad. Simplifying her come up with the hip line, but his formula is prosaic.

Curtain-raiser Marilyn Evans is a metallic songster with corny mannerism that fetched an okay reception. She comes over best on the approach to a tune would enhance. *Pit.*

Fairmont Hotel, S. F.

San Francisco, March 20.

New Christy Minstrels (9), Ernie Heckscher Orch; $4 cover, plus dinner.

The New Christy Minstrels—a group of bouncy, beaming folkniks—represent a booking experiment for the management of the Fairmont's plush Venetian Room.

But judging from their preem (the room's 400 dinner seats were filled, and the un-folksy crowd kept shouting for "more"), the experiment worked.

Apparently the unit's television exposures were ballyhoo enough. However, up to show time, the management—which has always leaned heavily on such surefire singles as Tony Bennett, Ella Fitzgerald and Sammy Davis Jr.—was nervous.

The nervousness melted as soon as the nine-member attraction (seven males, two femmes) opened with a rollicking "Down the O-hio," and the audience began clapping, stomping and joining in.

As one pleased sophisticate put in, "You can't beat enthusiasm," and enthusiasm the Minstrels have got. Plus happy faces, plenty of group-singing and stringed-instrument talent.

Only during the middle of their act, when their democracy carries them to the dangerous extent of allowing each of their members to show his stuff at the mike alone, does the show seem to drag. Only the lead male vocalist, Barry McGuire, a gutsy, sweating little belter, has the stuff to go it alone.

Ernie Heckscher's music continues to delight the dancers during interims.

Minstrels are in through April 1 when Robert Goulet opens. *Bob.*

Talk of Town, London

London, March 19.

Mary Kaye Trio, with accompanist Bob Smale; Bernard Delfont's "Roman Holiday," staged by Robert Nesbitt, with Michael Desmond, Lynda Baron, Enrico Giacomini & Joyce Mandre, Line (33); choreography, Billy Petch; costumes, R. St. John Roper; decor, Tod Kingman; orchestrations and musical director, Smale; Sydney Simone & Frank Deniz Orchs; $7.75 minimum.

Following Ethel Merman at this spot is a tough task, but the Mary Kaye Trio (Frank Ross, Mary Kaye and Norman Kaye) handle the chore in lively fashion. They score easily on their first visit to Britain, though seven and a half weeks' booking looks on paper to be a hefty stint.

With the help of two mikes and an electric guitar, they do a 40-minute act, mainly of oldies to which they've given a new look. Special arrangements are by Bob Smale while some hit-and-miss comedy byplay is mainly contributed by the droll Frank Ross.

Opening a shade uncertainly with "Lonesome Road," they set the scene for some pleasant harmony. Miss Kaye's high notes are a shade hard but in duets with her brother, and in trios with Kaye and Ross she registers strongly. "Hawaiian Wedding Song," a new number called "Night Life', "More" and "Funny Valentine" are largely played straight.

Comedy, though a bit selfconscious at times, is good, particularly the odd version of "Beguine The Beguine" with brother Kaye deliberately singing flat (no mean feat) and Ross chipping in with clavier. The trio also dissects "Love For Sale." It's a jazzed up version which loses all the wistful pathos and atmosphere of the tune.

Bob Smale has the dual role of accompanist and heading the Sydney Simone orch. Drummer Gus Gustofson and trombonist Buck Monari also give useful aid.

The Mary Kaye Trio, which promises to click even more when it becomes adjusted to the room and gauged its audience, is preceded by "Roman Holiday," the spectacular little revue devised by Robert Nesbitt. It was a colorful curtainraiser to Ethel Merman and does the same for the current offering. In "Roman Holiday" soubrette Lynda Baron has gained in assurance and, if possible, is even more entertaining.

Shirley Bassey follows in seven and a half weeks. *Rich.*

Piazza Tomasso, Mont'l

Montreal, March 17.

Elario Lozano, no cover, no minimum.

Tommy Tomasso's Piazza has been one of Montreal's landmark Italian eateries for years, with food as a built-in attraction. However, with the guidance of Don Arres, who books lotsa Latin talent around town, the spot's Boot Room has been turned into something that comes close to a Roman hideaway, grotto and all.

Elario Lozano, who recently closed at Leone's in New York, fits perfectly into the overall package—looks, Italian tenoring, and his wide range of sentimental ballads and tuneful folk songs.

Lozano has selling ability as he moves guitar in hand among the diners, and giving out with requests—whether standard material like "Malaguena," or a pyrotchenical aria from "Rigoletto." His fine set of tenor pipes works generously and amiably.

Withal, this has become one of the more popular rooms in town, with Lozano not the least of the reasons. *Laza.*

Crescendo, L.A.

Los Angeles, March 18.

Ethel Ennis, John Barbour, Village Stompers; $2.50 cover plus two-drink minimum.

Holdover Village Stompers and their vigorous, bombastic folk-dixie start a show on such a high level it would be difficult for any act to follow. Thus, newcomers Ethel Ennis, RCA Victor recording singer, and comic John Barbour fare less strongly than they probably otherwise would.

Nevertheless, Miss Ennis, once Benny Goodman's vocalist in Brussels, comes through as a fine singer. She's an excellent technician who hasn't yet learned strong nitery showmanship but seems a perfect disk thrush with her pleasing vocal tones, smooth phrasing and easy, natural style.

Singer has primarily a ballad delivery, but mixes it with a nice jazz flair. Her voice is soft, sweet and well trained. Cool jazz shows on "Love Being Here With You" and "As You Desire Me" and swings on "Auf Wiedersehn."

Sepia thrush does a handsome and meaningful Billie Holiday tribute with "God Bless the Child" and "Lover Man," but errs in following with vocal impressions of Sarah Vaughan and Dinah Washington. They're excellent, but she doesn't need to borrow. Her own style should be emphasized.

Barbour is a young Canadian comic who drew attention at San Francisco's hungry i, the kind of hip, esoteric club for which he is best suited. Material, much of it satirizing America-Canada attitudes and mores and filled with political jibes, social jokes and local bits, is fresh, frequently bright and generally pleasant. But his delivery is quiet, appealing and almost studious. He'd be best appreciated in specialty surroundings.

Wes Harrison, comic dubbed "Mr. Sound Effects Man," was delayed at Tuesday opening. He joined show Wednesday (18) to remain through March 26. *Dale.*

The Losers, L.A.

Los Angeles, March 20.

Adam Wade, Bert de Coteau Trio; two-drink minimum.

Outside, the sign proclaimed "Liston Again" as loser of the week. Inside, Adam Wade, making his first L.A. appearance, reminded local scribes assembled for his opening that "I don't spell my name with an 'X', daddy, so cool it." Cool it is precisely that Wade himself then proceeded to do, with roughly a half hour of swinging, jazz-oriented vocalistics.

Wade is a singer always acutely aware of the beat. This distinguishing characteristic is nothing out of the ordinary on rhythm refrains, but it adds a certain novelty element to his treatment of slow romantic ballads such as "Second Time Around" or rigid showtunes like "Guys And Dolls." They benefit by the light, lilting swing he brings to them.

Wade does not have a particularly outstanding voice, although it is a pleasurable one with a rich falsetto register. Nor does he bring a great deal of variety to his set (there is a sameness about his approach to material of widely varying nature. But he is motivated by a jazz feeling and this, together with the vocal polish and easy-going authority he has achieved, see him through.

The Bert de Coteau Trio accompanies the headliner with drive and expression. Booking is until April 2. *Tube.*

Riverside, Reno

Reno, March 20.

Clyde McCoy Orch (6); no cover, no minimum.

The wah-wah horn of Clyde McCoy, making his debut in this room, is proving a potent lure for the Dixie set and also for those favoring the dansapation segment of the McCoy shows. The Riverside's showroom is the only spot in downtown Reno where dancing is offered to live music.

The first half of the trumpeter's show is devoted exclusively to showcasing the band's multiple talents — and McCoy's first-rate work on the horn. Opener, natch, is the vet showman's trademarked "Sugar Blues," and the notes are as pure and accurate as when he first introduced the tune in 1922.

His well disciplined crew includes piano, trombone, clarinet, drum and tuba (doubling on string bass). The big accent is on Dixie and jazz, with catalog including such as "Muskrat Ramble" and "Washington Lee Swing" (with some excellent work by the clarinetist).

But the ensemble proves highly capable in other areas, as evidenced by "Stranger on the Shore" and "September Song" during the dance set. Also essayed are the likes of "Left My Heart in San Francisco" and the inevitable request for a Twist number.

Adding the novelty and breaking the straight instrumental offerings, McCoy's wife, Maxine, brings on stage their French poodle, trained to sing-wail along with the trumpeter's version of "Blue Danube." And, surprisingly, the dog and horn are at times in complete tonal accord.

The McCoy show is perfect for many situations, rates heavy for entertainment values. Enough variety is included to suit all tastes. *Long.*

Nugget, Sparks

Sparks, Nev., March 21.

Dennis Day, Pat Suzuki, George Arnold Singers & Dancers (17), Foster Edwards Orch (11); $3 minimum, second show.

For this two-week stanza (overlapping St. Pat's Day) John Ascuaga has returned Dennis Day, a professional Irishman who's proved a favorite in this room on prior outings. He's teamed with Pat Suzuki, newcomer here who has a way with a song that rates her as headliner status for any room. It's a winning combination that should keep the Circus Room rope up for the full turn. Accenting the Irish holiday, Day gives a generous part of his catalog to the likes of "Dear Old Donegal," "Isle of Innisfree," and the inevitable singalong to "Irish Eyes Are Smiling." But it's not all Erin, as evidenced on his polished efforts as dialectician in British, Italian, Japanese and Yiddish.

His opening medley includes "Younger Than Springtime," "Melancholy Baby," "World Is Mine Tonight" and "With a Song in My Heart." In the comedic department, the tenor makes reference, natch, to his long association with Jack Benny, his nine children, and some topical stuff.

Much of the material is the same used in his last Nugget date, which is getting pretty familiar to the locals at this point. On the credit side is a special lyrics tune directed to the proposed singing career of one of his sprigs, Patrick Daniel.

Miss Suzuki, in her debut date in this area, wins top endorsement suggesting she should become a regular on the Northern Nevada circuit. Diminutive physically, she's potent in the vocal department. Dressed in white trench coat (with rhinestones), white cap (for opener only) and white gloves, she makes her bow with "Put On a Happy Face" following a brief intro tracing her show biz career from a club in Seattle to "Flower Drum Song" on Broadway.

Exuding personality and rapport, she follows with "This Is My Lucky Day," full-throated and with a delightfully expressive face. Albeit the lyrics are foreign, Miss Suzuki hushes the room with a haunting Japanese lullaby called "Kojo No Tsuki," done a cappella.

Be it ballads or the uptempo, Miss Suzuki knows her way around, is savvy on the presentations, knowledgeable in selling, and pours a lot of soul into the lyric. Skillfully guiding Foster Edwards' musicians through the impressive charts for Miss Suzuki is her conductor-arranger, Warren Meyers.

Bill Dana, Gogi Grant inked for March 26. *Long.*

Slate Bros., L.A.

Los Angeles, March 20.

Bobbi Baker, Sue Raney, Bob Alberti Trio; $1.50 cover plus two-drink minimum.

Sue Raney and Bobbi Baker mark second full femme bill in a row for the brothers Slate, but package remains true to singer-comic pattern. Pair complement each other, Miss Baker a strong, gutsy, sometimes flamboyant comedienne and Miss Raney a soft-looking, pretty blond thrush who mixes ballads and jazz.

It's really Miss Baker's show. And she doesn't need the association with current Washington headlines which her name is bound to bring. She's cute, bright and has flair. She also delivers in a warm, human style. Her material is both homespun and clean as snow, then suddenly gets as blue as you can go. Much of it is old, trite and trivial, but her pro delivery saves her. Opening "A Pipe or a Cigar," for instance, is a dull speciailty but she makes it attractive. Her oneliners are hip and need an audience that is "up."

Miss Raney is a capable singer with essentially a ballad delivery that she stylizes into a jazz-swing beat. Vocally, she hits best work in lower register, then pushes in high strictly jazz areas where she slides and vocally gyrates with flat vowels that make her tones sound dull and lifeless.

The technique is best suited to records and she has had some success with Capitol. But, on stage, Miss Raney appears at ease only with the pleasant "Laugh You Right Out of My Life," natural swing of "Love Me or Leave Me" and soft, moody ballad "Alone and Lonely."

Bob Alberti trio backs both performers deftly. *Dale.*

CURRENT BILLS

WEEK OF MARCH 25

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

THE BLACKPOOL (GRAND)—James H. Lawrie (for Gleneages Productions Ltd.) presents Ian Carmichael, Dilys Hamlett and Colin Gordon in "March Hares" a new comedy by Ronald Harwood with Michael Crawford and Maxwell Shaw.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — Frank Ifield, Jean & Peter Barbour, Ted Rogers, Patti Brooks, Arthur Worsley, Dallas Boys, Darly's Dogs.

LIVERPOOL EMPIRE — Dave Clark Five, McAndrews & Mills, George Meaton, Dave Nelson, Alan Field, Susan Maughan, Mark Wynter.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

SCOTLAND

GLASGOW ALHAMBRA—Kenneth McKellar, Rikki Fulton, Terry Hall, Paul & Peta Page Puppets, etc.

KING'S—"Old-Tyme Music-Hall," with Dave Willis, Jimmy Plant, Bond Rowell, Jean Kennedy, 'Master' Joe Petersen, Davies & Gray, Nat Gonella, Trevor Moreton, 2 Rexanos.

GLASGOW KING'S—Dave Willis, Jean Kennedy, Bond Rowell, Nat Gonella, Ellis Jackson, Trevor Moreton, Davies & Gray, Master Jo Petersen, Two Rexanos, Jimmy Plant.

GLASGOW PAVILION — Johnnie Victory, Hedley Ward Trio, Eileen Keegan, Three Bells, Sheila Paton, Don Gordon, Cox Twins, etc.

AYR GAIETY—Jack Milroy, 3 Scott Boys, Glen Michael, etc.

PALLADIUM—Lex McLean, Hi-Fi's, etc.

METROPOLE—Clark & Murray, Joe Gordon Folk Four, Alexander Brothers, Cormack & Sharp, Dennis Clancy, Irene Camphell, Danny Regan, Arthur Spink, Moxon Girls.

NEWCASTLE - ON - TYNE THEATRE ROYAL—"An Evening of Old Time Music Hall." Morris & Cowley, Dave Willis, Sandy Powell, Jill Summers, Marie Lloyd, Geddes Bros., Joan Hurley, Davies & Gray, Nat Gonella, Jimmy Gay.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Pat O'Brien, Sarah Vaughan, Terry Gibbs.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Three Flames.

BLUE ANGEL—Rolf Harris, Ketty Lester, Dan Elliot.

CAFE AU GO GO—Grecco & Willard.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Lili.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Sergio Franchi, Joey Forman, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Joey Bushkin, Lenore Paxton.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA—Julie London, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Kessler Twins, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Edie Adams, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls," Mike Durso Orc

LATIN QUARTER—Eddie Albert, Dino Formachini, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Tito Guizar, Mambo Aces & Tina, Pancho Cardenas Orc., Candido.

LIVING ROOM—Denise Darcel, Alberto Rochi, Richard Pryor, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Malo, Stan Freeman, Teresa Celli.

RAT FINK ROOM — Jackie Kannon, Marty Walker, Sheryl Easley.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Bahatav Orc., Gavri Dcrs., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Geordie Hormel.

TOWN & COUNTRY—Buddy Hackett, Jennie Smith, Casa & Desi.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN — Lena Grun, Margarette Chisholm, Ernest Schoen Orc.

VILLAGE GATE—Herbie Mann Orc., Tarriers, Jorge Morel Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD—Dudley Moore Trio, Jon Hendricks.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Phyllis Arick, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Carmel Quinn, Jimmy Blade Orc.

LONDON HOUSE—Gene Krupa Quartet, Jose Bethancourt Trio.

MARYLAND HOTEL — Louis Bellson Orc.

MISTER KELLY'S—Don Adams, The Turtles, John Frigo Trio, Marty Rubinstein Trio.

PALMER HOUSE—Allen Sherman, Bud & Cece Robinson, Ben Arden Orc.

PLAYBOY—Ray Hastings, Dink Freeman, Burt Taylor, Donna Fuller, Ken Coleman, Cathy Johnson.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Vicky Autier, Frank York Orc.

LOS ANGELES

COCOANUT GROVE — Jane Morgan, Allen & Rossi.

CRESCENDO—Village Stompers, Ethel Ennis, Wes Harrison, John Barbour.

DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.

ICE HOUSE — Jerry & Myrna, Ken Greenwald, Mason Williams.

INTERLUDE—Pat Collins

JERRY LEWIS—Sid Hurwitz Duo.

MELODY ROOM—Rena Paula Trio.

SLATE BROS. — Sue Raney, Bobbi Baker, Claire.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Amanda Ambrose, The Shaggy Gorillas.

LAS VEGAS

YE LITTLE CLUB—Barbara Hines.

BOURBON STREET—Peter Anthony

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Eartha Kitt, Morey Amsterdam, Maldonado Dancers, Russ Black Orc. **Lounge:** Harry James, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Frankie Laine, Frank Gorshin, Jack Cathcart Orc. **Lounge:** Shecky Greene, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA — Shelley Berman, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Nat King Cole, Pete Barbutti, Merry Young Souls, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, DeCastro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddus, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS — Trini Lopez, Johnny O'Brien, Don Conn Orc.

HARRAH'S (Reno) — DeCastro Sisters, Nick Lucas, Judy Lynn, Joe King & Zaniacs, Red Coty.

HARRAH'S (Tahoe) — Edie Adams, Jackie Miles, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Billy Eckstine, Jerry Colonna, Top Notchers, Coquettes.

HARVEY'S — Rowan & Martin, Gali Gali, Johnny Hamlin Orc., Jack Bedient, Kings Four, Frank Fanelli, Bob Rinard.

HOLIDAY—Saverio Saridis with Tani Jones, Cousinaires with Paul Dino, Corsarios, Charles Gould.

MAPES—Jan Garber Orc, Bobby Page Show, Tunesters, Joe Karnes.

NEVADA LODGE (Tahoe) — Suzie & Night Owls.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks) — Dennis Day, Pat Suzuki, George Arnold Singers and Dancers, Foster Edwards Orc.

RIVERSIDE—Clyde McCoy Orc., Riverside Varieties, Carlton MacBeth Orc.

WAGON WHEEL (Tahoe)—Rowan & Martin, Gali Gali, Johnny Hamlin Orc., Jack Bedient & Chessmen, Arthur Walsh, Frankie Fanelli Show, Jets, Bob Rinard Three, Orrin Tucker Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Georgie Kaye, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE—Jan Peerce, Eddie Fisher, Loman & Lawrence, Pupi Campo, Les Rhode Orc.

DIPLOMAT—Buddy Hackett, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc.

DORAL BEACH—Steve Alaimo, Bobby Hackett 4, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC — Connie Francis, Jackie Mason, Michael & Paula, Val Olman Orc., Belle Barth, Escobar Orc., Richard Tucker.

FONTAINEBLEAU—Robert Goulet, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

LeBISTRO—Billy Daniels, Pat Morrisey, Benny Payne.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

House Reviews

Music Hall, N.Y.

"Glory of Easter," produced by Leon Leonidoff, with Dick Albers, Burger's Animal Revue, Dina Claire, Alan Cole, Ron Hokuf, Pauline Seim, Music Hall Ballet, Choraleers, Rockettes, Music Hall Symphony; "World of Henry Orient" (UA), reviewed in VARIETY *March 18, '64.*

Foregone are the boxoffice lineups being occasioned by the perennial Easter display in the Rockefellers' palace. Stageshow is given the Hall's typical boff visualization, inclusive of giant Easter egg, revolving stage, costuming, etc.—all of the Hall's hallmarking that makes it the square's delight, and deservedly.

Frontispiece, of course, is the reverential holiday tribute, the Leonidoff repeater, with ensemble and soprano soloing by Pauline Seim. Impressive staging, though as with all religioso here, auditor reaction is apt to be a mixed bag.

Easy clicks in the vaude takeouts are Dick Albers on the trampoline, and the durable Burger's Animal Revue. Former leavens his eye-popper acrobatics with a comicality that sends him off with honors. Burger's potpourri of pooches and ponies is the standard format of humorous animal deering-do, and a worthy component of show biz vaudeville.

As ever, seemingly, the Hall's corps de ballet and Rockettes do tip-top in their outings. An Alice-in-Wonderland combo of Dina Claire (Alice), Alan Cole (Mr. Rabbit) and Ron Hokuf (Mr. Hatter), with serviceable lyrics from Albert Stillman and Will Irwin, does the fore-curtain ringmastering for the post-Leonidoff turns.

Per usual, savvy credits are due Marc Platt's choreo work, and Russell Markert's and Emilia Sherman's patterning of the Rockettes. From the pit, Ray Paige's Symph delivers its customarily strong assist. *Pit.*

Pavillion, Glasgow

"Jubilee Spring Show," with Johnnie Victory, Hedley Ward Trio, Eileen Keegan, Three Bells, Sheila Paton, John Mulvaney, Cox Twins, Antony Mayne, Jubilee Dancers (8), resident orch under Gordon Ritchie. Twice-nightly.

Coming on top of the diamond jubilee celebrations at this famed Scot vaudery, current layout disappoints in its tiredness and mediocrity. Billtopper is Johnnie Victory. A hard-working comedian, he punches home corny gags, is seen in domestic sketches, and ad libs to his own uproarious amusement when things go wrong. He is best in a travesty of tv shows.

The long-established Hedley Ward Trio wins full marks for pace, zip and general breeziness of comedy and song. They exit to heavy palming. Eileen Keegan is a talented brunet warbler who has the personality to be a leading U.K. artiste. Sheila Paton, chirper with a good set of pipes, is seen to advantage and has nice appearance.

The Cox Twins are male song-and-dance performers with bounce, while John Mulvaney fills the second-comedy spot with average results, being typed in his style and patter. Don Gordon is the male singer, with too little to do at show caught. The Three Bells are a blonde trio from England who register pleasantly but have little to mark them as standouts. Antony Mayne and Betty Victory help out in comedy sketches. *Gord.*

New Acts

DAN ELLIOT
Songs
15 Mins.
Blue Angel, N.Y.

Dan Elliot comes into the folk field at a time when it seems that this song form has just about said everything it can say in this era. Nonetheless, Elliot makes himself out to be a strong voice, eager to express himself in terms of the outlines laid down by his predecessors and comes off as a welcome addition to the calling.

Elliot has much commercial value. His own guitar accomps give him unusually vigorous background. Sometimes, the tunes are given an overdramatic dressing. Nonetheless, Elliot can hold his own excellently. Probably his most thought-provoking number is the rendition of "Johnny I Hardly Knew Ye" which comes off as an antiwar preachment rather than a war song which it became with "Johnny Comes Marching Home." He can work before the purists as well as the more commercial audiences in the fold field. *Jose.*

RICHARD PRYOR
Comedy
12 Mins.
Living Room, N.Y.

There is much in Richard Pryor's turn to remind of Bill Cosby. However, it seems to be natural rather than a consciously imitated mannerism. Colored comedian has strong and definite ideas on humor. He has an avant garde viewpoint, a healthy instinct for irreverance and a feel for expression.

However, there is still much for him to learn before he can go into commercial rooms. He is still in the coffeehouse stages as far as this audience was concerned on his opening night. He has the approach of an intellectual rather than an entertainer and writing seems to be for clever effect rather than laughs.

Pryor needs a reexamination of his material best done with more forays in the offbeateries before hoving into the uptown spots. *Jose.*

DALE WARD
Songs
37 Mins.
WNOX Auditorium, Knoxville

Former Oklahoma A & M basketball star Dale Ward, standing six feet three and weighing 205, has the makings of another Presley. Appearing on the "WNOX Show of Stars," Ward worked with a full band marking his second appearance in front of a live audience.

Ward is known for his "A Letter From Sherry," Dot recording which sold more than 300,000. He acts his true Oklahoma self, walking about the stage with personality as he sings, putting full energy and sincerity into his lyrics.

He looms as a good find, he is cleancut, goodlooking, darkhaired.

His most recent platter catching on (also Dot) is "I Have a Girl Friend." He can be typed as excellent for a nitery, tv, pix, disks. *Brad.*

LENA GRUN
Songs
25 Mins.
Viennese Lantern, N.Y.

Lena Grun, a singer from the Argentine, is accomplished both in song and in languages. She gives an international flair to her tunes with pops from a variety of lands. In addition, she puts a lot of frantic fervor into some of her efforts. She needs a few more lighter touches to compensate.

Miss Grun is strikingly gowned. She moves about the floor nicely and her voice is big. She can work in both the large and small rooms, and seems to have the catalog that can carry in both. Her backing by the Ernest Schoen crew at this boite provides a sound framework for endeavors. *Jose.*

MANNY WILLIAMS
Comedy
25 Mins.
Monticello, Framingham

Manny Williams, who has been playing club dates, conventions and cruises around the area for some time, essays his nitery debut here in a strong sesh of magico comicking, which gets across well with the customers. His comedy is subtle, although he opens with a strong bit of business, a sort of pitchman spoof, that has impact. Using few props, he propels fancy lines at machinegun pace with rope twists working up to a novelty "egg" routine. As nimble with his tongue as with his fingers, Williams has his own style of comedy which diverts the audience. Closing with a newspaper routine which combos today's headlines with amusing diversions, he gets off to solid mitting.

Looks to have nice potential for hotel spots, niteries, tv, and most visual situations. *Guy.*

MARGUERITE CHISHOLM
Songs
18 Mins.
Viennese Lantern, N.Y.

Marguerite Chisholm is an accomplished soprano who mixes the classics and pops effectively. Miss Chisholm in her stint at this Max Loew hospice takes on some difficult assignments such as "Musetta's Waltz" and "Laughing Song" from "Die Fledermaus" and carries them off nicely.

Miss Chisholm is a blonde looker and is effectively coutoured. She has the voice, bearing and personality to warrant legit musical assignments. She has all the necessary vocal elements as well as the ability to provide dramatic touches to her numbers. *Jose.*

Bard & Burton

Continued from page 1

over $360,000 in Toronto, cleared over $100,000 on that amount, Cohen says. Only six performances were played during its first frame at the O'Keefe, followed by eight regular performances each of the ensuing weeks in Toronto. A gross ranging from $150,000-$160,000 is anticipated by Cohen for the show's two-week Boston run. The operating profit on that, he figures, should be about $40,000.

Thus, according to Cohen's estimates, the play will have earned an operating profit of around $140,000 by the time it leaves Boston for Broadway. That amount would cover the $133,000 production cost with a little profit left over. The Boston engagement looms as a virtual sellout, Cohen says.

With "Hamlet" a prospect to open on Broadway in the black, Cohen is establishing what could be a record in that area. In the last 18 months three other shows presented by him recovered their investments before opening in New York. They were, Cohen says, "Beyond the Fringe," which was capitalized at $100,000 and cost $62,000 to produce; "An Evening With Maurice Chevalier," which was capitalized at $25,000 and cost $19,000 to produce, and "The School for Scandal," which was capitalized at $150,000 and cost $122,000 to produce.

For the record, Cohen notes he also had some flops during that period.

Israeli Recognizes

Continued from page 2

she would not go on until the "Jewish swine" would be thrown out. That meant Kerner and two other Jewish comedians, who had been kindly requested to "dress immediately, and leave quietly, for their own sake."

The local distributors of the As-Film, claim not to have known anything about this missing name. They had obtained the material from the foreign distributors and had received censorship.

Marika Rayk, allegedly, didn't stop at staying on the stage and screen of Nazi Germany and Austria, during World War II, but also, according to two testimonies, had tried to prove her loyalty (being of Hungarian descent) beyond the "call of duty," by informing on people and denouncing escaped colleagues.

For two years, after the end of the war, she had been kept off the working lists, after which she publicly pronounced "regrets" and resumed her career.

Bellamy, Retiring as Equity Prez, Condemns Factionalism in Union

Factionalism in Actors Equity has drawn sharp criticism from Ralph Bellamy, who's retiring as president of the union after serving for four consecutive three-year terms. In a valedictory message, published in the April issue of Equity, the organization official publication, Bellamy recounts the changes experienced by the union since he assumed presidency in 1952.

His statement to the Equity membership also says, "The most constructive observation of my 12 years would be to draw attention to a condition which besets us from time to time like a recurring open sore. It hinders our progress and dissipates energies which should be directed solely to our mutual interests. I mean factionalism in various forms. If we can overcome this debilitating characteristic we can have more time to spend on our affairs to the benefit of all of us.

"It seems to me the best way to overcome it is to watch for it and be aware of it and for each member to refuse to join into any factional machinations or maneuvers. As a group of individuals we know our problems and we have capable minds and we have, each of us, the convictions and courage to think and act for ourselves—not to be aroused or led by anyone with personal antipathies or grievances or ambitions. Honest differences are a basis of strength, but contrived issues are self-defeating."

Referring to the state of the union in 1952, when it was at its old headquarters on West 47th St., Bellamy notes, "Chorus Equity was still a separate entity; our treasury amounted to some $600,000, the bulk of which was lying in checking accounts bearing no interest; our only negotiated contract was with the League of N. Y. Theatres, causing us to deal with all other areas on an arbitrary and concession basis.

"There were no pension or welfare funds; Canada had not been

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'Sound' Repeats in Mpls. After Union Settlement; Won't Use Other Houses

Minneapolis, March 24.

Shortly before scheduled curtain time, a return engagement of the touring "The Sound of Music" opened at the Orpheum Theatre here last Tuesday (1) with the temporary settlement of a dispute between Ted Mann, who operates the house, and Local 3, American Federation of Musicians. Each side claimed a victory.

The controversy involved musicians employed at other theatres operated by Mann, and the union placed the Orpheum on its "unfair" list. That meant that the 12 local tooters slated to play the Rodgers-Hammerstein show could not appear, and neither could the five men who travel with the production. Mann tried to arrange with Actors Equity to permit its members to sing the musical a capella, but no answer had been forthcoming when the tiff with AFM was settled.

Meanwhile, Henry Guedel, presenting the production on tour, threatened to sue Mann for $40,000, allegedly the amount that would have been lost, if the booking failed to materialize. Mann's reaction was to indicate that in that case he would bring suit against he union.

Under the settlement, Mann agreed not to book touring legit shows to any of his theatres except the 2,800-seat Orpheum, there his contract with the union still has a year to run. The deal calls for the employment of musicians for all productions, both musical and straight, whether the men are needed or not.

The row arose when Mann booked occasional stage shows into the Academy, a 1,050-seat film house. In the case of the touring "Never Too Late," the union demanded the employment of six musicians, the same as required at the Orpheum, but Mann refused. He followed suit with "The Hollow Crown."

For non-musical shows at the Orpheum, Mann uses the required tooters to play in the lobby before and after the performance.

Schedule 'Dutchman' For Off-B'way Triple-Bill

"Dutchman," a one-acter by LeRoi Jones, opened last night (Tues.) at the Cherry Lane Theatre, N.Y. It'll be part of a triple-bill to be presented at the off-Broadway house by the Richard Barr, Clinton Wilder and Edward Albee production firm, Theatre 1964. The Cherry Lane's current tenant, a double-bill of Samuel Beckett's "Play" and Harold Pinter's "The Lover," is also a Theatre 1964 offering.

The "Play"-"Lover" combination ended its run at the Cherry Lane last Saturday (21), but "Play" is retained for the triple-bill also including Arrabal's "The Two Executioners." Edward Parone directed both "Dutchman" and "Executioners."

Kim Stanley Is Out of 'Sisters'

Kim Stanley, who was to have starred in the scheduled Actors Studio revival of "The Three Sisters," has withdrawn from the project. There were reports yesterday (Tues.) that the actress is set for the lead in another, undisclosed Broadway show for a different management.

Lee Strasberg, artistic head of the Actors Studio, is to stage "Sisters," but unless an outstanding actress can be engaged quickly for the important role of Masha, the venture may have to be postponed until next season.

Geraldine Page and Susan Strasberg, the director's daughter, are slated to costar in the respective roles of Olga and Irina in Randall Jarrell's new version of the Anton Chekhov play, with is being financed from part of a grant from the Ford Foundation. No theatre has been booked for the production, although an April opening had been announced.

In the last Broadway revival of the work in 1942-43, Katharine Cornell played Masha, Judith Anderson portrayed Olga and Gertrude Musgrove enacted Irina with Ruth Gordon as Natasha, Dennis King as Col. Vershinin, Edmund Gwenn as Dr. Chebutykin, Alexander Knox as Baron Tuzenbach, McKay Morris as Capt. Solyony, Tom Powers as Kuligin, Eric Dressler as Audrey Prozorov and Kirk Douglas as an orderly. Miss Cornell was the producer and her husband, Guthrie McClintic, staged the show, which had a 123-performance run at the Ethel Barrymore Theatre.

ALVIN THEATRE SOLD TO LESTER OSTERMAN

Broadway producer-theatre owner Lester Osterman has purchased the Alvin Theatre, N. Y., from Max and Stanley Stahl, owners of the nearby Hellinger Theatre. Osterman had been operating the Alvin as a lessee under the terms of a five-year contract negotiated in 1962. The price paid by Osterman has not been disclosed.

Acquisition of the Alvin brings to three the number of Broadway houses now owned by Osterman. He also has the 46th Street and O'Neill Theatre, for which he reportedly paid $2,125,000 and $1,200,000, respectively.

The Alvin's current tenant is "High Spirits," co-produced by Osterman, Robert Fletcher and Richard Horner. The musical is giving previews at the 1,334-seater, prior to opening April 7, having postponed the opening it had originally scheduled for next Tuesday (31).

As a producer, Osterman is also currently involved with "Fade Out—Fade In," which is being produced by On-Stage Productions. He's partnered in that firm with composer Jule Styne. "Fade Out," with Carol Burnett headlining, is now in rehearsal, prior to beginning an out-of-town tryout April 20 at the Shubert Theatre, New Haven. The tuner is scheduled to open May 26 at the Hellinger.

Waterhouse-Hall Boom In N. Y. Area Last Week

British authors Keith Waterhouse and Willis Hall were widely represented in the N. Y. area last week. The spread included the legit presentation of their double-bill "Squat Betty" and "The Sponge Room," at the East End Theatre, N. Y.; the pictures, "Billy Liar" and "Man in the Middle," as well as the week-long showing over WOR-TV of the film version of Hall's play, "The Long and the Short and the Tall."

"Billy," playing nabe houses, is their adaptation of their own play of the same title. "Man," for which they wrote the screenplay, was at the Paramount Theatre on Broadway and other Metropolitan outlets.

Philly Maps Own Off-B'way Legit

Philadelphia, March 24.

Plans for a 500-seat legit house in Philadelphia's redevelopment of the Society Hill section were launched last week with an organizational meeting of some 350 proponents of the Theatre of the Living Arts. Mayor James H. J. Tate was present to give official blessing to the project, the purpose of which is to establish a center for the performing arts in midtown Philly. Although music and ballet were represented on the dais, major interest attached to the formation of a local off-Broadway-type theatre.

It will be located in a shuttered film house, the old Model Theatre, which in addition to air-conditioning also has a Cinerama screen. Samuel Rosenbaum, who heads the American Federation of Musicians Transcription Fund, 'chairmaned the meeting. Visiting stage advocates included Theodore Mann, producer of the Circle in the Square, N. Y., which ran a season in Philadelphia some years ago, and Andre Gregory, who directed Seattle's community theatre last season and is scheduled to stage the first production for the new Philly group in September.

Fred Goldman, advertising man and founder and director of the Exceptional Films Society, sparked the Living Arts Theatre idea. He outlined the organization's plans, which entail a list of 15,000 subscribers, paying an average of from $5 to $22.50 for season tickets.

The initial season will be budgeted at $225,000, with five stage productions planned, each to run five weeks. Intervals will be taken up with theatre workshop, ballet, art films, music recitals and other attractions suitable for moderate size 500-capacity house.

Goldman and associates purchased the Model Theatre, which will be leased to the Living Arts non-profit corporation at cost. The house is to be remodeled with installation of an open-thrust stage this summer.

The group has contacted Actors Equity regarding scales for actors engaged for unlimited runs. "Cities like Philadelphia are discovering that if you want good actors in good theatre you have to do it yourself," Mann said. The off-Broadway producer added that some 40 American cities have professional companies flourishing. "The decentralization of the Broadway stage is one of the most exciting things taking place in the theatre today," he declared.

U. S. Authors Charge 'Love' Was Mangled in London

London, March 24.

The writers of "All In Love," a musical version of Sheridan's "The Rivals," which opened March 16 to a devastatingly bad press at the May Fair Theatre, complain that their work has been badly tampered with. The show had an off-Broadway run of several months in New York.

The American authors, Bruce Geller and Jacques Urbont, have charged, "We had artistic control in the U.S. Here, very little has been left untouched. The show has been practically reconstructed."

The production of the tuner was supervised by Brian Taylor. A spokesman for the producers said, "We thought changes were necessary for a British audience. Certain things had to be tightened up."

'Succeed' Now Making It in Paris; Had Hit Reviews But Slow Start; May Spur French 'Lady' & 'Forum'

Paris, March 24.

The French version of "How to Succeed in Business Without Really Trying" has apparently made good at the large-capacity Theatre De Paris. The first three weeks were give and take at the boxoffice, in spite of sock reviews, but the Broadway musical has now settled down to a solid trade and seems due for a long and lucrative run.

This is more than just another American show transcribed to the French boards. It is the first really modern American tuner to make the grade here, where the public taste is generally for shows in the old fashioned operetta form.

If there is an audience for Yank stage and screen musicals, it has never been sufficient for a smash run, and the French attempts at integrating story, dance and song to advance and comment on the action have usually been flops. Since World War II only Irving Berlin's "Annie Get Your Gun" was successfully done by the French, but it was mainly decked out in excess production numbers for their own sake and still did not fare too well.

Nine years ago a Yank company doing "Oklahoma" did moderately, but a road company of "West Side Story" scored and then the film version of the same show also clicked solidly. Now "Succeed," called "Comment Reussir En Amour Sans Vraiment Se Fatiguer," and nimbly adapted by Raymond Castans, may finally be the forerunner to big-scale Paris adaptations of Broadway musicals. Local representatives of U.S. film companies are also hoping it will bring an increase in French interest in musical pictures. Only "An American in Paris" (MG) has done very big biz since World War II, although "The King and I" (20th), did well enough with most of its songs eliminated.

"Succeed" kept its original U.S. scenic designs and even ad posters. Dale Moreda, an American who had directed it for the road, co-directed with Pierre Mondy here, and kept

(Continued on page 104)

Seattle Musicals Going Inside With John Raitt

Seattle, March 24.

John Raitt will star in Greater Seattle, Inc.'s first production, "Carousel," in the Opera House here, April 14-19. Karen Sargent has been signed for a supporting role, along with local singer Mary Ellen Zobel. Tod Jackson is choreographer for the musical.

In past years, Greater Seattle has produced plays in the Green Lake Aqua Theatre, where they have been plagued by rain. From now on all plays and musicals will be presented in the Opera House.

The annual visit of Al Sheehan's "Aqua Follies will still be put on in the Aqua Theatre.

Balto May Have 3 Legit Houses

Baltimore, March 24.

Baltimore is still on the legit map this season, despite the razing last month of the 92-year-old Ford's Theatre to make way for a parking facility. Instead of having just the Ford's for legit, it looks like the town may have two houses during the upcoming semester for the booking of straight plays and musicals.

That doesn't take into consideration the new 1,500-seat theatre that Morris Mechanic, who sold the Ford's to a department store chain, said he would build as part of a $4,000,000 downtown Charles Center redevelopment project. Groundbreaking on that hasn't begun. However, the huge Civic Center here has set the key city touring company of "Camelot" for a May 11-16 stand as a pilot project for the possible future showcasing of tuners at the arena.

For legit, the Civic Center will reduce its capacity to a maximum of 3,500. If the "Camelot" booking works out, it's figured the spot will then seek other big musicals. Also on the local front, it's been announced by Trans-Lux Corp., operator of three downtown film houses, that one of those, the Hippodrome, will be converted into a legit showcase.

The Hipp is expected to begin booking shows next Sept. 15. Trans-Lux, according to its president, Richard Brandt, also intends booking theatrical productions into some of its houses in other cities. This phase of the firm's operation is being supervised by Trans-Lux vice-president Thomas E. Rodgers.

The Hipp was built in 1914 and maintained a film-vaude policy until 1949. The house resumed vaude briefly in 1951 and again in 1959 when the Three Stooges played there. Few changes will have to be made in the house, which was renovated at a cost of $250,000 last year for the presentation of the "Cleopatra" picture.

HIGH SCHOOL GIMMICK AS PITT CLO COME-ON

Pittsburgh, March 24.

Pitt's Civic Light Opera, which operates at a loss every year, will this year try a plan that may substantially cut the deficit. Hal Friedman, who is assisting managing director William Wymetal, has developed the Civic Light Opera Marching Society and has aimed it at the large teenage audience in the area.

The plan has the highschool students buying a 25c "ID Card" which will entitle them to buy $2.75 tickets for $1.25 for Tuesday, Wednesday, and Thursday evenings during the weeks that the six book shows are presented. The card will not be good during weeks revues are staged.

The is an offshoot of the successful CLO "First Nighters" club, which is open to college students and faculty members. Under this program the CLO has 6,000 members who buy a season ID card for 50c. and are entitled to buy tickets on opening night at half-price.

'Intelligence on Earth,' Live-Screen Technique, In London Saturday (28)

London, March 24.

"Is There Intelligent *Life* On Earth," a satirical legit musical in the Living Screen process, so far used only in American factories for industrial purposes, will be presented next Saturday (28) by Arthur C. Twitchell and Ralph Alswang, in association with The London Play Co. (International Plays) at the 2,000-seat Essoldo Theatre, Brighton.

The complicated technical setup involves the use of live entertainment with film sequences, so that characters can walk out of the screen on to stage and, by use of film, allow the plot, music and action to continue without interruption. This American process, now patented in Britain, is achieved with a stage consisting of a series of white surfaces, which are screens on which motion pictures are projected. There are a slanted ceiling screen, left and right wall screens with panel doors to allow performers to enter and exit, a back screen and a ramped floor screen. Pictures are projected with a 35-mm machine.

Alswang, who is staging the production, says the key is in rehearsal. Occasionally, it's essential for actors to be at a certain spot at a certain time, but Alswang asserts that this mechanical angle will not interfere with enjoyment of the action. Robert Crean, an American, has written the book from Alan Dunn's original book, and Michael Brown has provided lyrics and music. The film sequences have been directed by John Halas.

The idea of the story is what might happen if a flying saucer landed on earth. The process enables the action to proceed logically and smoothly all round the world. The cast includes Ronnie Stevens, Aun Hart, Ian Patterson and Meg Walter.

Shows Abroad

A Kayf Up West

London, March 13.

Theatre Workshop presentation of a two-act comedy by Frank Norman. Staged by Joan Littlewood; music written and arranged by Stanley Myers. Features Edward Roscoe, Barry Humphries, Roy Barnett, John Bay, Howard Goorney, Jeffrey Bernard, Sean Lynch, Barbara Ferris, Kenneth Gardnier, Frank Coda, Delia Abraham, Gaye Brown, Richard Curnock, Nina Baden Semper, Barbara Barrett, Gloria Bramnor, Patricia Broderick, Angela Christopher, Sonia Chung, Joyce Hutchinson, Beverly Lawson, Christine Lynch, Penny Lynch, Grace MacNeil, Tony Kinsey Quintet. Opened March 10, '64, at the Theatre Royal, East London; $2.45 top.

The low life experiences of Frank Norman gave him material for three books and the musical, "Fings Ain't Wot They Used to Be." "A Kayf Up West" is written in his familiar vein—but lacks the music of Lionel Bart.

Norman's absence of construction is everywhere apparent, and the piece meanders over welltrodden territory, lacking a strong plot as backbone. It is unlikely that it will be transferred to the West End after its limited run at Stratford East.

It is a good idea to set the action in 1949, for the working class types exhibited in a series of vignettes are intensely colorful and gain from being given a nostalgic flavor. It turns into a sort of fairytale, with loafers, queers and prosties seen in a romantic light.

One man is caught up with these bad types, arriving at the "kayf" they haunt as an innocent in search of a job and also finishing up in jail. Between times, the scenes perfunctorily introduce a troop of West Indian immigrants, the equally amoral lords and debs pawing and gnashing each other at a party, and other signs of the times.

The whole thing cries out for music and salty lyrics. What it gets is plaintive jazz from the Tony Kinsey group, placed offstage, and the score of Stanley Myers is not memorable. The only asset of the show is the direction of Joan Littlewood, whose eye for detail and movement and quirks of character is as acute as ever.

The Theatre Workshop team of 13 works overtime with the 47 characters, and their versatility pleases throughout. Howard Goorney, as an aging actor, a botanist, and a feminine literary pundit, is excellent, as is Barry Humphries as the kayf-owner, a dissolute peer, and a jailbird.

Barbara Ferris is pert and vivacious as a prostie, and Norman's do-it-yourself-script only bores considerably when a poet inveighs in cliches against the capitalist system. Even though this is intended as funny, it stays ponderous.

The set, uncredited, allows Miss Littlewood to make free and imaginative use of the stage area, and is otherwise adequate.

Otta.

All in Love

London, March 17.

Edward J. and Harry Lee Danziger presentation of a two-act musical comedy based on R. B. Sheridan's "The Rivals," with book and lyrics by Bruce Geller, music by Jacques Urbont. Staged by Douglas Squires; supervision, Brian Taylor; decor and costumes, Alan Barrett; lighting, John Corne; musical director, Anthony Bowles. Opened March 16, '64, at the May Fair Theatre, London; $3.80 top.

Lucy ..... Annie Ross
Lady Holdfast ..... Margo Cunningham
Miss Holdfast ..... Rita Cameron
Lady Standpat ..... Joyanne Delancey
Lady Backstep ..... Clare Welch
Sir Thomas Standpat ..... Thomas Walling
Sir Roger Nackstep ..... Charles O'Byrne
Sir William Holdfast ..... John Moore
Sir Percival Crumble ..... David Sinclair
Sir Anthony Absolute ..... Peter Pratt
Mrs. Malaprop ..... Gwen Nelson
Lydia Languish ..... Mary Miller
Sir Lucius O'Trigger ..... Peter Gilmore
Capt. Jack Absolute ..... James Fox
Fag ..... Alan Dudley
Bob Acres ..... Ronnie Barker
Dancing Mistress ..... Pauline Innes
Fencing Master ..... John Mulrhead

There are dozens of classic comedies that seem, offhand, to be likely candidates for a musical treatment, and probably as many authors who think it is an easy task and that they are the men to do it. But "All In Love," at the May Fair, is contrary evidence. Even in this small theatre's pleasant surroundings this little disaster can hardly hold its own, having mild wit, uneven style and unimaginative staging by Douglas Squires.

What has happened is that the book gives the audience a thin outline of Sheridan's "The Rivals," and a number of songs have been injected as padding. The Bath of 1775 has been denuded of elegance. Brothel and Turkish bath scenes have been included, but only emphasize the brashness of the tuner's conception.

Of the 16 or so numbers, none really advances the action and only two or three reach an acceptable standard. The production is fussy, though the decor is daintily and adroitly manouevred on the theatre's pocket handkerchief stage and the cast is dressed colorfully enough.

But few of the cast are strong enough to cope with inadequate material and those who are sufficiently experienced are hard put to it to make of limited opportunities. Most waste is that of Annie Ross, a delightful, skilled jazz singer who wanders around as Lucy looking reprehensibly, but none the less understandably glum, about the whole affair.

Peter Gilmore sparks off boisterous humor as the belligerent Irish playboy, Sir Lucius O'Trigger, and Ronnie Barker works hard and often successfully as Bob Acres. Sir Anthony Absolute is in the capable hands of Peter Pratt, whose long Gilbert and Sullivan training, enables him to act and sing simultaneously.

Even Gwen Nelson, with the rich part of Mrs. Malaprop, is forced to play her role with an almost pantomime zest and frenzy, jettisoning wit and style in the process.

The two principal young people, Lucy Languish and Captain Jack Absolute, are unhappily handled by Mary Miller and James Fox. Miss Millar is pretty enough and has a small, attractive voice, but makes the heroine such a completely unsubtle ninny as to ruin most of the meaning of the byplay with Absolute. The latter is too much for Fox, who has neither the singing voice nor the experience, and falls back on asides and dilettante byplay which swiftly cloys.

The orchestra is conducted by Anthony Bowles and is stuck somewhere up near the rafters of the theatre, which is little help in establishing much rapport between singers and musicians.

Rich.

The Royal Commission Revue

London, March 12.

Mermaid Theatre Trust presentation of a two-act revue by John Antrobus, with additional material by Spike Milligan. Staged by Antrobus; choreography, Bob Svenson; decor, Antrobus and David Myerscough Jones. Opened March 11, '64, at the Mermaid Theatre, London; $2.45 top.

Cast: Sandra Caron, Valentine Dyall, Susan Hanson, Inigo Jackson, Salubrious Lane, Toni Palmer, Raymond Smith, Gaby Vargas, David Walsh, the Temperance Seven.

Collaboraton between the surreal comic talents of John Antrobus and Spike Milligan, the latter a founder-member of the "Goons" radio show, provided the successful "Bed-Sitting Room" last season. This successor, without Milligan as performer, doesn't hit the same standard of fantasy or fun, and it's a dicey proposition for a transfer after its month at the Mermaid.

The opening has the Temperance Seven, the ragtime parodists who provide the revue's musical backing, blowing away under a huge white sheet. This sets the tone for the zany proceedings, but the show, despite its short (two-hour) running time, grows wearisome around interval time. The sketches peter out and the payoffs have to be signalled to be recognized, and the thin thread of story grows tedious.

The plot concerns the Temperance Seven, who, commanded by thesp Valentine Dyall, are supposed to represent an under-cover Royal Commission probing the theatre. It carries little weight, and less point, and is also somewhat manhandled by Dyall himself, who overplays as the actor who made his mark in "The Maid of the Mountains" and can't forget it.

There are three bright items in the show. One charming interlude has a ditty played on a vacuum-cleaner and a whistling brush. Another has a couple of girls trailing bus conductors on dog-leads; they collect them because they are so scarce. And the third that pleases involves Sandra Caron as a worker who has been lost by her tools and is filed away in the Lost Property Office, awaiting recovery.

Miss Caron, in fact, makes a sprightly impression throughout, being both poised and elfin. Of the rest, Toni Palmer and Raymond Smith are okay, and Gaby Vargas, with little to do, suggests that she might develop the technique of the late Kay Kendall, as well as looking like her. Susan Hanson, whose function is to burst into tears at odd intervals, does it appealingly.

The show is desultorily staged, the chief fault being the lack of blackouts to point up the individual items, but neat use is made of wooden blocks as props and a feeling of informality is nicely sustained.

Otta.

Legit Followup

Little Me
(BLACKSTONE, CHI)

Chicago, March 10.

"Little Me" is in dandy shape for the road. The cast is spirited and able, and the physical production has the freshness and sparkle of a show that is going to Broadway rather than coming from it. On its opening in Chicago, it was cheered as few shows have been in recent years.

Four of the original principals are making the tour and set a high performance standard, and on the whole, the large supporting cast measures up. Sid Caesar still does a virtuoso job as the seven men in Belle Poitrine's life, and he is consistently funny.

Virginia Martin has the necessary magnetism as young Belle, Nancy Adrews realizes the older version with flair, and Swen Swenson's first act dance remains the show's standout number.

Good choices were made for the lesser roles, from Edith Gresham's Mrs. Eggleston and Grant Walden's Patrick Dennis to Maurice Brenner and Lou Cutell in the cartoon of the Buchsbaum brothers. As for the dance corps, it's both attractive and inspired.

The show seems to have everything except a topnotch book and memorable score, but it's thoroughly satisfying as pure entertainment and ought to fetch nice revenue on its tour.

Les.

London Shows

(Figures denote opening dates)

All In Love, May Fair (3-16-64).
Antonio, Drury Lane (3-2-64).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63)
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Fielding's Hall, Prince Charles (2-27-63).
Formation Dancers, New Acts (3-18-64).
Funny Thing Happened, Strand (10-3-63)
Half a Sixpence, Cambridge (3-21-63).
Hang Head Down, Comedy (3-19-64).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (3-28-63)
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63)
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

At Drop of Another Hat, Haymarket (10-2-63); closed last Saturday (21), after 171 performances.

SCHEDULED OPENINGS

Round P'dilly, Prince Wales (3-28-64).
Mexican Fiesta, Drury Lane (3-30-64).
E'body Loves Opal, Vaudeville (4-1-64).
Schoolmistress, Savoy (4-8-64).
Wait A Minim, Fortune (4-9-64).
She Loves Me, Lyric (4-29-63).

Scheduled B'way Preems

Murderer Among Us, Morosco (3-25-64).
Funny Girl, Winter Garden (3-26-64).
Pretzel Factory, O'Neill (3-28-64).
Sponono, Cort (3-30-64).
Anyone Whistle, Majestic (4-1-64).
National Rep, Belasco (4-5-64).
High Spirits, Alvin (4-7-64).
West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-9-64).
Baby Want a Kiss, Little (4-13-64).
Cafe Crown, Beck (4-20-64).
Blues for Mr. Charlie, ANTA (4-21-64).
Porgy and Bess, Center (5-6-64).
Rear Like a Dove, Booth (5-15-64).
Royal Shakespeare, State (5-18-64).
My Fair Lady, Center (5-20-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-8-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Ben Franklin, Lunt-Font. (10-12-64).

Asides and Ad-Libs

Glenna Syse, drama critic of the Chicago Sun-Times, is in New York this week to catch the new shows . . . The current off-Broadway revival of "Little Eyolf" is presented by Northwestern Productions, comprising Northwestern Univ. drama school alumni. The old alma mater spirit didn't sway fellow-Northwestern graduate **Walter Kerr,** however. His review in the N.Y. Herald Tribune was the toughest the show received, particularly in its criticism of the direction and performances.

Harold Prince, who's been doing a new-broom bit as the president of the League of N.Y. Theatres, reports that fellow-producer **Irene Selznick** has been ribbing him about his administration's first hundred days. "I guess she doesn't think it's going to last," he comments . . . "But for Whom Charlie," **S. N. Behrman** play being presented by the Lincoln Center Repertory Company at the ANTA Washington Square Theatre, N.Y., has been published by Random House, clothbound, $3.95. "A Case of Libel," **Henry Denker's** dramatization of **Louis Nizer's** autobiographical best-seller, "My Life in Court," has also been published by the same firm, clothbound, $3.95.

Emory Lewis, editor and drama critic for Cue magazine, has written a N.Y. World's Fair supplement to his "leisurely" guide book, "Cue's New York," to be published shortly by Duell, Sloan & Pearce . . . Some of the backers of "The Ballad of the Sad Cafe" are still beefing at having to put up the 20% overall on the $120,000 project only a couple of weeks before the end of its 16-week run.

"Films are the most important thing in my life, especially now that I have started making movies about my family. If the stage interfered, I would give up the stage."—**Elia Kazan,** film and legit director, as quoted by **Bob Thomas** in the N.Y. Post . . . "I think 'Hamlet' is a drawing room comedy; the surroundings aren't luxurious only because habitations were not formfortable in those days"—**S. N. Behrman,** the author of "But for Whom Charlie," as quoted by **Irving Drutman** in the N.Y. Herald Tribune Magazine.

"In the theatre you are guaranteed nothing; you write for yourself. You don't have to think of an idea that would appeal to Camel cigarets. In tv or movies, the writer has no control. In the theatre, he does. Sometimes, you look at a television show with your name on it and you wonder who wrote it."—**Ronald Alexander,** author of "Nobody Loves an Albatross," as quoted by **Richard F. Shepard** in the N.Y. Times.

Robert Hector, a former Broadway pressagent and company manager, has an article, "The Obsolete Industry," in the March 16 issue of The Nation about the sickly state of the theatre. It's a well-informed piece, though somewhat inconclusive. In the same issue, **John Simon,** drama critic for the Hudson Review and film critic for The New Leader, has a turgid, though possibly erudite, review of the published version of current Broadway play, **Rolf Hochhuth's** "The Deputy," in both the translated form and the original German, "Der Stellvertreter." Incidentally, **Walter Kerr,** drama critic for the N.Y. Herald Tribune, had an excellent column on the same play in the same edition.

"Four Flights Up," by **Margalo Gillmore,** has been published by Houghton Mifflin; ($3.75). It's the reminiscent story of the actress' girlhood in the early 1900s in a Manhattan walkup, culminating in her first stage success . . . "Beg, Borrow and Squeal," an autobiography by **Eugene Endrey,** a Hungarian-born actor-director-producer, has been published by Pageant Press; ($4).

Repertory Review

Yeomen of the Guard

N.Y. City Center Gilbert & Sullivan Opera Co. revival of comic opera, with libretto and lyrics by William S. Gilbert and music by Arthur Sullivan. Production and musical direction, Julius Rudel; staging, Allen Fletcher; scenery, Stephen O. Saxe; costumes, Alvin Colt. Opened March 17, '63, at the City Center, N.Y.; $4.95 top.

Sid Richard Cholmondely ..... [illegible]
Col. Fairfax ..... Robert Rounseville
Sgt. Meryll ..... George Gaynes
Leonard Meryll ..... Richard Krause
Jack Point ..... Norman Kelley
Wilfred Shadbolt ..... Herbert Beattie
Headsman ..... Thomas Andrew
Yeomen ..... Herbert Pordum, Sean Barker
Citizens ..... Harris Davis, Glen Dowlen
Elsie Maynard ..... Mary Jennings
Phoebe Meryll ..... Mary Burgess
Dame Carruthers ..... Evelyn Sacks
Kate ..... Virginia Bitar

New York City Opera's Gilbert & Sullivan wing now has six productions mounted and plans to launch a road tour, presumably on an organized audience basis. With the exception of Martyn Green's venture of recent date and the return every few years of D'Oyle Carte, these timeless light works are left to the amateurs. The talent array assembled by Julius Rudel ought to be welcome in Stixville and may instruct the natives in how to do it.

"Yeomen" is a lesser show, without great numbers and with many of the best lines spoken rather than sung. The cast of principals is longer, too, than typical. Even so, the pattern of the great team is there, the plot is tight and basically theatre. The whole evening passes agreeably and no doubt the greater the addiction, the greater the joy. Suffice that this staging is generally first rate and on a par with the other works given here in recent years, all surprisingly good.

Faults opening night were minor. A few lyrics fluffed, some of the singers deficient in diction, notably Evelyn Sachs as Dame Carruthers and those beefeaters with lines to sing. The chorus sang prettily but seldom intelligibly.

The makings of a competent repertory troupe are visible in such sturdy Savoyard talents as Robert Rounsville, George Gaynes, Norman Kelley, Paul Ukena, Herbert Beattie. The daintiness and archness appropriate to sopranos of this idiom are well handled by Mary Jennings and Mary Burgess.

Stage presence and experience shine. Players in small parts are recognized as those who will appear in larger roles later in repertory. Indeed, an argument could be advanced that with all the glib palaver heard hereabouts as to repertory being the beau ideal of theatrical organization, only Shakespeare and Gilbert & Sullivan are sufficiently specialized and traditional to realize the dream of a group of players equally capable in many-sized alternating roles.

It is enough to say that Norman Kelley as the jester in "Yeomen" continues the remarkable tangential career in the wake of his time at the Met opera. He is now truly expert in Gilbert & Sullivan stylized comedy. Working with the almost equally fine Herbert Beattie the artificialties of Victorian humor manage to come alive and to divert.

The production of Stephen Saxe, the costumes of Alvin Colt and the business-like staging and stage business of Allen Fletcher are sound in concept and professional in execution. Julius Rudel, the City Center impresario, took over the stick for the occasion. The musical discipline was notable.

Land.

Australian Shows

(Week Ending March 21)

ADELAIDE

Black Theatre Prague, Arts.
Henry V, Tent.
Night of Iguana, Sheridan.
Night on Bald Mountain, Union.
Opera-Ballet, Her Majesty.
Philippine Dancers, Thebarton.
Play of Daniel, Bonython.
She Stoops Conquer, Theatre 62.

HOBART

Merry Widow, Royal.

MELBOURNE

Barefoot in Park, Princess.
Camelot, Her Majesty's.
Love Rides Rails, Russell St.
Naked Island, St. Martins.
New Moon, St. Kilda Palais.
Stop the World, Tivoli.

SYDNEY

Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Importance Being Oscar, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.

B'way Drops, But 'Sammy' $54,263, Lincoln Rep $40,452, 'Woolf' 18G; 'Fringe' $16,361, 'Minister' $14,050

Business dropped last week for all but a few Broadway shows. Notable was the climb registered by "What Makes Sammy Run?" Without theatre party support, the musical has thus far been hurdling the generally so-so reviews.

Holding in the sellout groove were "Any Wednesday," "Barefoot in the Park," "The Deputy" and "Hello, Dolly."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (5th wk; 39 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $40,559.

Last week, $40,134.

Barefoot in the Park, Biltmore (C) (22d wk; 171 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,701 with parties.

Last week, $38,733 with parties.

***Beyond the Fringe,** Golden (R) (74th wk; 587 p) ($7.50; 799; $34,874). Previous week, $17,903.

Last week, $16,361.

Case of Libel, Longacre (D) (24th wk; 186 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $16,772.

Last week, $15,434.

Chinese Prime Minister, Royale (D) (12th wk; 92 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $17,595.

Last week, $14,050. Closes April 4.

Deputy, Atkinson (D) (4th wk; 29 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremey Brett). Previous week, $43,093 with parties.

Last week, $43,407 with one party.

Dylan, Plymouth (D) (10th wk; 73 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $40,754.

Last week, $39,130.

Foxy, Ziegfeld (MC) (5th wk; 40 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $32,229.

Last week, $31,461.

***Funny Thing Happened on the Way to the Forum,** Hellinger (MC) (98th wk; 781 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $33,308.

Last week $30,704.

Hello, Dolly, St. James (MC) (10th wk; 76 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $71,175 with parties.

Last week, $71,005 with parties.

Here's Love, Shubert (MC) (25th wk; 194 p) ($9.60; 1,453; $67,923. Previous week, $37,866.

Last week, $35,451.

How to Succeed in Business Without Really Trying, 46th St. (MC) (128th wk; 1,015 p) ($9.60; 1,342; $66,615) Previous week, $54,186.

Last week, $51,650.

***Luther,** Lunt-Fontanne (D) (26th wk; 203 p. ($6.90-$7.50; 1,478; $60,432) (John. Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $17,523.

Last week, $17,344. Exits next Saturday (28) to tour.

***Mary, Mary,** Hayes (C) (159th wk; 1,266 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $16,041.

Last week, $15,848.

Never Too Late, Playhouse (C) (69th wk; 549 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $32,544.

Last week, $30,813.

Nobody Loves an Albatross, Lyceum (C) (14th wk; 108 p) $6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $25,419.

Last week, $24,414.

Oliver, Imperial (MD) (63d wk; 503 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $43,085.

Last week, $40,737.

110 in the Shade, Broadhurst (MC) (22d wk; 170 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $44,290.

Last week, $43,490.

What Makes Sammy Run? 54th St. (MC) (4th wk; 28 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $51,815.

Last week, $54,263.

***Who's Afraid of Virginia Woolf?** Rose (D) (76th wk; 600 p) $6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $16,063.

Last week, $18,095.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (9th wk; 68 p) ($6-$6.50; 1,158; $46,500). Previous week, $37,420 for two subscription performances of "After the Fall' and two previews and four subscription performances of "But For Whom Charlie."

Last week, $40,452 with subscription for five performances of "Charley" and three of "Marco Millions."

CLOSED LAST WEEK

Habimah, Little (D) (7th wk; 56 p) ($6.90-$7.60; 603; $27,000). Previous week, $12,357 for "Each Had Six Wings."

Last week, $15,853 for "Wings." Israeli repertory company exited last Sunday (22) for some road dates.

OPENING THIS WEEK

Murderer Among Us, Morosco (C) ($6.90-$7.50; 1,009; $42,362).

Jeff Britton presentation of George White's adaptation of a play by Yves-Jamiaque; opens tonight (Wed.). Previous week, $2,135 for two previews at the Morosco.

Last week, $5,244 for eight previews.

Funny Girl, Winter Garden (MC) ($9.60; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Ray Stark presentation of musical with book by Isobel Lennart, based on her own original story; music by Jule Styne and lyrics by Bob Merrill; opens tomorrow night (Thurs.). Previous week, $48,409 for six previews at the Winter Garden.

Last week, $48,888 for seven previews.

Never Live Over a Pretzel Factory, O'Neill (C) ($6.90-$7.50; 1,047; $45,398). Paul Vroom and Buff Cobb, with Albert Marre, presentation of comedy by Jerry Devine; opens next Saturday (28). Previous week, $16,141, Shubert, Boston.

Last week, $4,109 for three previews at the O'Neill.

PREVIEWING THIS WEEK

Anyone Can Whistle, Majestic (MC) (Lee Remick, Angela Lansbury, Harry Guardino). Last week, 46,683, Forrest, Philadelphia. Previews began last Tuesday night (24).

Cafe Crown, Beck (MC) (Sam Levene, Theodore Bikel, Tommy Hall). Last week, $5,667 for one theatre party preview Saturday night (21).

High Spirits, Alvin (MC) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Last week, $70,105, Shubert, Philadelphia. Previews began last Tuesday night (24).

Sponono, Cort (D). Last week, about $1,000 for two previews Saturday (21).

OTHER THEATRES

ANTA, Ambassador, Barrymore, Belasco, Booth, Broadway, Hudson, Miller's.

Stratford (Conn.) Festival Offers 3 Bard Seminars

The American Shakespeare Theatre, Stratford, Conn., on the occasion of its 10th anniversary and the 400th anniversary of Shakespeare's birth, will offer three Shakespeare seminars this spring prior to the opening of its regular season May 30. The seminars will be given the weekends of April 24-26, May 1-3 and May 8-10.

The weekend programs will include performances of "Hamlet" and "Much Ado About Nothing," as well as four lectures and discussion sessions.

Stan Warren to Relight Strawhat in Charlotte

Stanley Warren will return to Charlotte, N.C., this year to produce his second consecutive season of summer musicals at the Coliseum-Auditorium there. He notified VARIETY to that effect to correct the paper's report last week that there was a possibility of the town not having a summer theatre this year.

The producer says a 10-week season of musicals and straight plays at the 2,500-seater will get underway June 23.

Bits of London

London, March 24.

The Council of Repertory Theatres is offering a prize of $1,400 for the best original play.

Jenny Slaughter, widow of the old actor Tod Slaughter, has notched her 90th birthday.

Eric Portman and **Cathleen Nesbitt** are rehearsing in **Robin Maugham's** "The Claimant."

Laurence Atteridge, succeeding **Philip Algar,** has been named general manager of St. Martin's Theatre.

Comedienne **Sheila Hancock** debuted as a director last week at the new Theatre, Bromley, with "The Taming Of The Shrew."

"Beyond The Fringe" will switch to an unnamed theatre next month to accommodate the South African revue, "Wait A Minim."

Rudel Batons Caramoor

Julius Rudel, director of the New York City Opera, will function as musical director of the Caramoor Festival at Katonah, N.Y. This is a seven-performance cycle in June financed by the Walter and Lucie Rosen Foundation. It was founded in 1946.

Caramoor is administered as a personal enterprise of Michael Sweeley, otherwise one of Sol Hurok's publicists.

TOURING SHOWS

(Figures cover March 23-April 4)

Boys From Syracuse (bus-truck)—Split-week (March 23-April 4).

Camelot—Shubert, Philly (March 23-April 4).

Camelot (bus-truck) — Split weeks (March 23-April 4).

Cool Off (tryout) — Forrest, Philly (March 31-April 4).

Enter Laughing—Wilbur, Boston (March 23-April 4).

Funny Thing Happened on the Way to the Forum (2d Co.)—Hanna, Cleve. (March 23-April 4).

Hamlet (tryout) — Shubert, Boston (March 24-April 4).

Hollow Crown (bus-truck) — Curran, S.F. (March 23-28); Split-week (March 30-April 4).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (March 23-April 4).

How to Succeed in Business Without Really Trying (3d Co.)—Music Hall, Omaha (March 23-28); KRNT, Des Moines (March 30-April 4).

In One Bed (and Out the Other)—Royal Alexandra, Toronto (March 23-28); American, St. L. (March 30-April 4).

Little Me — Fisher, Det. (March 23-April 4).

Luther—National, Wash. (March 30-April 4).

Man for All Seasons—O'Keefe, Toronto (March 23-April 4).

National Repertory Theatre — Layoff (March 23-28); Auditorium, Dallas (March 27-29).

Pajama Tops—Community Theatre, Atlanta (March 23-28); Center, Norfolk (March 31-April 4).

Private Ear and Public Eye—Geary, S.F. (March 23-April 4).

Stop the World—I Want to Get Off—Auditorium, St. P. (March 23-28); Univ. of Michigan, Ann Arbor (March 30); Shubert, Cincy (March 31-April 4).

Thousand Clowns — Orpheum, Mpls. (March 23-28); Auditorium, St. P. (March 30-April 4).

Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (March 23-April 4).

'Camelot' 65G, 'Enter' $24,480, Bost.; Caesar-'Me' Record $53,719 in Chi; 'Sound,' 'Late,' Bus-Truck 'Man' Fold

"Hamlet," in Toronto, was the top-grosser on the road again last week although the take for the show's fourth frame was substantially below that of the prior two stanzas. "High Spirits" climbed over the $70,000 mark in Philadelphia and "Camelot" registered a sizeable jump in Boston. "Little Me" also climbed substantially to establish a house record at the Blackstone Theatre, Chicago.

"Enter Laughing," the only new addition to the road lineup last week, got its post-Broadway trek off to an okay start in Boston. "Never Too Late" and the bus-and-truck edition of "A Man for All Seasons" closed last Saturday (21) in Detroit and Middletown, N. Y., respectively. "Sound of Music" shuttered Sunday (22) in Minneapolis.

Incidentally, "Spirits," which has moved to the Hellinger Theatre, N. Y., has pushed back its official opening at the house from next Tuesday (31) to April 7.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Camelot, Colonial (MC-RS) (3d wk) ($7.50; 1,685; $70,562) (George Wallace, Arthur Treacher). Previous week, $58,366.

Last week, $65,137.

Enter Laughing, Wilbur (C-RS) ($4.95-$5.50; 1,241; $36,699) (Yvonne De Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $13,403, Miller's, New York.

Opened here March 16 to four affirmative notices (Hughes, Herald; Kelly, Globe, Maloney, Traveler; Rogers, Monitor) and one negative review (Norton, Record American).

Last week, $24,480 with Theatre Guild-American Theatre Society subscription.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (19th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $54,362.

Last week, $54,778.

Little Me, Blackstone (MC-RS) (2d wk) ($6.95-$7.70. 1.420; $54,000 (Sid Caesar). Previous week, $42,815.

Last week, house record, $53,719.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (4th wk) $5.50-$6; 1,200; $34,000) (Nancy Kelly, Sheppard Strudwick (matinee company costars Michaele Myers, Kendall Clark). Previous week, $27,192 with TG-ATS subscription.

Last week, $27,570.

CINCINNATI

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (2d wk) ($5.80-$6.50; 2,028; $71,705) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $45,012.

Last week, $41,444.

DENVER

Thousand Clowns, Auditorium (C-RS) (Dane Clark, Margaret O'Brien). Previous week, $26,508 with TG-ATS subscription, Curran, San Francisco.

Last week, $21,902 for seven performances with TG-ATS subscription.

DETROIT

Never Too Late, Fisher (C-RS) (4th wk) ($4.85-$5.50; 1,500; $48,000) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $31,475 with Fisher Playgoer subscription.

Last week, $30,505 with Fisher Playgoer subscription. Ended tour here Saturday (21).

Stop the World—I Want to Get Off, Shubert (MC-RS) (2d wk) ($6; 1,782; $38,000) (Kenneth Nelson, Joan Eastman). Previous week, $23,734.

Last week, $27,802.

LOS ANGELES

Private Ear and Public Eye, Biltmore (CD-RS) (3d wk) ($5.50-$6; 1,636; $55,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $25,124 with TG-ATS subscription.

Last week, $18,424.

MINNEAPOLIS

Sound of Music, Orpheum (MC-RS) ($5.50-$5.95; 2,800; $98,000) (Barbara Meister, John Van Dreelen). Previous week, unreported.

Last week, $39,638. Ended tour here Sunday (22).

NEW HAVEN

Man for All Seasons, Shubert (D-RS) ($4.80; 1,650; $44,000) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $49,242, National, Washington.

Last week, $24,453.

PHILADELPHIA

Anyone Can Whistle, Forrest (MC-T) (3d wk) ($6.60-$7.50; 1,760; $65,000) (Lee Remick, Angela Lansbury, Harry Guardino). Previous week, $46,260.

Last week, $46,683.

High Spirits, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,907; $70,000) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $68,369.

Last week, $70,105. Iva Withers subbed for Miss Grimes who was unable to appear because of "nervous exhaustion."

SALT LAKE CITY

How to Succeed in Business Without Really Trying, Capitol (MC-RS-3d Co.). Previous week, $63,134, Paramount, Portland, Ore.

Last week, $38,225.

ST. LOUIS.

National Repertory Theatre, American (Rep-RS) (3d wk) ($5.50; 1,863; $50,000) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, about $25,000 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, around $26,000 for same repertory.

SAN FRANCISCO

Hollow Crown, Curran (DR-BT) (1st wk). Previous week, $7,464 for five performances, Bonfils, Denver.

Last week, $9,561.

TORONTO

Hamlet, O'Keefe (D-T) (4th wk) ($6.50; 3,155; $113,627). Previous week, $101,535 with TG-ATS and O'Keefe subscription.

Last week, $84,356.

In One Bed (and Out the Other), Royal Alexandra (C-RS) ($5.50; 1,497; $23,500). Previous week, $20,269 with twofers, Nixon, Pittsburgh.

Opened here March 16 to one approval (Evans, Telegram) and two pans (Cobb, Star; Hicklin, Globe).

Last week, $20,867 with twofers. The parenthetically designated potential capacity gross above is the amount the show can do on a full discount sale.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neill), split-week; closed Saturday (21) in Middletown, N.Y.

Pajama Tops (C-RS) (June Wilkinson, Richard Vath), Auditorium, Rochester.

Renee Orin, wife of composer **Albert Hague,** will appear in the upcoming Broadway production of "Cafe Crown," for which her husband wrote the music.

Off-Broadway Reviews

Homage to Shakespeare

Lincoln Center World's Fair Festival presentation of readings from the plays and poems of William Shakespeare. Staged by William Ball. Stars Edith Evans, John Gielgud, Margaret Leighton. Presented March 15, '64, at Philharmonic Hall, N.Y.; $7.50 top.

Philharmonic Hall, with its capricious acoustics, is not the ideal place for an evening of Shakesperean excerpts. But for those who could hear—and many complained that they could not—"Homage to Shakespeare," with Edith Evans, John Gielgud, and Margaret Leighton, offered many rewards.

The program was not, however, as memorable as might have been expected from three such emminent stars. This was partly because the selections were not as effectively chosen and organized as in Gielgud's successful "Ages of Man." Also, the material selected was not particularly suited to Miss Leighton's talents.

Top honors for the evening were taken by Edith Evans, whose verve and artistry belie her 76 years. As Mistress Page, affronted by a love letter from Falstaff in "Merry Wives of Windsor," she was thoroughly charming; as Mistress Quickly, reporting Falstaff's death, she moved expertly from humor to pathos. And as the Queen Katherine, discarded by Henry VIII, she was nothing less than superb.

Gielgud's best moments were the prison speech from Richard II and his exquisitely performed excerpt from Act IV, scene 7 of King Lear. He also made an amusing Falstaff and was fine as the King in "Winter's Tale."

Miss Leighton was a winning Lady Percy, wife of Hotspur, and a touching Cordelia. Her sleep walking scene from "Macbeth" was not successful, however, and throughout the program she overdid one mannerism, frequently throwing back her head and tilting her chin upward. It might have been better if she could have done some longer selections and scenes from the comedies.

Portions or speeches from 11 plays were included, plus nine sonnets, which should have been much more effective than they were. The staging of the program, by William Ball, was uncomplicated but fitting.

The three stars were accorded a standing ovation at the end of the performance. Preferably, a smaller, mellower theatre might be used for the repeat showing next Sunday (29). *Kenn.*

The White Rose And The Red

Fanny Bradshaw & Sherman Wayne presentation of a drama in two acts, arranged by Fannie Bradshaw from William Shakespeare's "Henry V," "Henry VI," and "Richard III." Staged by Edwin Sherin; scenery, Robin Wagner; costumes, Stanley Simmons; lighting, Martin Aronstein; music, Hubert Dorris. Opened March 15, '64, at the Stage 73, N.Y.C.; $4.50 top weeknights, $4.90 weekends.

Cast: Shirley Blanc, Staats Cotsworth, David Ford, Jonathan Frid, Joseph Hammer, John Hillerman, Betty Lou Holland, Earle Hyman, Carl Jacobs, Nicholas Kepros, Jack Ryland, Rebecca Thompson, Ted Van Griethuysen.

Derived from three works by Shakespeare, "The White Rose and the Red" sweeps across 60 years of English history, from the death of Henry V to the crowning of Henry VII. Though unevenly acted, it is on the whole fast-moving, compelling entertainment.

Fanny Bradshaw has taken excerpts from "Henry V," "Henry VI," and "Richard III," and skillfully woven them into a two-act tapestry. Edwin Sherin has staged the two-and-a-half hour drama with style and pace, and Robin Wagner's simple yet striking set is just right. The lighting, by Martin Aronstein, is also a distinct asset, and Stanley Simmons' costumes, though somewhat anachronistic in design, are serviceable, as is the Hubert Dorris music.

There are 13 actors involved, many doubling and tripling. Staats Cotsworth is excellent as the Duke of Gloucester, and is also convincing later as the Duke of Buckingham. Nicholas Kepros is especially effective as the weakling Henry VI. Earle Hyman, as the Chorus, bridges the gaps between excerpts expertly, reading the Shakesperean lines with a fine voice.

David Ford, Jonathan Frid and Jack Ryland contribute proficient performances in several roles each. As Queen Margaret, who progresses from an ambitious young girl to an embittered old woman, Betty Lou Holland is miscast, but has good moments. Similarly, Ted van Griethuysen is not able to do justice to Richard III. He does, however, do well as the plotting Earl of Suffolk earlier in the evening. Rebecca Thompson is an ineffective Joan of Arc and Shirley Blanc an unconvincing Duchess of Gloucester.

"The White and the Rose" is a little too long to sustain its intensity all the way through, and those unfamiliar with the plays are likely to find parts of it confusing. But it is one of the more commendable productions of the off-Broadway season. *Kenn.*

Little Eyolf

Northwestern Productions presentation of a drama in three acts by Henrik Ibsen, translated by R. V. Forslund. Staged by Marshall W. Mason; scenery, Robert Thirkield; costumes, C. M. Nelson; lighting, Dennis Parichy. Opened March 16, '64, at the Actors Playhouse, N.Y.C.; $4.50 top.

Cast: Mark Lenard, Savannah Bentley, Claire Erickson, Scott Moore Jr., Ronald Willoughby, Dorothy Peterson.

"Little Eyolf," written by Henrik Ibsen in 1894, has not been staged in New York since 1926. The current revival indicates that the drama should have been allowed to rest in peace.

Titular character of this verbose, unsatisfying work is a young boy, a cripple, who drowns during the first act. His parents, neither of whom really loved him, thereafter strip away from each other all illusions and pretenses. Heavy with symbolism and irony, the play seems sterile and unfulfilled. The second act is especially tiresome.

The production, mounted by eight recent graduates of Northwestern Univ., doesn't give Ibsen much assistance. Strongest is Mark Lenard, who makes the tormented father as believable as possible. The other performers are defeated by their roles, although Savannah Bentley and Claris Erickson seem talented.

Veteran actress Dorothy Peterson does what she can with the symbolic role of a female Pied Piper who lures Evolf to his death. The Robert Thirkield settings are laudable. *Kenn.*

Clerambard

Equity Library Theatre revival of a comedy by Marcel Ayme; basic translation by Norman Denny from the French, version by Alvin Sapinsley and Leo Kerz. Staged by John Ulmer; sets by James Parker; lighting, Chuck Hover; costumes, Virginia Lowry; music composed and recorded by Virginia Harrison and Michael Mason. Opened March 14, '64, at the Master Institute, N.Y.

Cast: George Lloyd, Ann Whiteside, Daniel Goldman, Elizabeth Farrar, Carol Couche, Martin Waldren, Georgia Heaslip, Elizabeth Benedict, Naomi Joy Davis, Lynda Sturner, Alfred Spindelman, Robert Riesel, Robert Colson, Lance Cunard.

After an overly strident beginning, the ELT revival of "Clerambard" settles down and becomes an amusing production of the Marcel Ayme comedy. George Lloyd gives an effective performance as the Comte de Clerambard, changing skillfully from an arrogant despot who likes to strangle dogs to a repentant animal-lover and devotee of St. Francis of Assisi. A charmingly vivacious portrayal is given by Ann Whiteside as a happy whore.

Daniel Goldman is fine as Clerambard's sex-starved son, and Alfred Spindleman is properly pompous as a rich merchant who wants to marry his daughter to the Vicomte. Elizabeth Farrar is good as the bewildered wife, and Elizabeth Benedict, Naomi Joy Davis and Lynda Sturner are pleasing as marriagable girls.

Carol Couche overplays the role of the mother-in-law at first, but is generally okay thereafter, and Lance Cunard is good as a priest—the only one of the characters unable to see the religious vision that closes the play. Martin Waldren, Georgia Heaslip, Robert Riesel and Robert Colson are adequate in smaller roles.

The staging, by John Ulmer, is capable, and the sets by James Parker and costumes by Virginia Lowry are fine. *Kenn.*

Jerry Adler, who was stage manager for the Broadway production of "My Fair Lady," is director of the Laurence Henry Co. production of the musical which opens a 20-week stock tour next Tuesday (31) at the Mineola (L. I.) Playhouse. Included in the cast are **Robin Craven, James Kenny** and **Joyce Worsley**, who appeared in the musical on Broadway, and **Jean Cameron**.

OBSCURE MOZART FOR SALZBURG FESTIVAL

Salzburg, March 24.

Here is the schedule of events for the 1964 season here:

Operas: "Ariadne auf Naxos" by Richard Strauss, as well as "Elektra" and "Rosenkavalier," Mozart's "The Marriage of Figaro," "Magic Flute" and "Lucio Silla" plus "MacBeth" by Verdi.

For Salzburg regulars selection of little known work by Mozart, "Lucio Salla," should be of special interest. It will be produced by Wilhelm Groszner, conducted by Bernhard Conz with Melitta Kuszely, Elisabeth Witzmann, Donald Grobe, William Dooley, Tugomir Franc and Klaus Lange in the leading parts.

On the legit side, besides the usual "Everyman," Goethe's "Faust" (both parts), Shakespeare's "Merry Wives of Windsor."

Philippe & 'MFL'

Continued from page 1

currently building a new 800-room hotel atop the Gare d'Este in Paris, and another on the French side of St. Martin's/San Maarten's island (latter part is Dutch) is shifting the "April In Paris" ball back into the Hotel Astor comes Oct. 30. It will be the highlight if not the actual debut socialite event of the currently rebuilding $1,250,000 new grand ballroom of the Astor which was destroyed completely by fire last winter.

This does not mean any return of Philippe to the Zeckendorf-Hotels of which he was an executive before joining the Tisch Hotels chain. It will be the 14th semester of his pet charity for Franco-American beneficiaries (seamen's fund, hospitals, orphanages, etc.) which for the last two years has netted $200,000.

Mrs. Stephen Sanford is again general chairman and, despite the captiousness last fall over the ineffectual tv pickup, she has not ruled out television. Presumption will be that it will either be pretaped or better handled so as not to interfere with the posh $150-a-head turnout which resented not showing off their haut couture plus the general intrusion of the tv equipment. The top income was $20,000 last year and is pegged at twice that for this year.

Ralph Bellamy

Continued from page 101

organized; there was no Off-Broadway, and no Industrial Show production to speak of. The production minimum was $85 and the stock minimum was $55. Now the production minimum is $117.50, and the stock minimums range from $72.50 to $92.50. We have a Pension and Welfare Fund, won after the struggle of the Broadway Blackout in 1960."

Bellamy, noting that his present term expires this June, says in conclusion, "From then on as a 'senior member in good standing' I will be vitally interested in the affairs of Equity as I have been these past 12 years and I know that Equity will continue to grow and attain benefits which will accrue to the dignity of actors."

A new president, as well as other officers and councillors, are to be chosen by the membership in the upcoming Equity election. Ballots will be mailed to the members April 17 and must be returned to the union by May 5 for tabulation.

Opera House

Continued from page 2

band concerts, amateur shows and dances.

Business slackened in 1910 when a hall on the opposite side of town introduced silent movies but picked up again in 1915 when electricity was extended to the mine area where the Opera House was located. In 1922, coal companies doubled the building's size, installed a new screen, put in a sloping floor and replaced old kitchen chairs, which had been used for seating. Features were shown until the Opera House closed in 1960.

Legit Bits

Nyree Dawn Porter and **Gary Miller** will appear in the London production of "She Loves Me" in the roles originated on Broadway by **Barbara Baxley** and **Jack Cassidy**.

John Seig will be production stage manager this summer for the American Shakespeare Theatre, Stratford, Conn. His staff of stage managers will include **Tom Huges Sand, Mort Seigel** and **Meribeth Meacham**.

Thomas D. Voiss, a producer of rodeos and wild west shows, is planning a branchout into legit production with a musical version of **Aldous Huxley's** "Brave New World," for which **Franklin Lacey** has adapted the book.

Burgess Meredith is directing **James Baldwin's** "Blues for Mr. Charlie," which the Actors Studio Theatre is producing for an April 21 opening at the ANTA Theatre, N. Y., following a series of previews, starting April 14.

M. J. Boyer has left the **Morton Gottlieb** producing office to join Jeff Britton Productions as production associate on "A Murderer Among Us," for which **Michael Flanagan** is stage manager.

"Poor Bitos," currently at the Duke of York Theatre, London, will be presented on Broadway next season by **Harold Prince** with **Donald Pleasence** starred. **Shirley Butler**, stager of the British production, will repeat that assignment for the Main Stem presentation.

The Institute for Advanced Studies in the Theatre Arts, N. Y., will conduct a Seminar for Producers on eight consecutive Tuesdays starting April 7. Participating from Broadway and off-Broadway will be **Alvin Cooperman, John Wharton, Peter Witt, Howard** and **Marguerite Cullman, Victor Samrock, Paul Libin** and **Richard Maney**. Incidentally, an upcoming Institute production of "Macbeth" will be guest-directed by British stager **John Blatchley**.

Peter Harvey is designer of the scenery and costumes and **David Hays** is designer of the lighting for "Baby Want A Kiss," which will precede its April 13 opening at the Little Theatre with nine previews starting April 4.

Oliver Smith will design the sets for "Ben Franklin in Paris."

William Hughes will play the lead in "Best Man" at the Alley Theatre, Houston, opening there April 5.

French headliner **Fernand Gravet** will make his American stage debut in **Samuel Taylor's** "Beekman Place," which is being coproduced by **Roger L. Stevens** and Taylor for a Broadway opening next Oct. 1.

The National Repertory Theatre, which has been touring this season with a repertory of "Ring Round the Moon," "The Seagull" and "The Crucible," has been booked into the Belasco Theatre, N. Y., for a four-week run, starting April 5, under the auspices of the American National Theatre & Academy. "Moon" will not be part of the alternating program at the Belasco which will be limited to "Seagull" and "Crucible."

Allan C. Dalzell is advance agent for the "Luther" tour.

Alan Arkin, currently on tour with "Enter Laughing," has been signed to appear with **Eli Wallach** and **Anne Jackson (Mrs. Wallach)** in **Claire Nichtern's** production of **Murray Schisgal's** three-character comedy, "Luv," which **Mike Nichols** is to stage for a Broadway opening next October.

The staff for "Fade Out—Fade In" includes **Richard Horner**, general manager; **John Allen**, production stage manager; **William Krot**, stage manager, and **Nicholas Gray**, assistant stage manager.

William Hickey is stager of the off-Broadway production of "Diary of a Madman." **Richard Hay** is designer of the setting and lighting and Patricia **Quinn Stuart** is costumer designer.

Frank Taite, managing director of the J.C. Williamson legit firm in Australia, arrived in New York last week for an o. o. of the Broadway theatre scene during a stay of about 10 days.

Helen Hayes, after touring Egypt, returned to New York last Saturday (21) for rehearsals starting March 30 of "The White House."

Alfred Ryder has succeeded **Herbert Zerghof** as director of the off-Broadway revival of "In the Summerhouse."

Rodney Millington, managing director of "The Spotlight" Ltd., British casting directory for legit and films, arrived in New York last Monday (23) on his annual show-catching visit. He'll be in Manhattan two weeks.

"Rugantino," the Italian musical which collapsed on Broadway recently, began a South American tour last Monday (23) at the Coliseo Theatre, Buenos Aires.

Pirandello's "Six Characters in Search of an Author," as translated by **Paul Avila Mayer**, is having a five-week run at the Charles Playhouse, Boston.

"Jerico-Jim Crow" has altered its playing schedule and is now giving three performances instead of only two in the Sanctuary of the Village Presbyterian Church-Brotherhood Synagogue, N.Y. The presentation, which was originally giving Saturday and Sunday performances only at 5:30 p.m., has changed its Saturday schedule to two performances at 7:30 p.m. and 10 p.m. The Sunday performance is still at 5:30 and the show's run has been extended to April 26.

'Succeed' in Paris

Continued from page 101

Bob Fosse's choreography intact. Lars Schmidt, Elvire Popesco and Hubert De Malet produced.

Critics generally found the show witty and exuberant and the dancing the best seen on a French musical stage. Also, the story of the unscrupulous opportunist in big business is not too alien or strange to a France that is in process of an economic boom.

Attendance has been picking up continually since the opening Feb. 14 and is now hitting sock proportions. The first Sunday drew only $1200, but receipts have been climbing and recently has been hitting $4,000 weekends and well weekdays.

The effect may be to hasten plans for French versions of other musicals. For instance, Lars Schmidt has been putting off "My Fair Lady" for years and now may do it after its recent Italian opening and local-based Yank producer Arthur Lesser is aiming "The King and I" and "A Funny Thing Happened on the Way to the Forum."

Jack Ruby Pic

Continued from page 1

was shot sub rosa, that hidden cameras were used, so there would be no cause for a mistrial. Footage includes interviews of witnesses, Ruby and others involved in the trial in Dallas, and the producer has their releases.

"We show what happens behind the scenes of the defense," said Gallu. He added the final form of the footage has not been determined, this depending on the outcome of the appeals Belli plans. But inasmuch as the issue will go before the appeals court, BTG is holding the film because it doesn't want to do anything to influence that court, the producer said.

It's believed to be the first time there has been such extensive footage of a trial, with defence attorneys participating in the venture.

Tel Aviv Show Biz

Continued from page 1

them went to at least one concert —256,000 people listened to 135 concerts held in the city, including the 20,000 Israel Philharmonic Orchestra subscribers.

Half-a-million people visited 749 performances by the three major theatres, Habimah, Ohel and the Chamber Theatre. Little theatres gave 713 performances and entertainment groups drew a crowd of 882,000 patrons. The seven Yiddish-speaking ensembles (and six others in Roumanian, Polish, Arabic, etc.) had almost 100,000 visitors of which 90,000 patronized the Yiddish-speaking performances alone.

Foreign artists, in spite of the more expensive tickets, had, during 1963, an attendance of 114,000 people at their Tel Aviv performances.

Mourns Yiddish Days of Yore

Leo Fuchs in Hollywood, Deplores Dearth of Stars, New Authors

Hollywood, March 24.

Although the Yiddish stage is having an upturn here, it has virtually disappeared from its former stronghold, lower Second Ave., N.Y. Leo Fuchs, who recently completed three successive seasons at the Anderson Theatre in the latter area, is concerned with the passing of ethnic drama in New York.

The star is here to appear in a Yiddish comedy with music, "Mr. Mazel-Tov," by Louis Freiman and himself, opening next Saturday night (28) at the Music Box. He says he's encouraged by the response here to Yiddish shows, as demonstrated by clicks at the same theatre as well as at the Civic Playhouse.

The declining state of the Yiddish theatre in New York is primarily due to the lack of enough stars, Fuchs believes. "For the Yiddish stage public, the star is the thing," he says. He deplores the absence of such bygone names as Maurice Schwartz, and also points to the transfer of Menasha Skulnik and Molly Picon to the English-speaking stage and the virtual retirement of Jacob Ben-Ami.

The Anderson Theatre, formerly the Public Theatre, presents a 12-week season a year, plays to 16,000 people a week in the 1,800-seat house, with eight performances a week and 10 on holiday weeks. The major backing comes from B'nai B'rith and Hadassah, and the most popular shows are comedies and musicals.

The theatre formerly offered a full repertory of classics, such as "The Dybbuk" and "Salvation," the latter a play in which Fuchs starred 22 years ago in New York. Among the few new plays available are the three Fuchs has done in the last three years— "My Wife, With Conditions," "Bei Mir Bist Du Schoen" and a musical by Sholom Secunda.

Fuchs decries the dearth of new writers in the Yiddish field and would like to see more such training in Hebrew schools.

Fuchs' production of "Mazel Tov" features Israeli singer Bat-Ya,, along with Gloria Goldstein, Audrey Schumann, Alberto Ortiz, Manny Lev and Fred Baum.

Gay Life With Margalo

"Four Flights Up," by Margalo Gillmore (Houghton, Mifflin; $3.75) is the legit star's lighthearted recollection of an enchanting childhood on Manhattan's vanished West Side of the early 1900s.

Daughter of Frank Gillmore, actor, one of the founders and former president of Equity, author made her early Broadway appearances in "The Famous Mrs. Fair," "He Who Gets Slapped" and "Outward Bound." She was one of the best-known, and certainly one of the most attractive ingenues of what, in retrospect, may be recalled as The Theatre Guild Stock Co. In a season when "Marco Millions" has enjoyed its first revival since it was originally done by the Guild, it is interesting to note that although Alfred Lunt played the title lead first time around, it was Miss Gillmore who stole the notices. This season, in the Lincoln Center Repertory revival, David Wayne, as the aging Kublai Kahn, walked away with the show.

Miss Gillmore spins many anecdotes. She writes deftly, warmly, often amusingly and sometimes with bite or pathos. She and his sister Ruth were less than the angels their baby photographs suggest, and life with the Gillmores, thanks to the girls, seems to have been as merry and unpredictable as life in the Otis Skinner clan as remembered by that actor's daughter, Cornelia. *Rodo.*

'Glad Girls' in Atlanta

Atlanta, March 24.

The Pocket Theatre opened Nathaniel Banks' new play, "The Glad Girls," last Thursday (19). The author, a native of Newman, Ga., was graduated in 1948 from Yale, where three of his plays were performed in the Drama School.

Another of his scripts, "Season of Choice," was produced at the Barbizon Plaza Theatre, N.Y., by Richard Barr, starring Betsy von Furstenberg and Douglas Watson.

Marty Snyder Aims Show About French Mannequin

Paris, March 24.

Martin Snyder was here from New York last week to tie up ends on the acquisition and adaptation of the biography of the late French fashion model, Lucky, as the basis for an American musical for next season.

"Lucky" has been adapted in French by Pierre Ordioni and Peter Hart, a Britisher, is doing the music. English book and lyrics will be done later. Show will follow Lucky as a young girl, her rise as a mannequin and end with her formation of a leading model agency here.

Snyder, who heads the production end, planed back to the U. S. over the weekend.

J. C. Williamson Mulling Aussie Auhors' Grants; Award to Rich'd Beynon

Melbourne, March 24.

J. C. Williamson Theatres Ltd. may establish a fund to subsidize native playwrights, possibly in association with an organization like the Australian Elizabethan Theatre Trust. John McCallum, joint-managing director of the large theatre and production company, considers the playwright the most important man in the theatre and complains of the dearth of Aussie plays.

In the last five years, he says, the firm has received 300 native plays, of which 250 were hopeless, 40 showed a little promise, seven rated serious consideration and three were produced. Two of the latter were artistic and boxoffice successes and, although the other had a slight artistic success, it was a commercial flop.

According to McCallum, a fair advance would be $1,325 which is estimated as being enough for a writer in this country to work for five months without too many financial worries. Possibly two such advances might be made a year.

The Commonwealth Literary Fund recently announced an award to Melbourne playwright Richard Beynon of $3,375 to enable him to devote himself to writing two new plays. Beynon is the author of the well-known Aussie play about Italian migrants Down Under, "The Shifting Heart."

Dublin's Abbey Troupe To Expand Touring Sked

Dublin, March 24.

The Abbey Theatre company will travel more after it moves into its new theatre building next year, according to the managing director, Ernest Blythe. The transfer to the new building, replacing the burned out Abbey, is now set for March of next year.

The company is due to transfer to London next month with two Sean O'Casey plays, "The Plough and the Stars" and "Juno and the Paycock" for the Shakespeare memorial season. An American tour is also being mulled for 1965.

Audience Is Increasing For Gateway, Edinburgh

Edinburgh, March 24.

Local legit audiences are increasing, despite competition from television. Support for the Gateway Theatre, has shown an increase of 20% in the present season, according to the chairman, Moultrie Kelsall. He says audiences are still growing.

Improvements to the theatre are due soon. The house is controlled by the Church of Scotland Home Board, one of the few theatres in the world owned by a church organization. It has no licensed bar, but sells only soft drinks and light refreshments.

In the upcoming International Edinburgh Festival, the Gateway company will stage James Bridie's play, "The Golden Legend of Shults," and also offer Lennox Milne in Robert Kemp's one-woman play "The Heart Is Highland."

Sound of Music to Open Ft. Worth Tuner Season

Fort Worth, March 24.

Casa Manana Musicals will open the season May 25-June 13 with "The Sound of Music." Michael Pollock is producer-director of the musical.

Other productions to be presented include "Irma La Douce," June 15-27; "Mr. President," June 29-July 11; "The Unsinkable Molly Brown," July 13-25; "Finian's Rainbow," July 27-Aug. 8; "Oklahoma," Aug. 10-22, and "My Fair Lady," Aug. 24-Sept. 12.

Prince Partners In Paris 'Forum'

Harold S. Prince, whose production activities currently embrace Broadway and the West End, is expanding his operations to Paris. He will co-produce "A Funny Thing Happened on the Way to the Forum," currently his sole offering on Broadway, the French capital with Arthur Lesser and Ralph Fields. It's scheduled to open Sept. 15 at the Palais Royle in Paris, with Pierre Mondy in the role originated in New York by Zero Mostel.

Prince, who's also co-producer of the current West End edition of "Forum," leaves New York today (Wed.) for London to begin directing rehearsals of "She Loves Me," which he's coproducing there for an April 29 opening at the Lyric Theatre. He'll be duplicating his direction of his original Broadway production of the musical.

Carol Haney, the show's original choreographer, accompanies Prince to supervise the dances for the British edition of the tuner. Jerry Bock, who wrote the music for "Loves Me," leaves Manhattan for London next Friday (28).

Anent the Paris production of "Forum," it's to be translated by Raymond Castans and directed by Yves Robert. Castans also did the translation for the current Parisian edition of "How to Succeed in Business Without Really Trying," which Mondy staged.

'Stage Directions,' More Evidence of Gielgud's Many-Faceted Talents

"Stage Directions" by John Gielgud (Random House; $4.95) emphasizes the fact that Sir John, apparently, is incapable of an indifferent performance, whether acting, directing or writing.

In this volume, published to coincide with the limited Broadway engagement of a 400th anniversary "Hamlet," directed by Gielgud, the gifted knight deals with his work on various Hamlets, "Lear," "The School for Scandal," "Richard II," "The Importance of Being Earnest," and other classics and traditional characterizations. Book is drawn from Gielgud's formidable experience in all areas of theatre. It is illustrated with photographs and from a color sketch reproducing Mariano Andreu's notion for the setting of "Much Ado About Nothing."

Among volumes that will mark the Bard's 400 years, few are likely to be more significant or less heavy-handed than this delightful entry. *Rodo.*

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amerous Flea, York (2-17-64); transferred last Friday (20) to York from E. 70th St. Theatre, where suspended performances March 15.
Betty-Sponge, East End (2-24-64).
Blacks, St. Marks (3-4-64).
Blood Knot, Cricket (2-5-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Cindy, Gate (3-19-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Jo, Orpheum (2-12-64).
Life is a Dream, Astor Pl. (3-19-64).
Little Eyolf, Actors (3-16-64).
Phnter Plays, Pocket (11-26-63).
Repertory, Phoenix (2-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-20-63).
Trojan Woman, Circle in Sq. (12-23-63).
Triple-bill, Cherry Lane (3-24-64).
Trumpets Lord, 1 Sher. Sq. (12-21-63).
White Rose & Red, Stage 73 (3-16-64).

CLOSED

Play-Lover, Cherry Lane (1-4-64); closed last Saturday (21) after 29 performances.

SCHEDULED OPENINGS

In Summer House, Little Fox (3-26-64).
Salad Mad Cafe, Masque (3-31-64).
Diary Madmen, Gram. Arts (4-14-64).
Dream Swallows, Jan Hus (4-14-64).
Billygoat Eddie, Writers (4-15-64).

'Oh Dad' Greek to Turk Crix

But Arthur Kopit Whatsis Looks Okay For Hefty Istanbul Stand

Istanbul, March 24.

Several more American plays have been presented recently by various Istanbul theatres. Most prominent among these was Arthur Kopit's "Ah Baba, Vah Baba, Anam Asmis Seni Dolaba, Ne Uzgunum Bilsen Buna" ("Oh Dad, Poor Dad etc.") presented by the Municipal Theatre Co. at one of the six city-subsidized houses where the company regularly performs.

The production was designed and directed by David Pursley, a young American who is here from the Dallas Theatre Center with a one-year contract. Pursley does not speak the native language, but his familiarity with the script (he was a classmate of Kopit's at Harvard) and the fact that Shirin Devrim, the Turkish actress who plays the leading role, speaks fluent English (she went to the Yale Drama School) made things easier for all concerned. The play baffled certain critics, but definitely clicked with the public and seems to have settled to a healthy run.

Two other American comedies presented in Turkish have been "Never Too Late," at the Oraloglu Theatre, and "Enter Laughing," presented by the Kent Players. Neither seem likely to last very long. Another recent entry which closed after 35 performances was English dual-bill, Peter Shaffer's "The Private Ear" and "The Public Eye," done by the Kent Players.

The same company's production of "Who's Afraid of Virginia Woolf?" did not click either, getting only 42 performances in spite of excellent acting. Another Albee play, the short "The Zoo Story," is current at the Gen-Ar Theatre, along with Francisco Arrabal's satirical anti-war one-acter "Picnic on the Front."

Two surprise hits of the season are Shaw's "Caesar and Cleopatra," destined for a long run at the Arena Theatre, and Peter Ustinov's "Romanoff and Juliet," the latter being presented simultaneously by two different companies, while a law court is trying to determine which one of the two is the rightful possessor of rights. This unusual situation came about when Ihsan Cinar, a lady producer, and Munir Ozkul, a popular comedian, who jointly owned the rights, came to a split and both went ahead and produced the play on their own.

The two biggest b.o. successes of the current season, however, continue to be "Tchin-Tchin," playing the Municipal Theatre circuit, and "Tavaritch," at the Dormen Theatre, which is long by last October, which is long by Istanbul standards.

Time, Tide Pay Damages In British Libel Action

London, March 24.

A libel action was withdrawn from the record in the High Court last week, when the defendants, Time and Tide magazine and their legit critic, Caryl Brahms, apologized to the plaintiff, impresario Harold Fielding. The defendants had already paid Fielding damages and indemnified him against costs.

The suit was based on an article in Time and Tide. When Fielding took over the lease of the newly-built Prince Charles Theatre he stated that he intended to concentrate on the best of various forms of theatre, emphasizing intimate revue.

Miss Brahms allegedly implied in an article that Fielding had only made a half-hearted attempt to make a success of his first production, "Clap Hands." The reason, the piece suggested, was to allow Fielding to apply for permission to turn the Prince Charles into a cinema, on the grounds that it had failed as a theatre.

Uncommon Biography By Frederic O'Brady Franco-Magyar Actor

"All Told," by Frederic O'Brady (Simon & Schuster; $4.95), is the uncommon autobiography of a former Hungarian actor with an Irish name who is a minor French novelist, a puppeteer and raconteur. Ed Sullivan once flew O'Brady from Europe to New York for a 2-minute appearance on his tv show, on which the juggler balanced a pingpong ball on each index finger during his performance.

As an actor, O'Brady can play "Lear'" 'in five languages, but Americans know him best as a Broadway replacement in "Irma la Douce."

O'Brady's musical achievements have featured him in a number of musicals in several languages. He is also a composer (pop tunes, surrealistic operas or cadenzas on demand), and once he was musical director for a troupe of Russian midgets.

Author, now permanently domiciled in the U. S., is married to a former star of the Folies Bergere. He was a French Foreign Legionnaire, and is the intimate of such disparte celebrities as Orson Welles and Juliette Greco.

Presumably, O'Brady has written his lively tome in English (he is the master of nine languages, including Mandarin Chinese, and converses animatedly in Latin— formerly considered a "dead" language).

Volume is likely to be the most unusual of this season's show biz reminiscences. It has merit and charm as a literary charade.

Rodo.

'Cool Off' Scratches Two Tryout Bookings

"Cool Off," slated to open April 28 at the Royale Theatre, N .Y., has trimmed its tryout from three out-of-town bookings to one. The Barbara Griner production was to have opened this week in New Haven, moving next to Philadelphia and then to Boston. The New Haven and Boston bookings have been scrapped, with the four-character musical now scheduled only for Philly before coming to Broadway.

The musical, with book by Jerome Weidman and music and lyrics by Howard Blankman, goes into the Forrest Theatre, Philly, for two weeks starting next Tuesday (31). The official opening is to be preceded by a Monday (30) preview.

In N. Y., the tuner is scheduled to begin a series of previews April 21. Stanley Holloway and Hermione Baddeley have starring assignments, with Stuart Damon and Sheila Sullivan handling the other two roles. Herbert Machiz is director and Bob Herget choreographer.

Mark Krell Regains His Ohio Insurance Permits

Cincinnati, March 24.

Mark H. Kroll, who revived "Ziegfeld Follies" on Broadway in 1958 and backed a summer stock venture in Cincy for two seasons, has won back a long battle for state insurance licenses for two firms he heads here. The licenses were revoked in 1961, after the Ohio Insurance Dept. charged that more than $1,000,000 was mishandled by Kroll operations in theatrical investments.

Common Pleas Judge Frank M. Gusweiler last week ordered the State insurance superintendent to issue licenses to Kroll, who had operated under a temporary court injunction.

LeRoi Jones One-Acters An Off-B'way Epidemic

LeRoi Jones, whose one-acter, "Dutchman," debuted last night (Tues.) at the Cherry Lane Theatre, N.Y., as part of a triple-bill, was also represented off-Broadway the previous evening by the opening of another of his one-acters, "The Baptism," in the first of two successive Monday night showings of a double-bill by Present Stages, at the Writers Stage Theatre.

Another Jones script, "The Eighth Ditch," also a one-acter, was presented as part of a triple-bill for six weekends ending last Sunday (22) by the N.Y. Poets Theatre at the New Bowery Theatre, another off-Broadway house.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Good Good Friends" (MC). Audition next Mon. (30) for dancers: Equity men at 10:00 a.m. and femmes at 12 noon. Open call men at 3 p.m. and femmes at 4:30 p.m. Equity singers Tues. (31): men at 10:00 a.m. and femmes at 12 noon. Open call men at 3 p.m. and femmes at 4:30 p.m.—all at the Broadway Theatre (53d St. and Bway, N.Y.). Male & femme dancers must do tap and male dancers should be around 6 ft. tall.

"How to Succeed" (MC). Audition next Tues. (31) at 1 p.m. for Equity-open call femme dancers at the 46th St. Theatre (226 W. 46th St., N.Y.)

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

OFF-BROADWAY

American Playwrights Forum will present three one-act plays at the Sheridan Square Playhouse in April. All roles open. Send photos and resumes to David G. Kennedy c/o Ara Welles, (111 W. 11th St., N. Y.). Do not phone or visit.

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50s, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

OUT OF TOWN

"How to Succeed" (MC). Audition this Fri. (27) at 1 p.m. for Equity-open call femme singers for the Chicago Company—at the 46th St. Theatre (226 W. 46th St., N.Y.)

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Miscellaneous

"Teen Carnival and Jazzland" at the World's Fair. Auditions will be held every Tuesday, Wed. & Thurs. through March, from 3:30-7:30 p.m. For teen carnival boy and girl vocalists, instrumentalists and combos are being sought. For Jazzland, femme vocalist, jazz groups, folk singers and folk singing groups are being sought. For audition appointment call JU 6-0641, or write to Jazzland Teen Carnival, (131 W. 58th St., N. Y.).

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

USIA Pic

Continued from page 2

specific deals have been made or are in the immediate offing, but others will be made as the situation warrants. There is an obvious advantage for a USIA pic going out via a commercial distrib, since, as in the case of "Five Cities," it is usually paired with a top feature attraction and escapes the onus usually attaching to a freebee propaganda film.

Deal for "Five Cities" actually was made via the auspices of the Motion Picture Assn. of America. Not wanting to be put in the position of favoring one distrib over another, the USIA turned the short over to MPAA who, in turn, asked their member companies if they were interested and, if so, how they would handle it. Col, who got it, predicts between 30,000 and 40,000 dates for the film.

USIA gets no money from the deal, and in fact, it even supplies Col with the prints, which in this case come to a total of about 200 in 24 different language versions. In a few areas where Col does not have distrib outlets, particuarly in several areas in Africa and Asia, USIA will handle the pic itself.

"Five Cities" is a documentary recording of important events which took place in June, 1963, ranging from Rome (the coronation of Pope Paul) to Alabama, Cape Canaveral, Saigon and back to Berlin (for the late President Kennedy's visit to the Berlin wall). There is some expectation that, should the pic win the Oscar for which it has been nominated this year, some efforts might be made to obtain Congressional okay for its release in this country. This procedure was followed earlier with the USIA's pic about Mrs. Jacqueline Kennedy's trip to India, which United Artists released in the U.S.

Canada-France

Continued from page 2

selves felt in Canada in recent months:

(1.) The new cultural rapport which has mushroomed between France and Canada, particularly Quebec, which is riding a crest of French cultural identification.

(2.) The new climate offering encouragement for feature production, which has been dragging its feet in Canada for many years but which, in the last year or so, has experienced something of a boomlet because of the increasing awareness of the cinematic art.

Unquestionably the success of the Montreal International Film Festival since it was launched a few years ago—with plenty of support from the top Film Board personalities—is now reflected in this improved climate.

The advisory committee consists of:

Don Wilder, Peterson Productions, Toronto; Claude Jutra, president, L'Association Profesionnelle des Cineastes, Montreal; Charles Everett, president, Association of Motion Picture Producers and Laboratories of Canada; Pierre Harwood, Omega Films, Montreal; Pierre Juneau, National Film Board; and Michael Spencer, also of the Film Board.

Franco Canadian agreement, signed last fall between External Affairs Minister Paul Martin and French Minister of Cultural Affairs Andre Malraux, calls for a co-production with French financial participation, and corresponding use of French cast and crew on a percentage basis.

In other words, if the financing for the Canadian feature is 30 per cent French, then the cast and crew would be 30 per cent, imported from France.

Deal also permits distribution in France of such films made under the agreement in Canada, on a non-quota basis.

Recalling Frank Benson

In connection with the celebration April 23 of the 400th anniversary of Shakespeare's birth, Basil Rathbone recalls that it was the late Frank Benson who was largely responsible for the stimulated interest in the playwright's works in recent years. Benson not only started in 1879 what became the Shakespeare Festival, but staged the first production, a revival of "Hamlet," at the Memorial theatre (the predecessor of the present Royal Shakespeare Theatre) there three days after the Bard's birthday, in 1886.

Actor-director, who died in 1939 at the age of 81, managed stock companies for many years, concentrating on Shakespeare's works and training some of today's top stars. Rathbone, who was Benson's nephew, has many programs, letters and other mementos that once belonged to him, and has arranged them in several large scrapbooks.

Rathbone, currently active on the lecture circuit with a program of dramatic readings, "In and Out of Character" (titled after his book of reminiscences), will appear April 23 in a Shakespeare memorial performance at the Citadel, a military school at Charleston, S.C., at the invitation of Gen. Mark Clark, the commandant. The actor is booked for a tour of South America in June and July, playing 15 dates in 25 days in Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Santiago and Lima.

He is managed by the William Morris agency.

Opera and Concert Reviews

Woman Without A Shadow

(Philharmonic Hall, N.Y.)

"Modern" music written 50 years ago is what classical music lovers love. Per example, the first New York performance, of Richard Strauss' "Die Frau ohne Schatten," ("The Woman Without a Shadow") which premiered in Germany in 1918. It was the finest four hours of Thomas Scherman and his Concert Opera association. Production began at 7:30 and ended at 11:28. There was hardly an alloyed moment in between.

Audience reaction seemed to be "Alas, they're not writing modern music like they used to in Grandfather's day."

Question naturally comes up: Why hasn't this been done here before? Answer is the same as for every trouble-plagued musical: It's book-bugged. For the libretto of Hugo von Hofmannstahal (who wrote "The Miracle") is a turgid, involved Germanic excursion into mysticism and mythology. But the music is so powerful and acceptable today that this concert version, where the listener can ignore plot, lack of action and scenery, the jawbreaking German lyrics, and the hefty Wagner-type singers, is probably the best way to appreciate the opera.

Where the casting was done for voice and not beauty or youth, the singing was tremendous, especially so by Marianne Schech, Mary Davenport and Mino Yahia. William Lewis as the emperor and Maria Dornya, his stunning-looking spouse, were slightly less equal to the demands of one of the most demanding scores in both technical ability and endurance.

Aside from an occasional drowning of the solos in forte passages, Scherman's conducting was an energetic labor of love. The orchestra, as well as the singers, had a tremendous task to perform. Staging, by Edwin Levy, of Denver was necessarily sketchy, but adequate for the purpose, utilizing tall screens on either side of the musicians for alternate scenes. However, placing the leads on a platform behind the band for the finale was a mistake in that their voices had to fight their way through the instruments to reach the audience, which, by the way, was capacity. Broadcasting booth, high above stage left, was used for chorus of "Unborn Children."

Supporting singers included David Smith, Mary O'Hare, Stephen Lloyd, Joan Gavoorian, Lillian Garabedian, Allen Cathcart, Raymond Michalski, and Robert Eckert. They were all first-rate. Inobtrusive lighting was the work of Richard Casler. *Leve.*

Cincinnati Symphony

(Carnegie Hall, N.Y.)

Max Rudolf is well-known in New York as an operatic maestro. For a number of years, he presided occasionally over the Met pit, in addition to fulfilling important chores as the artistic administrator.

Last Monday (16), he came back to New York at the head of the Cincinnati Symphony. The qualities of musicianship, good taste and authority that marked his Metropolitan Opera work were evident in this appearance, as might be expected. His Cincinnati orchestra is not large, but it is well-disciplined, has some expert first-desk men and it follows its conductor's slightest wish. Rudolf obviously knows what he wants, rehearses to a point of perfection, and is meticulous about cueing his musicians to avoid any mishaps during the performance.

David Bar-Illan was soloist in Mendelssohn's G minor piano concerto, playing with a dash and brilliance that won an ovation. As an accompanist, Rudolf was ideal. As the conductor of works by Cimarosa, Honegger, Mozart and Nelhybel, the former New Yorker demonstrated the perception and the podium skills that have brought him to the fore as a performing artist and also as a teacher of aspiring orchestral leaders. The author of the definitive tome "The Grammar of Conducting," Rudolf obviouly practices whtt he preaches. *Wien.*

Patrick Hines will be marking his eighth season with the American Shakespeare Theatre, Stratford, Conn., this year, the longest association any actor has had with the Stratford setup.



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Dance Review

Pearl Lang & Co.

(Brooklyn Academy of Music)

Rhythmic, lyrical and virtuoso qualities of Pearl Lang and her skillful 12 dancers, were especially noticeable in the opening work "Shira" to a score by Alan Hovhaness. Miss Lang was the central figure, with guest artist Paul Sanasardo and Chase Robinson as principal male dancers. Miss Lang's high and easy extensions in space and her breathtaking balances give her a sculptural form and movement and the climax of the work with elastic cords vibrating from pattern to pattern like a visible melody was extraordinarily effective.

In the second work, "Dichotomy" she relied on her choreographic invention and there were excellent moments but the subject was unclear and strayed drearily away at times. It all seemed to be about some sort of communications and there was a humorous section with telephones and one of the dancers finally caught up in several phones and wires, spinning wildly and helplessly around and around till the curtain fell mercifully. The score by Ralph Shapey was certainly no help in its dryness—but again Miss Lang and her Part Sanasardo were excellent all throughout.

The closing work "Apasionada" had by far the best score of the evening by Carlos Surinach. But it should have been played by a group of instruments instead of a piano with some aside percussion effects—as it often sounded thin and inadequate — surely not the composer's fault. "Aposionada" is a strong work visually and dramatically—although at times too much movement with scenery devices and cloth-swinging confused the issue. Choreographically speaking this is the most mature and significant work leaning more towards dance-theatre than most of Miss Lang's abstract works. For each character she has successfully worked out a specific personality in dance movement and the result is highly convincing. "Apasionada" is a dramatic allegory of life and death, with Miss Lang symbolizing Life as a Spanish gypsy and Mr. Sanasardo Death. Clive Thompson as the bullfighter-hero and Patricia Christopher as his beautifully Beloved were all excellent. *Goth.*

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Far East Diskleggers

Continued from page 1

was in albums, with which every shop or stall was packed.

The machines used in the pressing of these disks are purchased from firms in the States initially, and then copied in Taiwan. The quality of the pirated equipment is not outstanding but it does not detract sufficiently for the average buyer.

One of the most staggering aspects of the whole operation would seem to be that the financial backing for production of these pirate disks indirectly comes from the States. With the vast sums in aid being given by the U.S. to Taiwan, a certain amount is being used by the companies involved, as all the revenue from the sale of these pirate disks is to be found in the banks of other countries, i.e., Singapore and Hong Kong. The constant cost of production must be covered, in some part in Taiwan, by U.S. dollars. Already in Taiwan there are 40 different companies involved in the pirate disk racket. Their pressing figures are estimated to be 350,000 disks per month, all albums, of which 200,000 are smuggled out to flood the Asian markets.

The small companies that make Chinese recordings in Hong Kong and Singapore are being forced out of business, and in time there will be no Chinese disks to copy and an even greater attack will be then launched on the English and American disks.

Another advantage that the pirate producers have over the major concerns is that the shipment of disks in bulk from the U.K. or U.S. to the Far East must be by sea to avoid heavy freight costs, and as the Taiwan operators receive sample disks from the international sample services, in the States, as soon as they hit the charts, they can then copy, press, deliver and market their disks before the genuine stock from the factory reaches the agents or licensees.

Already local disk dealers are turning their attention to radios, television sets, tape recorders, household appliances and other goods to offset their mounting losses on disk sales.

The Hong Kong Copyright Ordinance, has just been amended after a lengthy campaign by EMIP Insely and Ren Silva, boss of the Diamand Music Co.

The present law provides for a maximum fine of U.S. $500, for a first offense, a maximum of U.S. $1,700, for the second offense, and a fine of U.S. $1,700, plus six months in prison for the third offense, further move is being put before the authorities to also make liable to punishment by law the person who handles disk sales to the public. Thus any salesman employed by the illegal selling agent would be liable to a heavy fine. But this only applies to Hong Kong at the present time, and not to other countries still greatly affected by the priacy racket.

Critic Must Sanction

Continued from page 1

test it has forbidden any quotation from reviewers comments to be used as publicity lines unless duly authorized by the critic.

About two weeks ago Ernesto Foyer of the Barcelona daily, El Noticero Universal, also had to complain that his lines had been used by a distributing picture company in an absolute apocryphal way to publicize a pic. If the prohibition stands, which it will, publicity heads will have to think a little more to find the necessary adjectives.

Legit Signings

BROADWAY

Cafe Crown: Martin Wolfson, Alan Alda, Ken Richards, Woody Romoff, Francine Beers, Michael Vale, Renee Orin, Robert Penn, Ted Thurston, Keith Kaldenberg, Norman Shelly, Eddie Bruce, Joe Ross, Leo Bloom, Val Avery, Roy Stuart.

Case of Libel: Paul McGrath (succeeding Sidney Blackmer).

Chinese Prime Minister: Roy R. Scheider (succeeded Douglas Watson).

Fade Out-Fade In: Dick Patterson.

Sign in Sidney Brustein's Window: Mort Sahl.

OFF-BROADWAY

Boys From Syracuse: Ann Hodges (succeeded Dorothy Frank).

Dutchman-Two Executioners-Play: Bobby Deane Hooks, Jennifer West, Marian Reardon, David Drummond.

Hamlet (N.Y. Shakespeare Festival): Julie Harris, Alfred Ryder; Howard da Silva, Peggy Feury, Staats Cotsworth.

Immoralist: Clifford Ammon (succeeded Albert Ottenheimer).

In the Summer House: James Farantino, Rosemary De Angelis, Philip Magdalany, Philip Gerety, Dennis Cooney.

In White America: Raymond Stough (succeeded John Wardwell).

Jo: Kitty Sullivan (succeeded Judith McCauley), Keith Prentice (succeeded Don Stewart), Jodi Williams.

Pinter Plays: William LeMassena; Jordan Charney.

Telemachus Clay: Betty Oakes (succeeded Bonnie Bartlett, Ed Crowley (succeeded Gerald McGonagill); Louis Gossett (succeeded Clayton Corbin).

Trojan Women: Marilyn McKenna (succeeding Maria Tucci).

ROAD

Funny Thing Happened on the Way to the Forum: Carol Fox (succeeded Mae Burns), Don Fleming (succeeded Erik Howell).

MISCELLANEOUS

Hamlet (American Shakespeare Theatre, Stratford, Conn.): Carmen Mathews.

Minnesota Theatre Co. (Tyrone Guthrie Theatre, Minneapolis; 1964 season): Kristina Callahan, John MacKay.

Stage Legislation

Continued from page 1

ing and accounting methods was the basis for his proposals for new legislation on the subject. Confabs will also be held with Mayor Robert F. Wagner, and Representative John Lindsay, Republican Congressman representing midtown Manhattan.

Wharton has declined to discuss the plan in detail, on the ground that the suggestions are still in the study stage and that its sponsors fear that public disclosure now might be harmful rather than helpful. "We are trying to find all the possible objections," he says, "We don't intend pressing for action until the problems have been thrashed out within the industry."

Bills In Albany

Albany, March 24.

Two additional theatre bills, one amending the General Business Law, and the other adding an article to the same law, were favorably reported last Friday (20) in the Senate. They are sponsored by Senator Samuel L. Greenberg, Kings Democrat. The companion measures, by Assemblyman Anthony P. Savarese, Queens Republican, were put over until yesterday (Mon.) in the Lower House.

The Senate earlier last week adopted the Assembly-passed Savarese measure, adding to the Penal Law a provision making it a misdemeanor for an owner, operator, manager, treasurer of a theatre wherein public performances are held, or his agent, employee or license, if price be charged for admission, to demand or receive, directly or indirectly, a premium or price in excess of regular or established price or charge, plus lawful taxes.

Concurrent jurisdiction in prosecutions is given to the Attorney General and the N. Y. District Attorney. The bill, sent to Governor Nelson Rockefeller for signature, would become effective July 1.

Bolshoi Stars Click in Paris

Russe Troupe Open 11th Annual Theatre of Nations Festival—List Balance of Schedule

Paris, March 24.

The 11th Theatre of Nations season started March 7 with "Stars of the Russian Ballet," a program of excerpts from various ballets, performed by dancers from several Russo troupes. They were uneven, but had enough showstoppers to get fine reviews, audience response and business.

Outstanding were the Bolshoi's Ekaterina Maximova and Vladimir Vassiliev in two stunning pas de deux from "Don Quixote" of Minkus, and Rachmaninov's "Spring Waters." Their grace, elevation and simple, clean techniques got solid reactions. The Kirov and Mali ballet representatives also showed well, as did dancers from smaller companies in other cities.

Notable was an exquisite young dancer from Tallin, Tilliou Randvir, who showed suppleness in bearing, arm handling and a personal fervor and expressiveness that should have her a star soon.

TON will run through July 10, with A.M. Julien still directing and Claude Planson as acting director. The only theatre will be the TON flagship, the Sarah Bernhardt, and the program is still not completely fixed as yet, due to economic and governmental troubles since patched up.

The funds came from the city of Paris and the government and, if there may be additions, there is a program now made up. So far, there is no definite U.S. entry, although the Dallas Center Theatre, has been mentioned as bringing a stage version of William Faulkner's "As I Lay Dying."

As of now the program is the following April 3-7 — Yugoslavia's National Theatre with two plays, Dobrica Cosic's "The Revelation" and Branislav Nusic's "The Family in Mourning."

April 10-13—Spain's Teatro Eslava, of Madrid, with Luca De Tena's "La Perichole," with music by Moraleda.

April 14-19 — Cuba's National Ensemble, a folk dance group.

April 20-23 — The Netherlands National Theatre in Herman Heyermans' "Utikomst."

April 23-28—Open.

April 29-May 2 — Poland National Theatre with a Passion play, "The Glorious Story of the Resurrection of Our Lord," adapted by Kazmierz Dejmek from the Nicolas Wilkowiecka version.

May 4-7—The Abbey Theatre of Dublin with Sean O'Casey's "Juno and the Paycock."

May 9-14—Shakespeare Festival Theatre, Stratford-on-Avon, with "A Midsummer Night's Dream" and "The Merchant of Venice."

May 19-22—The Teatro Stabile, of Genoa, with Goldoni's "The Venetian Twins."

May 24-26 — The Tunisian Municipal Theatre with Shakespeare's "Measure for Measure."

May 29-1—The Teatro Eliseo of Rome, with "Hamlet."

June 2-4—Turkey with "Twelfth Night" by Shakespeare.

June 6-10—The Mali Folk Dance Co., from Africa.

June 12-14 — West German Schauspielhaus, of Bochum, with Shakespeare's "Troilus and Cressida."

June 16-23 — Moscow Art Theatre with Gogol's "Dead Souls" and "The Kremlin Bell."

June 25-29 — Cambodia Royal Ballet.

June 30-July 1—Canada's Green Curtain Theatre, of Quebec.

The final July 2 entry has not been selected.

There will be fewer ballet and operatic shows this year, with a good measure of Shakespeare to celebrate the 400th anniversary of his birth. Earphones will again translate in French, and companies pay their own fares if the b.o. take goes to them to defray expenses of their stays.

There are no official prizes, but there will be the Challenges given by the Assn. of Young International Drama Critics.

"Talent '64, which will comprise three twilight performances, each starting at 5 p.m. at the Booth Theatre, N. Y., will get underway April 6 with a musical comedy revue, on April 7 there'll be a music and dance divertissement and on April 8 a drama program.



WELLS RICHARDSON

Thus far RICHARDSON has managed to escape mention by either WINCHELL or KILGALLEN—SOBOL, FARRELL or WILSON. For the record, however, DANTON WALKER once devoted 18 italicized lines to RICHARDSON and his works in a Sunday column. The Times' LOUIS CALTA two paragraphs in Theatre Notes—with a sub-headline yet!

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More Curtis Shifts

Don A. Schanche, Satevepost managing editor, was named editor of Holiday mag by Clay Blair Jr., Curtis Publishing Co. editor-in-chief. Schanche succeeds Ted Patrick who died several weeks ago. William A. Emerson Jr., Satevepost exec editor, has been upped to Schanche's old post.

Curtis, meantime, is considering a broad diversification program according to prexy-chairman Matthew J. Culligan. His comment was made in connection with a recent proposal by the company to increase its authorized common stocks from 4,000,000 to 8,000,000 shares.

Proposed increase is up for stockholder approval at the company's April 15 annual meeting. "Our management," Culligan said, "believes that the company is presently in a position to acquire going businesses and should actively seek to do so. We believe that it is highly desirable for the company to be in a position to offer common stock in connection with any such acquisitions."

Culligan added, however, that no acquisition deals are pending at present which would involve the issuance of stock.

Canada's 'Hate' Literature

First step in carrying out Canadian government's promise to act against anti-Semitic and anti-Negro literature now using the mails is the closing of the p.o. boxes of National White American Party in Toronto and St. Catherines, Ont. Boxes were rented by a 19-year-old whose father threatened to kill himself unless his son gave up his campaign against Negroes and Jews. Postmaster-General Nicholson told the Canadian parliament.

Closing the boxes, Nicholson said, meant cutting off delivery of completed membership applications. Answering Opposition leader ex-p.m. John Diefenbaker (who referred to "this poisonous stuff"), he said the question of what happens to mail sent to the closed boxes has been referred to the Justice Dept. Two bills for "hate literature" legislation are before the House of Commons, one sponsored by a Liberal, the other by a New Democratic Party (socialist) M.P.

Pic Director Books

Even though filmgoing continues to fall in France, the French are generally still the most avid publishers and readers of books on pix and pic personalities. One of the latest series, Pierre Segher's Cinema D'Aujour d'Hui Collection, has caught on and already has profiled 23 international living and dead film directors.

Softcovered books, slightly over 200 pages, well illustrated, and selling for $1.50, give a critique of the man in question, usually by a noted film critic or historian, samples of his writings and scripts and a full bibliography and listing of works in question.

They rate naturals for film buffs and film people. Two of them, one on Michelangelo Antonioni and on Luis Bunuel, have already been published in English in the U.S. Practically all rate this treatment.

The 23 treated so far, with many in the offing, are French special effects Georges Melies, Italo director Michelangelo Antonioni, the late French filmmaker Jacques Becker, the famous Mexican director of Hispano origins Luis Bunuel, the offbeat Alain Resnais ("Last Year in Marienbad"), Orson Welles, Jacques Tati, Frenchman Robert Bresson, Fritz Lang, local Alexandre Astruc, Joseph Losey (a Yank making pix abroad), Roger Vadim (who "created" Brigitte Bardot), Federico Fellini, oldtime French director Abel Gance, Roberto Rossellini, the late Max Ophuls, Rene Clair, early Waver Jean-Luc Godard, noted documentarist Joris Ivens, French director-scripter Jean-Pierre Melville, Luchino Visconti, French early maker of action serials Louis Feuillade, and the late great Russo pic maker Sergei M. Eisenstein.

Gene.

New York, New York

Just as the soon-due World's Fair has teed off a flock of guidebooks and the like, two kingsize picture books just published are probably attuned to the same gawking visitors although, in both instances, they are capital gift books and revealing in pictures and text to natives as well as tourists.

One is "New York: True North" (Doubleday; $7.95) by ex-N.Y. Timesman Gilbert Millstein (now Satevepost staffer) and lenser Sam Falk. The other is simply titled "New York" with black-and-white and color photos by Andreas Feininger, text by Kate Simon. Photographer Falk's stuff is black-and-white only.

Both are excellent closeups on flora, fauna and folks in the environs of the tight little isle of Manhattan, but spills over in its rivers and other boroughs. Millstein's text dominates his book; in the other it's the Feininger filming that gets the accent. Both are ideal gift items for that VIP visitor who will make the Gotham scene for Robert Moses' li'l undertaking in Flushing Meadows comes April 22, 1964. *Abel.*

Boston Herald's Slate

Seven directors were elected at the Boston Herald-Traveler Corp. annual meeting. George E. Akerson, George R. Brown, John M. Hall, Edward B. Hanify, William B. McGrath, Roger P. Talmadge and Kenelm W. Winslow. In addition Talmadge was elected treasurer; and James Garfield was elected clerk.

Following the stockholders' meeting, a directors meeting was held and the following officers were named: Akerson, prexy; Harold E. Clancy, executive veep; and Leon B. Ranger Jr., assistant treasurer. Describing details of a continuing program of improvement, Akerson cited the addition of a Sunday Editor (Homer Jenks) and Sunday staff along with creation of a science-medical department. Starting Sunday (22), the Sunday Herald now publishes legit, films, amusement news, photos and advertising in tabloid form insert, titled Show Guide, of 12 pages.

Ford's Grants

Critics, reporters and editors in the visual and performing arts have been awarded 11 fellowships by the Ford Foundation, the grants ranging from $3,200 to $10,000 for consecutive periods of from three months to one year.

Purpose of the awards is to help the recipients "extend their professional experience . . . through travel, observation and study."

Winners include Robert Brustein, drama critic of New Republic; Maxine Cushing Gray, arts and education editor, The Argus, Seattle; T. E. Kalem, Time mag drama critic; Stanley Kauffman, film critic of New Republic; Jules Langsner, critic with Art News & Art International.

Also Esther McCoy, freelance architectural writer-critic; Eric Salzman, N. Y. Herald Tribune associate music critic; Franz Schulze, Chicago Daily News art critic; Jerry Tallmer, reporter-critic with the N. Y. Post; Wolf Von Eckhardt, freelance architectural critic, and Peter B. Yates, freelance music-critic.

Pepe Romero's Novel

Pepe Romero, the Yank-raised columnist on the Mexico City News (formerly the Herald), lone English daily in the capital, has authored a novel about Mexico City's back streets which he calls "A Million Pesos!" (Doubleday; $3.95). Romero, a peripatetic ex-ballroom dancer, Hollywood film actor and quondam prizefighter, called his last year's autobiography, "Mexican Jumping Bean," which is what he is, since he bounces up in places from Hollywood to Paris, not to mention frequent excursions to New York.

Mexico City's Organo Street (even the natives watch their step there) is the locale for this locally colorful novel about which hinges around a 1,000,000 pesos lottery ticket. It's for the Yank buffs who dig the Mexican scene. *Abel.*

Paper's Realty Pitch

The financially harassed Arizona Journal, Phoenix daily, barely squeaked by its most recent of a long series of fiscal crises when Robert Morrison, in a bluntly worded "fish or cut bait" address to its 11,000 registered stockholders demanded that they pony up fresh capital and hustle new paid-in-advance subscriptions. The alternative—according to Morrison—immediate cessation of publication and convert the modern offset presses into a printing plant.

A week old drive, to date, has resulted in $78,000 sales of new stock and approximately 1,700 new paidup subscribers. Morrison contends that the Journal will require $250,000 and 8,000 new subs to keep operating.

As an inducement, investors have been proposed a unique lure that was hotly debated by the Arizona Securities Commission before approval. The scheme suggested that of 2600 undeveloped acres, appraised at $2,000,000, in the Lake Mohave fishing area, be placed in escrow with a local Title & Trust combine and, if for any reason a stockholder loses confidence in the Journal operation, he may transfer his stock to the Title Co. for the Mohave land at the prevailing price of the Lake Mohave development.

Publishing Stocks

(As of March 24 closing)

Allyn & Bacon (OC)	20⅞	— ½
American Book (AS)	42½	— ¼
Amer. Book Strat. (AS)	4¾	
Amer. Heritage (OC)	7⅜	— ¼
Book of Month (N.Y.)	17⅝	— ½
Conde Nast (N.Y.	11⅜	+ ⅛
Cowles (OC)	13½	
Crowell Collier (N.Y.)	21½	+1⅜
Curtis Pub. (N.Y.	7⅞	+ ¼
Esquire Inc. (AS)	9⅝	+ ⅜
Ginn & Co. (N.Y.)	32¾	— ⅛
Grolier (OC)	44¼	—1½
Grosset & Dunlap (OC)	11	— ⅛
Harcourt Brace (N.Y.)	40¼	— ¾
Hayden Pub. (OC)	3	+ ¼
Hearst (OC)	27½	— ½
Holt R & W (N.Y.)	23½	—2
LA Times-Mirror (OC)	34⅞	+ ⅞
Macfaden Bartel (AS)	6⅛	— ½
McCall (N.Y.)	25¼	+ ¾
McGraw-Hill (N.Y.	36½	— ½
Meredith Pub. Co.	28¼	+ ¾
Nat'l Per. Pub. (OC)	11⅝	
New Yorker (OC)	120	+1
Pocket Books (OC)	5⅜	+ ½
Popular Library (OC)	2¼	
Prentice Hall (AS)	28¾	—1½
Random House (N.Y.)	12⅛	+ ¼
Scott Foresman (OC)	26¼	+ ⅜
H. W. Sams (OC)	33¾	— ¾
Time Inc. (OC)	115¾	—3¼
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	26⅜	— ⅝

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Memorial to H. K. Guinzberg

A National Medal for Literature award which carried a $5,000 prize with it has been established by the National Book Committee Inc., a non-profit educational group. Award, made possible by a grant from the Guinzburg Fund, will be a memorial to Harold K. Guinzburg who died in 1961.

Guinzburg was president of the Viking Press which he founded in 1961. He also was a founder of the National Book Committee, and a former president of the American Book Publishers Council. The medal and $5,000 will be awarded annually to a living American author selected by NBC to be honored for excellence of his total contribution to literature.

Mrs. Kister's 40th Anni

Roy Publishers Inc., founded 40 years ago in Poland, now headquartered in New York, is marking the anniversary with two $250 annual prize awards for books translated from the Polish for the past three years, and from English into Polish. Thereafter it becomes an annual event in collaboration with the P.E.N. Club.

Mrs. Hanna Kister, president of Roy, has established the awards in memory of her late husband Marian Kister. She and the P.E.N. translation committee will be judges, first awards to be made next fall at the P.E.N. dinner.

Notable Suicides

Thirteen profiles in depth of notable suicides—Ernest Hemingway, Marilyn Monroe, James Forrestal, industrialist Robert R. Young, Josef Goebbels et al.—comprise "Sudden Endings," upcoming Doubleday book by M. J. Meaker, who is a femme.

As "Vin Packer," Miss Meaker authored 18 suspense novels.

An Early Guidebook

The recent visit of Pope Paul to the Holy Land and back in three days brings to attention the first guidebook ever written to help pilgrims take the same trip. The author: Fra Niccolo da Poggibonsi—a Franciscan Brother—who went to the Holy Land in 1346 and got back only four years later.

Venice was then the handiest place to start from—a few weeks waiting around the wharves were rewarded with some vessel sailing for Giaffa. The pilgrims, after some haggling over the price could wangle a corner down in the hold in which to lay their sack. They had to bring their own food along—for 15 to 40 days. Brother Nicholas seems to have feared the pirates most.

Durable JFK Bestsellers

Five of the top 10 nonfiction bestsellers concern themselves with the White House, four of these with President Kennedy, and the No. 1 bestseller is the late President's own "Profiles In Courage," now 123 weeks on the roster.

Victor Lasky's "JFK: The Man and the Myth" has been a bestseller for 26 weeks, save for the period it was withdrawn by the publisher during the period of national mourning. Jim Bishop's "A Day In the Life of President Kennedy" has shot up into No. 3 slot.

The UPI-American Heritage documentation of the "Four Days" (from Nov. 22, 1963) is the No. 2 bestseller. President Eisenhower's "The White House Years: Mandate for Change, 1953-1956" is in its 18th week as a bestseller.

Unpublished Walter Scott?

Sir Compton Mackenzie, noted Scot author, and other literary types, have been called in to try and establish whether a 150,000-word hand-written manuscript found in Essex, England, is an original work of Sir Walter Scott, the 18th-century novelist.

Manuscript, yellowed and tattered round the edges, had a covering letter dated 1826, indicating that Scott penned this novel in the last few years of his life but never had it published.

The handwriting has been compared with the original of his best-known novel "Ivanhoe," and bears a marked resemblance. The author signs himself "W.S."

Publishers' Gremlins

Within one week three different publishers discovered gremlins in new issues.

Editor Edwin Seaver of George Braziller notified reviewers that Garbiel Vahanian's "Wait Without Idols", which quotes John Donne on page 48, is garbled. It was 100% shipshape on galleys, page proofs and final corrected page proofs but he surmises "the printer dropped the tray and then tried to reassemble the lines to the best of his knowledge of John Donne".

Lippincott's "Paris In The Terror", by Stanley Loomis, which is an April Book-of-the-Month selection, discovered an error on p. 272. And Viking's "The Old Boys", by William Trevor, erroneously stated on the jacket that this was the author's first novel; he published one other in England in 1958.

Ariz.'s 'Obscenity' Law

Arizona Senate gave unanimous approval to a bill aimed at curbing sales of obscene literature and Gov. Paul Fannin signed the bill into law. Some senators expressed concern over whether the bill might infringe on the constitutional rights of free speech and press. Others said it could involve censorship—but the vote was 28-0.

Bill was identical to that recommended by the State Committee on Decent Literature, an org which has long fought for control over distribution and sale of pornography.

Wylie On 'Tea-Colored'

Philip Wylie, readying a book tentatively called "Fear No Evil," told a Honolulu interviewer he wrote "Generation of Vipers" primarily to purge his own personal bitterness. It still brings considerable fan mail, mostly from young people or older folks "who don't have to be afraid of the boss any more," he said.

Wylie's new book—he's written some 200,000 words to date—will deal with scientists and wealthy persons who establish foundations to aid science—"people who are written about a good deal, but very badly."

Currently quartered in a beach home in a suburban area, author has lots of praise for Hawaii's racial harmony. "There'll never be peace in the world until everybody is tea-colored," he asserted. "That's what I like about Hawaii; it's pointing the way. The whole world will be like Hawaii in a few generations."

Farrell's Poems

Not generally known that novelist James T. Farrell indulged in poetry; eight of his unpublished verses will appear for the first time in the new bimonthly, Clyde magazine, which editor-publisher Gerald Rothberg debuted last December. That issue featured a newly discovered lost play by Eugene O'Neill, "The Movie Man," which was published in its entirety.

Farrell's voluminous personal correspondence, some 30,000 letters, will also be disclosed, including communications with Norman Thomas and the late William Faulkner incepts a new "Public Letter No. 1" column in Clyde also.

Snuff Out Houston Press

The 52-year-old Houston Press was sold to its rival, the Chronicle, last week and ended publication with the March 2 edition. Sale of the Scripps-Howard paper leaves city with two dailies—the p.m. Chronicle and the a.m. Post.

Press, with plant and "certain other assets," was sold "after successive years of operating at a loss." Founded in 1911, the paper employed 320 and had daily circulation of 90,400, compared to Chronicle's 226,000 average. Latter plans using presses and stereotype equipment of purchased plant in its own operations. Purchase price was not disclosed. Employees will receive severance pay and assistance in finding new jobs. Until sale, Houston was only city west of Mississippi with more than two separately owned newspapers. Only cities in U.S. with more than two now are N.Y., Boston and Washington.

Southam's Acquisitions

Monetary Times Publications Ltd., Toronto, longlived business publishing house, has sold its financial monthly Monetary Times and 10 trade mags, one farm quarterly and five annuals to Southam Business Publications Ltd. of Don Mills, Ont. Latter now has 42 monthly mags, four less frequent, and 12 annuals.

MacLean-Hunter Ltd. is still tops with 47 monthly (a few in the U.S.), six less frequent, and 16 annuals. M-H also publishes several consumer mags in English and French.

Footnote To 'Isadora Duncan'

"Isadora Duncan," by Walter Terry (Dodd, Mead; $3.50) adds little to the lustre of the great dancer's story that the artist herself did not place upon her life and her career in her memoirs, "My Life," published by Horace Liveright in 1928.

Dance editor of the N.Y. Herald Tribune, the author has prepared a special section of his work, called "The Legacy," dealing with the Duncan heritage, and some readers may welcome his deductions and his critique. *Rocco.*

CHATTER

Veep stripes to managing ed Jim Mann of Gallagher Report.

Harry Mark Petrakis, Chicago novelist and tv dramatist, has been awarded the $1,000 first prize of the Friends and American Writers for his novel, "The Odyssey of Kostas Volakis." He is coauthor of the TV plays, "The Judge" and "Pericles on 31st Street" produced on the Dick Powell Theatre.

Bob Downing, production stage manager for Lincoln Center Repertory, will participate with Jean Dalrymple and Ben Hecht in a panel to be moderated by George Oppenheimer, drama critic of Newsday, at a Book & Author Luncheon at the Garden City Hotel April 15.

Howard C. Rice, 85-year-old publisher of the Brattleboro (Vt.) Daily Reformer, has resigned after holding the post for 46 years, and will be succeeded by John S. Hooper, vicepresident of the Brattleboro Publishing Corp. Rice, one of the Reformer's founders as a daily newspaper in 1913, served as its editor until 1951. He will continue as president of the publishing firm.

Fred Harmon, 62, creator of the comic-strip Red Ryder, recuperating from a fractured shoulder suffered when he slipped on ice near his studio in Albuquerque, N.M.

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Broadway

Patachou, the Parisian singer, will star in the "Folies-Bergere," due May 16 at the Broadway Theatre.

RKO Theatres prexy Harry Mandel chairmaning the pictures-amusements division of this year's UJA campaign.

Gloria Davy, American Negro soprano, set by Thea Dispeker for six "Aida" title role performances at Baths of Caracalla in Rome.

Empire Room of the Waldorf is dark this (Holy) Week, following Jack Carter's foldo, and reopens Easter Monday (30) with Edie Adams.

Mrs. Joseph E. (Roz) Levine okay after minor surgery yesterday (Tues.) in Boston's Peter Bent Brigham Hospital. Expects to be "sprung" in a week or so.

Paramount's topper in Italy, Pilade Levi, and wife Carol may be coming to the U.S. on a business-pleasure trip in April, coinciding with the World's Fair press.

Gus Van, who suffered a cerebral hemorrhage early this month, checked out of St. Joseph's Hospital, Southern Pines, N.C., to convalesce at Weaverville, N.C.

Playwright Ronald Alexander, currently represented on Broadway by "Nobody Loves an Albatross," has changed his N.Y. abode from the St. Moritz Hotel to an eastside apartment.

State Senate confirmed the reappointment of James A. Fitzpatrick to the State Power Authority. He's known to show business via his former post as chairman of the Joint Legislative Committee on Offensive Material, and later its counsel.

Gene Shefrin, longtime Gotham publicist, will relocate in BevHills to handle the Coast operations of the Merrick-Shefrin puffery, with Mike Merrick remaining east. Larry Jonas, ex-CBS west coast trade news contact, joining Shefrin as aide.

Brenda Lewis, femme lead in "Cafe Crown," now giving previews at the Martin Beck Theatre, N.Y., has taken a Manhattan apartment on West 54th St. with her husband, Ben Cooper, to eliminate steady commuting from their home in Weston, Conn.

Producer's rep Ben Henry on last lap of U.S. visit (with the Mirisches and other clients in Hollywood), Palm Springs, etc., and now in Gotham for 10 days before returning to his London base on the Queen Elizabeth next week. Mrs. (Ciss) Henry with him.

Not funny for "Funny Girl" producer Ray Stark and his wife coming home from a rehearsal of the new musical, scheduled to premiere tomorrow (Thurs.) night at the Winter Garden, to find their eighth floor apartment at the Dorchester House heisted for some $80,000 in jewels.

Trans-Lux Fair Corp. has been authorized to conduct a management and consulting services business, as well as in theatres and entertainment facilities, with New York offices. Capital stock is 200 shares, no par value. Weisman, Celler, Allan, Spett & Sheinberg were filing attorneys at Albany.

This year's Lambs Gambol on April 18 will honor Carol Channing and will be keyed to the World's Fair which opens four days later. The "Hello, Dolly!" star is the third femme honored by the Lambs; Vivienne della Chiesa of the Met was saluted in 1960 and Gwen Verdon in '61. John Wayne was the honoree last year.

Danny Stradella preems his Long Island Danny's Hideway next week in the Stadium View Inn opposite the World's Fair and Shea Stadium. Jimmy Dee, ex-Club Elgante (Brooklyn), and Charles Scandore, ex-Guy Lombardo's (Freeport), assisting him in operation of the new 700-capacity diningroom which includes a 140-seat bar and lounge.

New York edition of April McCall's has an excerpt from Leonard L. Levinson's forthcoming book, "How To Speak New Yorkese," a spoof of language-travel handbooks which assumes that Americans coming to Manhattan need a guide and lexicon to understand the natives. Additional installments will appear in May and June issues.

Theatreowner Bill Brandt back in his Sutton Place digs after a heart attack in Miami Beach, induced by eating some spaghetti—to which he is admittedly addicted—which gave him such severe indigestion as to affect the heart. He's now fully recovered. Brother Harry Brandt is still hibernating at his Palm Island retreat, also recovering from recent illness.

Broadway producer Cheryl Crawford, composer Carl Ruggles and author Vladimir Nabokov will be recipients at a May 26 dinner at the Waldorf of Creative Arts Awards, presented annually by Brandeis Univ., Waltham, Mass. Citations are also to be presented at the dinner to playwright Jack Richardson, author Richard Yates and composer Don Martino.

"What the Publicist Should Know About Entertainment Publicity" will be the subject of a Shop Talk presented by the Publicity Club of New York at the Overseas Press Club tomorrow (Thurs.). Methods of attracting the public's leisure hours and dollars will be discussed by panelists Sol Abrams of Palisades Amusement Park, Sid Ganis of Columbia Pictures and Roger W. Martin of Restaurant Associates. Meeting is open to non-members.

License Commr. Bernard J. O'Connell, by refusing to renew licenses of the Parisian, Majestic and Honeymoon Lane dancehalls in Times Square, has reduced the town's dime-a-danceries from eight to two, both in the Broadway midtown belt. Of these, the venerable Roseland Dance City, which dates back to the 1920s, is staging a contest on April 8, avec birthday cake, for married couples who first met in Roseland in that era. This Lou Brecker operation has become a Manhattan institution. The above three spots, all in the 47th-48th stretch on Broadway and 7th Ave., reportedly had common ownership ties and were denounced "for immoral, lewd and obscene purposes."

Chicago

(*DElaware* 7-4884)

Jeanne Crain inked for starring role in "Claudia" at Drury Lane Theatre May 13-June 7.

Franchot Tone currently in Chi to do a vignette in "Mickey One," the film being lensed here.

"King Lear," starring Morris Carnovsky in the title role, is Goodman Theatre's next show, April 3-25.

Brigid Bazlen signed for "Teahouse of August Moon," which opens a sixweek run at Candlelight Dinner Playhouse, April 28.

Buena Vista screened Walt Disney's "A Tiger Walks" for Lincoln Park Zoological Society last Saturday (21). Pic opens Easter weekend at the Roosevelt.

Encore Theatre holds open auditions for "Oklahoma," March 24-26 at its Wells St. theatre, and for "Critic's Choice," March 28. Playdates have not been set.

Guy Lombardo skedded for May 8-9 at Aragon Ballroom, recently purchased from the Karzas family by Oscar Brotman and Leonard Sherman. Booking is part of a series of vintage band dances.

Plans for a concert teaming Louis Armstrong and Louis Prima in Chi failed to materialize because of Satchmo's illness, but a deal is in the making to put them on a tour in tandem and also for the pair to cut a record.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Peter, Paul and Mary at Public Music Hall March 22.

"Funny Thing Happened checked into the Hanna March 23 for two weeker.

George Szell, conductor of Cleveland Symphony, announced he has categorically refused to perform before segregated audiences.

Dennis Zack's Signet Players company nabbed stock right to do Irving Berlin's "Mr. President" at Hanna Theatre week of June 15.

Rudy Schafer and Ray Minillo bought Faragher's Musical Back Room from Bill Faragher for $37,000 and keeping format of folk singers.

Jonah Jones' quartet at Theatrical Restaurant, Buddy Greco orch at Americana Supper Club and Joey Forman at Chateau Club helping to enliven night life here.

"Ice Follies" netted more than $250,000 in 19 performances at Cleveland Arena, according to management, with advance ticket sales 29% better than last year.

Hank Parker, house singer at Americana, seriously considered by New York producers of "Camelot" for role of Lancelot in British company opening in London this summer. Howard Keel, who heard the young baritone here and recommended him, slated to play King Arthur in England.

London

(*HYde Park* 4561/2/3)

Claudette Colbert due in Friday (27).

Gary Marshall opened a cabaret stint March 23 at the Colony Restaurant.

Author, journalist and broadcaster Hugh Redwood left an estate of around $33,000.

Honor Blackman made her last appearance Saturday (21) as Cathy Gale in "The Avengers."

At 76, Molly Hewett, secretary of the stage Interval Residential Club, is planning retirement.

Cyril Ornadel, composer and conductor, due to visit Las Vegas, Los Angeles and New York on April 9 on biz.

A "Mod Ball," linked with the I.T.V. pop program, "Ready, Steady, Go" will be held at Wembley Pool on April 8. Tele proceeds go to Gt. Britain Variety Club.

Around town are Arthur Hull-Hayes, John Patrick, Sylvia Fine, Ella Fitzgerald, Mike Frankovich, Martin Rackin; just returned from the States, Dave Clark, Leslie Grade, Robin Fox.

Bernard Walsh, boss of the Wheeler chain of eateries, bought the Don Juan and Casanova night spots, for years run by Rico Dajou.

Kenneth Haigh signed to play the title role in "Caligula" in the West End this spring. Translation is by American professor Justin O'Brien.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Jacques Foti, after an alltime record run at the Sultan's Table, moved to Beverly Hilton.

Patricia Marand left Thunderbird's "Anything Goes"; replaced by Joanna "Miss Montana" Lester.

Frederic Apcar back at Dunes after launching "Vive Les Girls" at the International in New York.

Harry James and musicrew will do series of gigs in Orient after closing at Flamingo Lounge April 1.

Morris Lansburgh denies friction with his Flamingo star, Pearl Bailey; says he wants her back next year.

Don Cornell, starring in Stardust Lounge, has faithful group applauding him nightly—members of his Las Vegas Fan Club.

Dave Victorson, Thunderbird veepee, held The Standells over in lounge. Beatle-type group plans British invasion after closing here.

Rome

By Robert F. Hawkins
(*Via Sardegna*, 43; *Tel.* 479 316)

Arthur Miller in brief between-planes stopoff here, Athens-to-Paris.

Rik von Nutter skied in from Tunis after talks regarding film work.

Rik Battaglia to Berlin to appear in CCC's "Freddy in the Far West," Italo-German coproduction.

Barbara Steele back soon from shooting "Le Monocle Rit Jaune" in Hong Kong and French Riviera.

Tony Russo reelected prexy of English Language Dubbers Assn. (ELDA), currently in 11th year of local operation.

"Rugantino" company leaves for Buenos Aires this week after brief Rome stay following return from Broadway stint.

Ingrid Bergman in from U.S. for brief stay to see kids and husband Lars Schmidt's local staging of "My Fair Lady" at Sistina Theatre.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

"Payment Deferred" bows out at Old Log Theatre Saturday (28).

Victor Borge set for one-nighter at St. Paul Auditorium April 10.

Starting date of St. Paul Civic Opera's offering of "Bells Are Ringing" starring Gordon and Sheila MacRae moved up to April 23.

Dave Brubeck Quartet will sub for George Shearing in guest appearance with Minneapolis Symphony April 19.

Salt Lake Mormon Tabernacle Choir will give concert in Minneapolis July 31 en route to New York World's Fair.

Edyth Bush Theatre has Peter Ustinov's "Romanoff and Juliet" for next three weekends.

"Ice Follies" opened annual stand at Minneapolis Arena April 14, remaining through April 26.

Northwest Boat Show opening Friday (27) and running through April 5 at Minneapolis Auditorium will include 15-act vaude show.

Women's Assn. of Minneapolis Symphony will bring in Meyer Davis orch for annual Symphony Ball April 25. Locanl bands of Jerry Mayeron and Doc Evans also will play.

Philadelphia

By Jerry Gaghan
(319 *North 18th St., LOcust* 4-4848)

Alfred Lunt and Lynn Fontaine in town to catch "High Spirits" and visited stars Tammy Grimes and Edward Woodward backstage.

Al Martino and Morty Gunty to head the show and dance for the Fraternal Order of Police at Convention Hall (May 14). Victor Hugo will baton.

Dance-mime Meli Davis to return to Atlanta, Ga., her home town, to give two performances in one day—one children's program and one for adults.

Dr. Howard Hanson, director of the Eastman School of Music, presented a certificate of merit from the National Music Council to conductor Eugene Ormandy during Philadelphia Orchestra concert at the Academy of Music.

Margaret Webster presented a program of dramatic readings "A Feast of Shakespeare" in the auditorium of the University Museum, as part of the Adolf and Felicia Leon Lecture Series, sponsored by the College of Arts and Sciences.

Kansas City

By John Quinn
(*LO* 1-8220)

Ford & Reynolds currently at Eddys' for a fortnight, their second date in less than a year.

Annual date for "Ice Capades" comes week starting April 6 in Municipal Auditorium with the usual $4 top.

Rusty Draper moved from Eddys' Restaurant to Petey's Supper Club, Omaha-Council Bluffs for a fortnight.

Jimmy Dodd, head mousketeer, and Barr Sheets, Disney Syndication salesmanager, in town thumping for "Mickey Mouse Club" on KMBC-TV.

Mike Mazurki playing the town couple of days with personals for owner-friends at the Voo-Doo Village and plugging upcoming release of "Cheyenne Autumn."

New swim pool at McCune Home for Boys to be named for Landon Laird. About Town columnist of K.C. Star-Times, and formerly drama critic for years. Laird was spark plug which raised necessary $12,000 in contributions to enable authorities to obtain additional public funds for the $20,000 AAU pool.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

"Hamlet" opens at the Shubert this week March (24).

Joe Doris booked into N.Y. and Hartford, Conn. spots.

Buddy Greco inked for March 29-April 5 date at Blinstrub's.

Diahann Carroll goes into Caesar Tamagno's Monticello April 3.

Ben Sack bought Joseph E. Levine's "Carpetbaggers" for the Music Hall.

Max Michaels, manager of Wilbur Theatre, visited playwright son, Sidney Michaels, N.Y., celebrating sale of playwright's "Dylan" to films.

Metropolitan Opera goes into the Music Hall for a week's stand, April 13-19, and already has sold out four operas: "Aida," "La Boheme," "Don Giovanni," "Lucia di Lammermoor."

Tel Aviv

By Azaria Rapoport
(73 *Ahad Haam St.; Tel*: 235066)

Robert Goldstein flew in from London to discuss business with Carl Foreman.

Screenwriter J. P. Miller, whose "Days of Wine and Roses" is currently here, settled at the Dan Carmel, in Haifa, to complete the script for Daniel Mann's forthcoming "Judith," or "Gates of Gallilee," with Sophia Loren.

Pierre Monteux, 89-year-old conductor, scored highly three concerts of the Israel Philharmonic in Tel Aviv. Jovial and standing up

(Continued on page 111)

Hollywood

Cartoonist Kin Platt will draw pay as film-tv writer.

Steve Allen is San Francisco Young Democrats "liberal man of the year."

Latin America's Moai award for most popular actor went to Gregory Peck.

Y. Frank Freeman named board chairman of Assn. of Motion Picture Producers.

Queenie Smith booking shows for Orange County Performing Arts Foundation.

Sammy Davis Jr., skipped over from Paris to Holland for a one-man tele special.

Jill Fromer, 16-year-old German actress, tapped for title role of filmed "Fanny Hill."

Cinerama's "American Journey" dubbed in five languages for showing at N.Y. World's Fair.

Ralph Nelson, who directed "Lilies of the Field," won another citation to add to his collection.

Natalie Wood unveiled herself at Movieland Wax Museum, with day's receipts going to M.P. Relief Fund.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Film comic Bourvil going in for another straight dramatic role in his next pic, "La Grande Frousse" (The Big Fright).

Yank plays, "Never Too Late," "Barefoot in Park" and "Who's Afraid of Virginia Woolf," being readied for next season.

Armand Tallier Prize going to film director Henri Colpi for the book he did on film music, "Defense and Illustration of Film Music."

Kerwin Mathews in for another French pic stint in "Banco a Bangkok For OSS 117," a tale of undercover espionage. Andre Hunnebelle directs.

John Ford will probably attend the coming Cannes Film Fest where his latest pic, "Cheyenne Autumn" (WB), will have a noncompeting showing.

All crix concurred that Sammy Davis Jr. showed himself one of the greatest vaude performers during his recent nine shows at the Olympia vauder.

Recent French-Canadian coproduction accord may lead to the first pic of this kind called, "A Frenchman in Canada." Canadian reps are here conferring with French film people on this.

Geraldine Chaplin, daughter of Charles, had to pull out of her terp role in the ballet of "Cinderella" when she hurt her foot during an elephant act at the annual actor's benefit here.

French Film Museum, the Cinematheque Francaise, having special showings to mark the 40th anni of one of the first important French film critics, Louis Delluc. He also made films and they will be shown.

The updated film version of "Camille," which Marcel Carne was to have started next month with Irina Demich, will be put off till October because of Miss Demich's prior commitment to "Epitaph For an Enemy." Both pix will be distributed worldwide by 20th-Fox.

Palm Beach

Richard Rodgers here for personal supervision of his new company of "Angel."

There is pandemonium these mornings at Sea Ranch Villas patio, Lauderdale - by - the - Sea, where Bob Smith, of Howdy Doody fame, now makes his permanent home. Buffalo Bob conducts a seaside, poolside, audience participation breakfast show each morning over WFTL, radio.

All-star ballet gala as post season fare at Royal Poinciana Playhouse March 28-30. Highlights from seven classical ballets will be danced by Lupe Serrano and Royes Fernandez of American Ballet Theatre; Nora Kovach and Istan Rabovsky, defected Hungarian stars, and Palm Beach's own Claudia Cravey and Richard Dodd.

It was a "show fizzle" as the opening of "I Married an Angel" at the Royal Poinciana Playhouse. A shuttering telephone call to Frank J. Hale, Playhouse entrepreneur, warned that a bomb was timed to go off in the auditorium at 9:45 p.m. After [illegible] regretfully dismissed the 1,007 bejeweled, befurred and [illegible]do'd first-nighters into a [illegible] street, the warning proved to be a hoax.

OBITUARIES

PETER LORRE

Peter Lorre, 59, Hungarian-born actor whose deceptively mild manner and low-pitched voice made him one of motion pictures' favorite villains, died in Hollywood Monday (23) of a stroke. He had suffered from high blood pressure for years.

Lorre had recently completed role in Jerry Lewis' "The Patsy" and was due to start AIP's "Bikini Beach" on April 13. Ironically, his estranged wife, Annemaire, was due in court on day of his death to obtain a default divorce decree but case was continued to April 6.

While a student in Vienna, Lorre, at 17, joined a German theatrical troupe and, with exception of a short stint as a bank clerk, remained an actor for the rest of his life. During the early period of playing bit parts in German legit, he worked with Bertolt Brecht. When Fritz Lang selected him for the pathological killer in his German-made "M," Lorre created one of the screen's classic criminals and started his lengthy motion picture career. While in England to make "The Man Who Knew Too Much," Lorre learned English (he was already fluent in several languages) and, in 1934, went to Hollywood. His early years there saw him tackling many types of menace, from the insane doctor of Metro's "Mad Love" and the psychological Raskolnikov in Columbia's "Crime and Punishment," through the entire villainy gamut. Gradually, his talent for comedy began to emerge and his roles became lighter.

Important credits during his film years include "Casablanca," "The Maltese Falcon," "Beast With Five Fingers," the "Mr. Moto" series, "20,000 Leagues Under the Sea," and, more recently, out and out comic-horror films such as "Tales of Terror." He also made frequent tv appearances during the 1950's and 60's. Besides his widow, he is survived by a daughter, Kathryn.

In Memoriam
JAMES F. HANLEY
1892 - 1942

Daughter
MARY JANE
1928 - 1948

Son
RICHARD F.
1934 - 1962

BRENDAN BEHAN

Brendan Behan, 41, colorful Irish playwright famed for his drinking escapades, died March 20 in Dublin, where he entered a hospital 10 days earlier suffering from jaundice, diabetes and liver trouble. Responsible for his poor health were his many bouts with the bottle. The funeral held Monday (23) in Dublin for the eccentric author brought an avalanche of messages of condolences and sympathy from literary and stage figures throughtout the world.

Behan, a non-conformist most of his life, was a native of Dublin. His father was active in the Irish Republican Army which fought to overthrow British rule. Both his parents' families were associated with the Abbey Theatre. An uncle owned a Dublin theatre and another uncle wrote the "Soldiers Song," Ireland's national anthem.

Behan had little formal education. His antagonism toward the police, the British and authority in general kept him in and out of jails until 1954 when he wrote "The Quare Fellow," his first play. It opposed capital punishment and was a hit when presented in 1956 at London's Century Theatre. Two years later the play had its American preem at the Circle in the Algonquin, N.Y., management that "nothing stronger than White Rock" was to be served him and his selfdenial was admirable. At the Round Table there he was an ever-welcome guest because he was a fascinating raconteur.

His "Hostage" play, of course, created much partisan discussion. Some Catholic firstnighters stormed out of the Cort Theatre in great indignation because of some of the iconoclastic utterances anent the church.

Behan was great copy for the columnists. Leonard Lyons particularly became a sort of Broadwayite Boswell of the Irish playwright's American (and elsewhere) pecadilloes.

Some saw Behan's latterday partiality to the West 23d St. (Chelsea sector of Manhattan) as some vicarious affinity with the bohemian belt of London known as Chelsea but, actually, the Irish playwright was impatient with the British. It was just a case of finding himself very much at home with the saloonkeepers and bar habitues in the 23d St. environs.

His third play, "Richard's Cork Leg," was optioned by the Theatre Guild and is yet to be presented. Behan's flair for turning a phrase was also evident in his works as a novelist and poet. Doubleday has slated his new novel, "The Scarperer," for June 26 publication. He also authored "Borstal Boy," a book dealing with his experiences in a British prison, among other tomes.

He wed Beatrice ffrench Salkeld, an artist, in 1955. She survives as does a four-month-old daughter.

Jack Kapp

JAMES WHITTAKER

James Whittaker, newspaperman and onetime drama critic of the N.Y. Daily News, died March 19 in New York at 73. His 53 years of newspapering came to an end when the N.Y. Daily Mirror ceased publication.

He covered everything from music and drama to the Lindbergh kidnapping and crossword puzzles.

Taken to Europe at age 11 he studied music in France and Germany and, at age 18, he gave piano recitals in concerts abroad.

A producer of the Hecht-MacArthur-Ashton Stevens Chicago newspapering days, the latter influenced his being named music critic of the Chi Herald Examiner. Hecht once spoke of Whittaker's leonine head of hair that he "would either become a pianist in a bawdy house or a writer."

As a music critic his critique of a nameless pianist read, "So-and-so played Beethoven last night. Beethoven lost."

Married only a year to Ina Claire, the Belasco legit star who was forfended from nuptials per contract, Whittaker leaked the secret as follows, "Last year when I married Ina Claire she gave her profession as an actress, but nothing in last night's performance would make me believe that was true." This was in 1920, a year after their marriage which ended in divorce in 1925. The next year he married Halycone Hargrove who survives as does one daughter. By personal request there was no funeral service.

BOBBY E. LUETHGE

Bobby E. Luethge, 72, once one of Germany's most successful and noted screenwriters, died March 11 in Berlin after a long illness. Although he flourished financially during the peak of his career, Luethge died in poverty.

Born in Gleiwitz, Silesia, he turned out scripts for more than 200 German films. He authored his first screenplay ("Okaraina") in 1919 and later co-founded the first German film trade daily, Der Filmkurier. He also wrote several novels and stage plays.

Luethge's scripts often were vehicles for such top yesteryear German screen stars as Marta Eggerth, Felix Bressart and Max Adalbert. He also wrote "Green Is the Heath" and "Black Forest Girl," two of the most successful German postwar pix.

A sister survives.

BILLY DANVERS

Billy Danvers, 75, comedian, died March 20 in Manchester, Eng. He was appearing at the Victoria, Salford, singing some of the old-time songs with which he was associated.

IN MEMORIAM
ALEC TEMPLETON
July 4th, 1910 - March 28th, 1963

Time will not tarnish this fair name,
Nor the years dim its radiance ever,
Like the stars in Heaven that shine,
It, too, will shine, to be extinguished never.

Julie.

Fired as a copy boy on a newspaper, Liverpool-born Danvers turned comedian. He later became a contemporary of such stars as Marie Lloyd, G. H. Elliott, Hetty King and Randolph Sutton.

He played all the top musichalls and in pantomine and musical comedies such as "Miss Hook of Holand" and "Belle of New York."

He twice appeared at the Royal Variety show and was a member of Don Ross's "Thanks for the Memory" show which featured old-time stars and is still touring.

JOSEPH S. McPHERSON

Joseph S. McPherson, 59, manager of Canfilm Screen Service, died March 8 in Calgary, Alta. He entered the industry in 1925 with educational films.

McPherson was an advance man in 1927 for Paramount's road show "Wings." He was named Calgary branch manager for RKO Films in 1930, held a similar post in Winnipeg in 1943 and moved to Toronto for RKO in 1945.

He joined the J. Arthur Rank Organization in 1950 as branch manager and returned to Calgary in 1957 with 20th-Fox. He shifted to Canfilm two years ago.

In Fond Memory
ARTHUR W. WRIGHT
March 29th, 1961

Renee Rose

Surviving are his wife, daughter, two sons, three sisters and two brothers.

GLENN A. HUGHES

Glenn A. Hughes, 69, former director of the U. of Washington School of Drama, died of a heart ailment March 21 in Seattle.

Professor Hughes, who retired as director in 1961, had been teaching and lecturing at the university until he entered a hospital three weeks ago. He supervised building of the university's Showboat and Penthouse theatres and acquired the Playhouse Theatre in the U. district. He also authored more than 60 days and six volumes of poetry.

Survivors include two daughters, a son and two brothers, one of whom is John B. Hughes, director of special programs for KIRO-TV, Seattle.

ADDISON RICHARDS

Addison Richards, 61, stage and screen actor, died of a heart attack Sunday (22) in Hollywood after brief illness. After launching his career in 1931 at Pasadena Playhouse as actor and associate producer, Richards entered films in 1933 and became known as a reliable character actor. Outstanding credits are "Spellbound," "Anna and the King of Siam," "Don't Gamble With Strangers," "Love Laughs at Andy Hardy," and "Lulu Belle." His last part was in "For Those Who Think Young."

Widow and daughter survive.

JACK COTTON

Jack Cotton, British realtor w.k. in Anglo-American show biz circles, died March 21 in Nassau of a heart attack. He had been a longtime cardiac victim and recently turned over many of his interests to the Charles Clore realestate firm.

Cotton, a benefactor of the new State of Israel, owned many properties in London including the site of the London Hilton Hotel; and with the late Erwin Wolfson developed the recently opened Pan American Bldg. above New York's Grand Central Station.

RHEA HAINES

Mrs. Rhea Haines Case, 69, onetime silent screen actress, died March 12 in Hollywood. As Rhea Haines, she acted with several early-day film companies including those of D. W. Griffith, Fine Arts Theatre and Hobart Bosworth.

She retired from films in the early 1920s. Her credits include such pictures as "Mary Ellen Comes to Town," "Always Audacious," "Master Stroke," "Smiling All the Way" and "Uncharted Seas."

A cousin survives.

MARY DEE

Mary Dee, 52, whose radio career began with WHOD, Homestead, Pa., about 20 years ago, died March 17 in Philadelphia. In private life Mrs. Mary Goode Dudley, she was one of the first Negro disk jockeys in the country.

She was with WHOD from 1948 to 1956, then worked in Baltimore before going to Philadelphia seven years ago. She was the sister of Mal Goode of ABC-TV news.

Other survivors include two sons, two daughters and three brothers.

JOHN B. DRAKE

John B. Drake, 91, a founder of the Drake and Blackstone Hotels in Chicago, died March 17 in Tampa, Fla.

Drake, with his late brother Tracy, organized the Drake Hotel Company in Chicago in 1908 and built the Blackstone. In 1919, they formed the Whitestone Company and constructed the Drake. Later they built the Blackstone Theatre in Chi.

Two sons and a daughter survive.

SID NIERMAN

Sid Nierman, 52, staff piano player for two decades on WBBM Radio in Chicago, died in that city March 16 of cancer. As a honky tonk stylist, he was featured on a number of the station's live music programs.

He also had made several fairly successful recordings during the mid-'50s under the name of Pete Handy. Prior to joining WBBM, Nierman had been a staff musician for the NBC radio network.

Wife survives.

JIMMIE GIVENS

James Amos Givens, 47, comedy dancer, actor, singer and magician, known professionally as Jimmie Givens, died Feb. 19 in Newark, N. J. Most recently he had appeared in a dance act called Jimmie Givens & Kaye Ferris. He toured throughout most of the world, working in leading niteries, hotels and theatres both in the U. S. and abroad. He also appeared on tv.

Three sisters survive.

LEON MOUSSINAC

Leon Moussinac, 74, noted film historian and critic, died of a heart attack last week in Paris. One of the first serious film critics, he also pioneered film clubs.

Moussinac, who was an authority on cinema lore, headed the IDHEC, a French film school, since it was founded shortly after World War II. A Communist, his last book was on the late Soviet filmmaker, Sergei Eisenstein.

His wife survives.

DANIEL COLLINS

Daniel Collins, 76, onetime vaudeville comic, died March 16 in Rochester, N.Y. after a brief illness. He toured the major vaude circuits. As a boy soprano he also trouped in a religious play tagged "The Volunteer Organist." For a time he appeared in summer stock.

Surviving are his wife, daughter, son, sister and two brothers. One of the latter, Neil, is an actor.

In fond memory of
My Dear Friend,
F. B. HAVILAND
who died March 29, 1932
Jerry Vogel

JOHN A. COWGILL

John A. Cowgill Jr., 56, former nitery bandleader, pianist and music teacher, died March 20 in Cleveland after a long illness. Once a concert pianist in Europe, he directed a house orchestra in Cleveland's Old Alpine Village Club for 10 years. His dance bands played in majority of Cleveland's supper clubs.

Surviving are his son and father.

DR. MARY GRIERSON

Dr. Mary Grierson, noted Scot musician, died March 14 in Edinburgh after a long illness. Conductor with the Edinburgh Bach Society for 33 years, she also taught music and gave a number of piano recitals.

She was assistant to Sir Donald Tovey in his work with the Edinburgh Reid Symphony, and also authored his biography.

WILLIAM G. HUMPHRIES

William G. Humphries, 70, former eastern sales manager for 20th Century-Fox, died March 17 in Margate City, N.J.

HENRY H. HAMILTON
1876-1955
ALICE W. HAMILTON
1874-1953
In Loving Memory
"BOY"

A former Philadelphian resident, Humphries left 20th in 1946 to operate a string of film theatres in Pennsylvania towns. He retired in 1956.

Surviving are his wife, two daughters and son.

W. A. HUGHES

William A. Hughes, 74, founder and director of Cleveland's Messiah Civic Chorus for about 41 years, died March 3 in Cleveland. Born in Rhosllanerchrugog, North Wales, he became a professional conductor of large chorales after coming to U.S. in 1911.

Surviving are his wife and a sister.

HERBERT STEINER

Herbert Steiner, 69, composer and orchestra leader, died March 17 in Queens, N. Y. He composed numerous songs including "Shoo the Little Fly Away," which he wrote in 1950 with Stanley Adams, president of ASCAP.

His wife survives.

In Memoriam
FRANK N. HEARN, JR.
My Darling Boy
March 26, 1932.
Always in my heart.
Mother, JULIE KNOX

ERNA L. TRIPLETT

Mrs. Erna La Quer Triplett, 66, a former bareback rider with Ringling Bros. and Barnum & Bailey, died March 15 in Chicago. She was the widow of John Triplett, a circus clown for 45 years.

Two sons and three daughters survive.

ANNETTE GLASS

Annette Glass, 96, mother of play broker and talent manager Eric Glass, died March 5 in London after a short illness.

She acted in an advisory capacity

(Continued on page 111)

Radio Saved Music Biz

Continued from page 51

from being a villain, is the hero who saved the music business (largely from itself).

The real villains in the history of the music business are the same characters who march in chronological fashion throughout all areas of recent American history; the automobile, economic depressions, social and taste changes, the emancipation of women, education, urbanization, the mechanization of recreation, population expansion, minority group influences on mass tastes, the rise of teenagers, etc., etc.

If we had not had an ASCAP, or a similar organization or group of organizations to protect the creator of our popular music, we would have had to invent something similar to it, or relegate it to the role of an enthusiasm, an amateur skill utilized for the pleasure of entertaining people. But, it wouldn't have been a business. Certainly not on the level we see it today.

By the early 1920s every major trend that tended to wipe out the established music industry of the times was well defined. Vaudeville, for years the prime mover in the exploitation of popular music, had come down with a chill, brought on by motion pictures, aggravated by radio, fanned into pneumonia by soundfilms and the dance bands of the Jazz Age. While it took a long time to die vaudeville as a factor in bigtime popular music was a thing of the past as early as 1925.

It took a piano in the parlor and a group of people standing around it, family style, to sell a lot of sheet music, whether it was in 1895 or 1922. The difference was that by 1922 the pianos were stuck in the corner, the only ones that played had mechanical innards grinding out the melody from a perforated roll, and after 1926, the market for the pianolas, as well as the regular styles, went down the drain. The family around the piano; they'd gone, too.

The mobility brought on by mass production of automobiles and the expansion of hard surfaced highways had them on the move. Besides, families weren't the same anymore; the girls wore lipstick, smoked cigarets, bound their bras and rolled their hose, drank bathtub gin, and Charlestoned their way to a new kind of heaven in a roadside cafe, a mid-town speakeasy, or a modern palace of the dance.

And the music had changed too. Oh, there were still some sentimental ballads you could sing along with. But there were even more tricky and complicated rhythms played by small jazz combos and syncopated dance bands. "Where's the melody?" asked the couple who remembered Charles K. Harris and Ernie Ball. "I can't play that on the piano," said the average owner of a stencil model, out of tune, with a couple of keys that didn't work. And they were right. The melody had gone somewhere. Or, if there was a melody, the old way of playing it and singing it just wasn't "in" anymore. It had to be "arranged" now and the bright young men with the slick hair and the professional smiles worked out their own styles, the modern "new" way of leading a band and drawing the public.

The college kids changed too. Along with the raccoon coats and the hip flask came a cynicism, an antipathy for the old, the rejection of any "daddy" but the "sugar" variety, the onward and upward mobility of the ever young. They had their songs, all right, and some of them, in retrospect, were great, but the college kids didn't buy a lot of sheet music, either.

Besides, it cost a lot more money to buy sheet music from 1920 on. In the good old days you could pick up a song for a dime in any 5 & 10. After 1919, like everything else, the cost of music went up too. "30c music," said the publishers, "we can't exist without it." And they probably couldn't have. The trouble was, they couldn't exist with it either and the bankruptcies, the busines failures, the busted songwriters turned publisher, multiplied as the sale of sheet music declined. The shopgirl who'd bought the sentimental slush of the dime store racks, balanced a new lipstick against a new song, and the lipstick, more often than not, went into the handbag and the sheet music yellowed on the counter. A public conditioned by a certain type of song, at a certain price, evaporated under the onslaught of 30c music and a new kind of music business.

There were other changes too. Some of the smart boys were hanging out Uptown and a lot of lowdown rhythms and lyrics were ready for the changing times. Records by blues singers outsold the big names. Mamie Smith, Bessie Smith, "The Crazy Blues" Clarence Williams were "in." Carl Van Vechten adopted Bessie Smith as Dowtown went Uptown in a big way.

Primitive shouts and hollers were being recorded in the Deep South by Ralph Peer and Frank Walker. The audience for these records, except for a few with pornographic lyrics, were the always poor, rural or big city, who had to have some way of beating the blues. Millions of Negroes had moved north and by the 1920s a new audience was there; demanding a special kind of show business, but they didn't buy any sheet music either. And nobody yet has found a way to make playing or singing those songs a national pastime.

Out of the hills of Kentucky, West Virginia and Texas came another kind of singer; "Old Timey," they called the style. Some of the songs went back to Elizabethan England, according to the folk music scholars. The public liked the sound, though. "T For Texas" yodelled Jimmie Rodgers and a million record buyers shouted "yipee!" "The Prisoner's Song," "The Sinking of the Titanic," Floyd Collins' death in a sand cave, the Evolution (Scopes) Trial, all reflected the times, the turbulent '20s, the meeting of the "old timey" and the new rhythms, the blues and the stomps. But not too many of the hillbillies bought sheet music either.

In fact, it seemed that almost nobody bought sheet music any more. By 1920 the new phonographs were in millions of homes; soon portables and stacks of records went everywhere the newly mobile audience went. Everybody wanted to dance and stacks of new dance records walked away from record counters. Eventually there were slumps in record sales, too, but the new electrical recordings and the new model phonos soon cleared that situation up. As a matter of fact, by as early as 1920 most publishers and writers, with the rare exceptions of the show composers, weren't thinking of sheet music anymore; it was the mechanicals, the 2c a side (or less, depending on the deals they made) that piled up the score. Sell a million records; not too hard then—a fast $20,000. They sold 100,000,000 records in 1922, that's a lot of mechanicals. But the bottom dropped out of records ultimately with the Crash. And they still weren't buying sheet music.

In 1920, when radio first appeared on the American scene, the changes in the music business were well on their way. Nobody had the answer to the problem because there wasn't any answer. The old style music business was fading away and, even though it fought a good fight, it was doomed by the changing times. The only ray of light in the whole history of the music business, historically, was the emergence of ASCAP as a force capable of expanding the income rights of composers and publishers through the expansion of performances for profit. Radio, the mass medium that was to expand the aural experiences of millions of Americans and change the society in many ways, was the economic savior of the popular creator. While the industry was never a willing bride, the marriage of the two forces at an early age, was the factor that preserved, at least in structure, the popular music industry as we know it.

Chatter

Continued from page 109

Tel Aviv

in spite of the strain, maestro said he enjoyed tremendously meeting the enthusiastic Israeli audiences, of which he had heard so much. "I hope to come and visit you again, God willing," he said as Mrs. Monteux sat smiling, embroidering, as usual, during her husband's rehearsals.

Moshe Atzmon, Israeli conductor who won second prize last year at the first Mitropoulous contest in New York, and the Leonard Bernstein Conducting scholarship in Tanglewood, here to conduct two concerts with the Israel Philharmonic, some concerts with the Haifa Symphony, and the Kol Israel and Remat Gan orchestras. Atzmon, 32, is currently completing his studies in London and enjoyed both critical and popular success for conducting here varied and well-balanced programs.

Berlin

By Hans Hoehn
(760264)

The Beatles will appear here in May.

Duke Ellington orch appeared at Sportpalast.

Cliff Richard will give a concert here in May.

There are now 460,000 tv set owners registered in West Berlin.

Disk producer Alfred H. Jacob took 19-year old singer Gaby King under three-year contract.

Paul May will direct the Durbridge tv series, "The Key," while Hans Quest, director of the previous series "The Scarf" and "Tim Frazer," will play a leading role this time.

The 63-year-old concert singer Wilhelm Strienz, who was closely connected with the radio "Wunschkonzert" (Request Program) of the era before 1945, waxed an LP, "Old Songs, Dear Songs," for Decca.

The new Francis Durbridge tv series, "The Key," will be composed of three 60-minute programs instead of six 30-minute shows. Previous Durbridge detective series were "The Scarf" and "Tim Frazer."

Tucson

By Glen Trump
(1815 E. *Speedway*; 326-7117)

Jose Iturbi guest artist with Tucson Symphony here last March 17 night.

Eddy (AP) Gilmore, prize-winning journalist, spoke to local Executive Dinner Club.

"Make Believes" entertaining nightly at Paulos, with pianist Lee Schnebly subbing on Sundays.

Hugh Downs and Jack Lescoulie, in for "Today" tv series here March 23-27, honored at a benefit western-supper dance.

Dale D. Smith of Chandler, Ariz., reelected to a third term as prexy of Rodeo Cowboys Assn. Clem McSpadden of Nowata, Okla., will represent show contract acts.

NBC's "Today" show to telecast from here March 23-27. Sites will include Desert Museum, Old Tucson, Davis-Monthan Air Force base, University of Arizona and a cattle ranch. Al Morgan is producer.

Portland, Ore.

By Ray Feves

"Cleopatra" has concluded a 37-week run at Paramount.

Phyllis Diller in town for autograph parties on her book.

The Harris Bros. have the SRO sign up for their new show topped by Aisha Gul with Diamond Lil and River Gamblers.

National General Corp. teed off closed circuit big screen concerts at the Auditorium with the Beatles, the Beach Boys and Lesley Gore.

Broadway Theatre manager Eric Sundholm lined up a big midnight stage show (13) as a highlight for the National Bridge Convention here. Show included Dorothy Shay, 16 Powers models and Paul Entler Orch.

Seattle

By Don Reed

The Lancers, at Town and Country Club, winding twoweek stand (March 29).

Big Tiny Little into Olympic Hotel's Marine Room for first Seattle appearance.

Chico Hamilton quintet at the Penthouse, with Ahmad Jamal set to take over March 26.

Seattle Center, landscaped and refurbished, set to open second season May 1. Improvements include beefing up of exterior lighting of theatre row (Seattle Playhouse, Exhibition Hall, Opera House, Arena), new restaurants and conversion of World Fair's Coliseum into sports and amusement arena.

Obituaries

Continued from page 110

in her son's agency up to the time of her death.

P. G. MOORE

P. G. Moore, 47, director of Deutsch Gramophone (Great Britain) Ltd., died recently in London. He was accountant with the firm in 1957, then became secretary.

Survived by wife and two children.

TOM McADOO

Tom McAdoo, 50, film editor, died of heart attack March 21. He was working on Metro's "Americanization of Emily."

Survivors are widow, daughter, mother, sister.

John H. Livingston Jr., 78, long a resident at The Lambs Club in New York, died in Southampton (L.I.) Hospital March 20. He started as an opera agent and was long in the advertising business and onetime publisher of Town & Country magazine before Hearst bought it. He held the ad space franchise in the Fifth Avenue Coach for 40 years and conceived the idea of selling ad space in taxicabs.

Aleksandra Yablochkina, Russia's oldest actress, died at 96 in Moscow. She received three Orders of Lenin, the last on her 90th birthday. She was still acting with the Maly Theatre, Moscow, in November 1961.

Mrs. Dorothea McElhone Sterling, 51, sister of quondam radio-tv personality **Eloise McElhone (Mrs. Paul Warwick)** died in her Park Ave. (N.Y.) apartment March 22.

Mother, 96, of play broker and talent manager **Eric** Glass, died March 5 in London. Until her death she acted in an advisory capacity in her son's agency.

Edward Underhill, 65, actor, died March 8 in London. He appeared in several West End shows and had a role in "Conversation Piece" in New York in 1934.

Father, 79, of Sid Zins, Columbia Pictures press rep in Washington, and Lester Zins (Les Sands) of WNDT-TV, New York, died March 15 in Washington.

John Hanrahan, former publisher of Stage magazine and policy counsel to The New Yorker from 1923-39, died in Sarasota, Fla., March 21, at 76.

Wife, 46, of Louis Sher, president of the Art Theatre Guild, died March 18 in Scottsdale, Ariz. Husband and four children survive.

V. H. Deacon, 70, cinema manager at Coventry Gaumont for 26 years till his retirement in 1962, died recently in Compton Bassett, Eng.

Nate Winig, 61, a past chief barker of the Albany Variety Club, died March 8 in that city. Surviving are his wife, son and three brothers.

Father, 81, of Ettie Jones, wife and secretary of David Jones, Associated British Cinemas' publicity chief, died Feb. 24 in London.

Rose Homburg, 91, theatrical costumer, died recently in Leeds, Eng. Survived by married daughter, who carries on the business.

Rex Gordon, concert entertainer, died Feb. 23 in Manchester, Eng. He was best known for his act, Rex Gordon & his Girl Friends.

Husband, of cabaret and concert singer Shirley Gordon, was killed in the Innsbruck air crash Feb. 29. He was a flight engineer.

Marie Kenton, concert party pianist and agent, died recently in England. Survived by her husband, entertainer Dave Kenton.

Husband, 71, of Helen Malone, Chicago tv-radio actress, died March 14 in that city. Son and daughter also survive.

Louis J. Ferdinando, 75, longtime bandleader whose orchestra toured the U.S. and Canada, died Feb. 25 in Manchester, N. H.

Dudley Clews, 26, trumpeter, was killed recently in an auto crash in the Midlands, England. He headed his own jazz combo.

John Kerr, 63, songwriter who cleffed tunes for Scot comedians, died recently in Edinburgh. His wife survives.

Mother, 72, of Guy Livingston, VARIETY'S Boston correspondent, died March 10 in Brookline, Mass.

Lily Clark-Hindhaugh, impresario and music teacher, died recently in Redcar, Eng.

Father, 84, of Nathan Wise, Cincinnati publicist, died March 2 in Miami Beach.

MARRIAGES

Betty Gillan to John Graham, Glasgow, March 14. Bride is a stage and tv performer; he's an opera singer.

Janet Taylor to Gabriel A. Zuckerman, Stamford, Conn., March 22. Bride is prexy of Rockhill Productions Inc., radio, recording, film and tv outfit.

Lynda Beckley to Leigh Vance, London, March 18. He is a scriptwriter, producer and exec of the Television & Screenwriters' Guild.

Nancy Allan to David Read, recently, London. He is an electrician at the Aldwych Theatre; she is on the Savoy Theatre staff.

Betty Kavanagh to John Dobson, London, March 14. Bride is a Royal Ballet dancer; he is principal tenor at Covent Garden.

Anne Cullen to Monty Crick, London, March 14. Both are radio players with the BBC's serial, "The Archers."

Eleanor Rhoades to Robert Marcella, New York, March 13. He's in the sales promotion department at Official Films.

Martha Wallace to Ed Pfeiffer, Charlotte, N.C., Feb. 21. He's a WLOS-TV, Asheville, N.C., staffer.

Dorothy Steelman to Albert Bowden, Taylorsville, N.C., March 21. He's with WGHP-TV, High Point, N. C.

Ava Dildy to Merle Thomas, Asheboro, N.C., Jan. 26. He's an engineer with WGHP-TV, High Point, N.C.

Linda Griffin to Robert Smith, Marshville, N.C., Feb. 2. He's an announcer with WMAP, Monroe, N.C.

Jean Smith to Gordon Bruce, Ottawa, March 20. Both are CBC radio producers.

Lizbeth Carlton to Sheldon Jacobs, Feb. 29, New York. She's a senior analyst at ABC; he's supervisor of audience measurements at ABC.

BIRTHS

Mr. and Mrs. Patrick Allen, son, London, March 15. Mother is actress Sarah Lawson; father is an actor.

Mr. and Mrs. Bernie Allen, son, adopted March 16 in Chicago. Father is WLS deejay there.

Mr. and Mrs. Wilfred De'ath, daughter, London, March 11. Father is a BBC producer.

Mr. and Mrs. Timothy Slessor, daughter, London, March 11. Father is a BBC producer.

Mr. and Mrs. Dick Katz, daughter, London, March 13. Mother is a pop singer; father is her manager.

Mr. and Mrs. Terry-Thomas, son, London, March 19. Father is the comedian.

Mr. and Mrs. Douglas Robinson, son, London, March 18. Mother is actress-singer Jill Day; father is a musical director.

Mr. and Mrs. Dick Gregory, twin daughters, March 17, Chicago. Father is the comedian.

Mr. and Mrs. Alan Wagner, daughter, New York, March 18. Father is CBS-TV director of film programming, N.Y.

Mr. and Mrs. Al Loukas, son, Hackensack, N.J., March 18. Father is senior budget analyst, CBS Television Stations Division.

Mr. and Mrs. Arthur Cohen, daughter, March 23, New York. Father is a film director.

Mr. and Mrs. David Frank, son, March 18, New York. Mother is actress Donna Cameron; father is an actor.

Mr. and Mrs. Ed Garzarelli, son, March 17, Jackson Heights, N.Y. Father is on the program staff of "ABC News Reports."

Mr. and Mrs. John Miller, daughter, Washington, March 22. Mother, Linda, is daughter of Jackie Gleason.

Merris Lansburgh

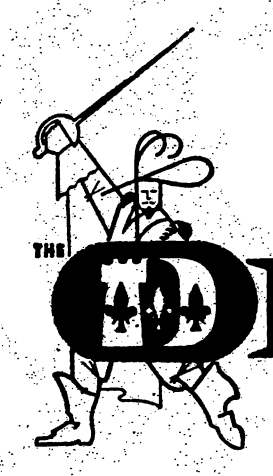
March 25th, 1964

Dear Eddie:

Who would believe that anyone could wake the town and bring the people on a Miami Beach Monday post season opening night? Miracle of miracles. You proved it could be done! And so in Variety's 50th anniversary ASCAP Issue I sing your praises for an event ("SMASH" George Bourke) this town will not soon forget. How could we ("BEST OF THE SEASON. MAYBE THE BEST EVER!" Gus Dana). Your ASCAP friends would have been thrilled to hear you sing ("HE'S SINGING AT HIS HAPPIEST BEST," Larry Solaway) the morning after the show our own Gene Hogan, who is an admitted cynic of the superlative got out an "extra" at the Deauville and had this to say. And so say we all! Except to add, HURRY BACK! With great affection,

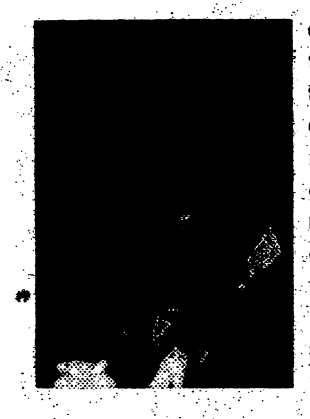
Morris

So Say We All!



THE DEAUVILLE

EXTRA SPECIAL EDDIE FISHER EDITION: TUESDAY, MARCH 17, 1964 . . . WITH A NOD TO ST. PATRICK, MIAMI BEACH, FLORIDA . . . and it was a SWINGIN' CITADEL THIS NIGHT just passed . . . IN A BAKER'S DOZEN years on The Beach Called Miami we thought we could NEVER be shook, grabbed, moved, inspired or any other enthusiastic cliche . . . Now, in the cold grey light of dawn, we KNOW how wrong we WERE . . . Because we got SHOOK last night in the nite club, THE CASANOVA ROOM . . . and the shaker: EDDIE FISHER!



THIS SLENDER CHARACTER . . . with the shy smile and disarming manner, opened a 16-days' engagement at the Deauville last night . . . and doggoned nearly tore the place up . . . Eddie Fisher stood, sat on, strolled about and scored a spectacular triumph on the Casanova stage kicking off his engagement with an opening night the staid citizens of this Resort have never seen the likes of a'fore. He belted out 27 songs, all stops open on most of 'em, simmering down to touch the ballads with a caressingly dulcet bit of vocal love-making (His "What Kind of Fool Am I?" had ringsiding femmes prideful of their tear-shedding) and then slamming into an up number—viz., "MACK DER KNIFE", in GERMAN, yet, and man, it SWUNGETH!

HONESTLY . . . This opening was one of the most remarkable displays of talent, elan, professional obligation to an audience . . . and we know we're going square when we call in THIS one—true ARTISTRY that we've ever seen. We've seen EF before, here and there and, candidly, we enjoyed, but never HUNGERED-FOR-MUCH-MORE . . . B'lieve us, no matter how many times, and when or where you've heard EDDIE FISHER before . . . you just haven't heard ANYTHING YET 'til you catch this cat on that catwalk called Casanova, HERE AND NOW! *Verily*. The voice is very large, with range we didn't know he had . . .there's poise by the POUND . . . a delightful bit of kibitzing with the customers along the way . . . but MOST all the time, this slenderly handsome lad just leans back and SINGS!

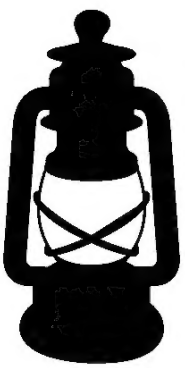
YOU KNOW of course, that we're paid to puff things in-and-about the Deauville . . . For that reason, aware that you mayhap by cynical re our rantings, we respectfully note that ALL of the major Miami and Miami Beach area newspaper entertainment editors (including the "Variety guy" who's been making this mad local scene for over twenty years) did literary flip-flops over Our EF And His Show . . and these lads have seen a solid selection of stellar talent over the years . . . Believe us indeed, you, you and mostly YOU—this is BIGTIME SHOW BUSINESS we're presenting these nights in the Casanova Room . . .we're perfectly sincere when we say so MISS the Seaquarium, MISS the Atlantic OCEAN, even MISS some meals on the Modified American Plan—but never, never, never—MISS—EDDIE FISHER!

SOME of the celebrities you rubbed elbows last night . . . that's with . . . were the immortal JENNIE GROSSINGER, a legend in her own time, and deservedly, JOE E. LEWIS, the one-man nemesis to the AAA . . . "SWIFTY" MORGAN, the fabulous character upon whom Damon Runyon based his fictional "LEMON-DROP KID" . . . ELLIOTT ROOSEVELT and party . . . sculptor SEPY DUBRONYI, the famed sculptor-artist who makes [illegible] golden statues of girls . . . and the very radiantly lovely MRS. [illegible], Mrs. LYLE MITCHELL . and she's beautiful enough to be MISS [illegible], no problem and tonite, YOU, YOU!

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